Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee

JULY 7, 1923

Motion Picture News

Reg. U. S. Patent Office

4 HODKINSON pictures that are big enough to knock the spots out of the hot weather slump!

"The Affairs of Lady Hamilton"

Glenn Hunter in "Youthful Cheaters"

Gene Stratton-Porter's "Michael O'Halloran"

Thomas Dixon's "The Mark of the Beast"

They're all HODKINSON pictures

VOL. XXVIII No. 1 — Entered as Second Class Matter October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 — PRICE, 20 CENTS

Published Weekly—$5.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Watching Little Details

YOU exhibitors are showmen, all of you. You watch the little details that make or mar the success of your program. If you were running a "legitimate" house you'd keep a careful eye on the painting of scenery, the technical effects, and the choice of costumes. You would realize that these things are nearly as important as the production itself.

AS motion picture exhibitors, your production comes ready made. You can't supervise the details. But you can insist that you get a production properly presented photographically. You have a right to expect a first class print, one that shows all the producer has put into the picture. A poor print of a good picture is an injustice to the producer, to you, and to your patrons.

SOME of the foremost producers of the West have learned that the best results are obtained when the laboratory developing the negative also makes the release prints; when all this is done under the direct supervision of the men who created the picture. These producers are profiting by the camera-to-screen service of STANDARD FILM LABORATORIES. The exhibitors showing their pictures are profiting by the superiority of STANDARD PRINTS. The name, STANDARD PRINTS, is the exhibitor's guarantee of satisfaction.



Standard Film Laboratories

John M. Nickolaus — *S. M. Tompkins*

Phone Hollywood 4366

Seward and Romaine Streets
Hollywood, California

Standard Prints

PAPER PICTURES

ANNOUNCEMENTS of coming pictures are a trade necessity. Elaborate promises are justified—

—*If* there's something more behind the announcements than the paper they're printed on.

Announcements mean little unless they're backed up by the actual film exactly as promised.

You can't run just announcements through your projection machine.

Your theatre can't live on paper pictures.

With Paramount's 1923-24 pictures (one a week) you don't need to book just promises.

Paramount's 1923-24 pictures are not paper pictures. Every one of the 11 pictures in Paramount's current announcement for the first three months of the 1923-24 season is either finished and in the exchanges, finished and on the way to the exchanges, or actually in work at the Lasky or Long Island Studio.

Paramount urges exhibitors to see for themselves that every promise made in its announcement is fulfilled—and more. Prints of "The Cheat", "Bluebeard's 8th Wife", and "Hollywood" will soon be in the exchanges. See them and know what hooking up with Paramount means to you and your business.

See the others of the first 11 of the One-A-Week Paramounts.

Then when we tell you that these are *just glimpses* of the riches ahead, that Paramount Pictures for the WHOLE season of 1923-24 will be *consistently* and *progressively* bigger and better, you'll realize what Paramount's policy of producing only great box-office specials actually means.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



It's a Paramount





A James Cruze Production

By Frank Condon. Adapted by Tom Geraghty

—a *real* presentation on the screen of the life of Hollywood as it is lived today, with the absorbing story of the girl who went there seeking fame and fortune!

Angela, the heroine, is the counterpart of a million American girls, and she leads a life that a million girls will envy, and that will make every patron laugh and thrill.

This is not an exposé of Hollywood, but the genuine picture-story of screen-ambitions, appointments and disappointments —all in an atmosphere of melodrama, love, mystery and humor.

There's seven reels of comedy and a real thrill in the picture's answer to that question, and a still deeper one in seeing so many famous artists of Hollywood at work and play in this greatest comedy-drama ever made.

The story "Hollywood" by Frank Condon, was purchased by Paramount in the summer of 1922. The details of its production were announced in November, 1922. The picture was finished in June, 1923. And it's worth all the effort and time and money it cost! See it yourself and know why.

* * *

"Hollywood," great as it is, is only an indication of what Paramount has in store for 1923-24. Paramount's future productions are now far enough perfected to enable us to assure exhibitors that they will absolutely put all past motion pictures in the shade. Well worth waiting for!

Here's Part of the Cast:

C. B. DeMille
Pola Negri
Thomas Meighan
William S. Hart
Agnes Ayres
Jack Holt
Leatrice Joy
Walter Hiers
Nita Naldi
Jacqueline Logan
William deMille
Lila Lee
Betty Compson
George Fawcett
Theodore Kosloff
Lois Wilson
May McAvoy
Mary Astor
Noah Beery
Ricardo Cortez
Jack Pickford
Baby Peggy
Viola Dana
Owen Moore
Will Rogers
Bull Montana
Ben Turpin
Lloyd Hamilton
Anita Stewart
Estelle Taylor
Bryant Washburn
Anna Q. Nilsson
Eileen Percy
T. Roy Barnes
Fritzi Ridgeway
Sigrid Holmquist
Stuart Holmes
J. Warren Kerrigan
Hope Hampton
Julia Faye
Ford Sterling
Robert McKim

and forty other screen celebrities



Hollywood, June 30, 1923.

THE picture "Hollywood" shows better than words can tell, that marvelous spirit of friendship that binds together the great artists of our community. Without that spirit the task of making "Hollywood," the picture, would have been insurmountable. It is with a keen and deep appreciation of my debt to them that I wish to take this opportunity of thanking all those many great artists of the screen who appear in this photoplay, and who by their generous and untiring effort have enabled us to give to the world some insight as to what life in Ho lywood really is.

JESSE L. LASKY.

TRADE MARK

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY

Picture


Adolph Zukor presents
Pola
A Paramount Picture



Negri

in

"THE CHEAT"

"THE CHEAT" has a happy ending. Pola Negri plays (for the first time in her career) a *sympathetic* role, a character that audiences will take to their hearts. Her temptations and struggles, her little weaknesses, and in the end her strength of character based on real, honest love, will hold audiences in a spell of enchantment.

And then the really marvelous beauty of Pola Negri at last—in this sympathetic character—finds its own. "The Cheat" is 1000% more of a box-office success than *any* Pola Negri picture ever released. (Incidentally, the gowns worn by Miss Negri, at least a dozen of them, will absolutely draw thousands of women by word of mouth advertising.)

With

JACK HOLT

Supported by

CHARLES de ROCHE



ALL in all, "The Cheat" is without exaggeration one of the real, *big* pictures of the last six years. We only ask you to see it for yourself.

But great as "The Cheat" is; great as "Bluebeard's 8th Wife", "Hollywood", and the others of Paramount's new policy for 1923-24 are, they are going to be topped by the coming Paramount Productions.

The next block of pictures to be announced (21 releases for November, December, January and February) make up, we really believe, the greatest line of motion pictures ever offered by any company.

They cannot be announced prematurely—for the proper protection of the exhibitor who books them—but we can assure you, honestly and sincerely, they will mighty well be worth waiting for.

FAMOUS PLAYERS-LASKY CORPORATION

A

George Fitzmaurice

PRODUCTION

Adapted by Ouida Bergere from Hector Turnbull's story.

IT STAGGERED



HUMAN W

WI

Mrs. Wal

NEVER in history has any production made such an impression as did " Human Wreckage " when it began its four-weeks' run at the Lyric Theatre, New York, on Wednesday, June 27th. The New York Tribune said: " ' Human Wreckage ' is intensely interesting . . . it is with pleasure that we announce that it is a simple story, simply told without exaggeration or sensationalism . . . one feels instinctively that it is all true . . . there are some perfectly stupendous scenes . . . it is difficult in a cast like this to pick one who is better than the others. . . . His (Hackathorne's) mad taxi ride is thrillingly presented."

DISTRIB

F.B.O.

NEW YORK !!



WRECKAGE

TH

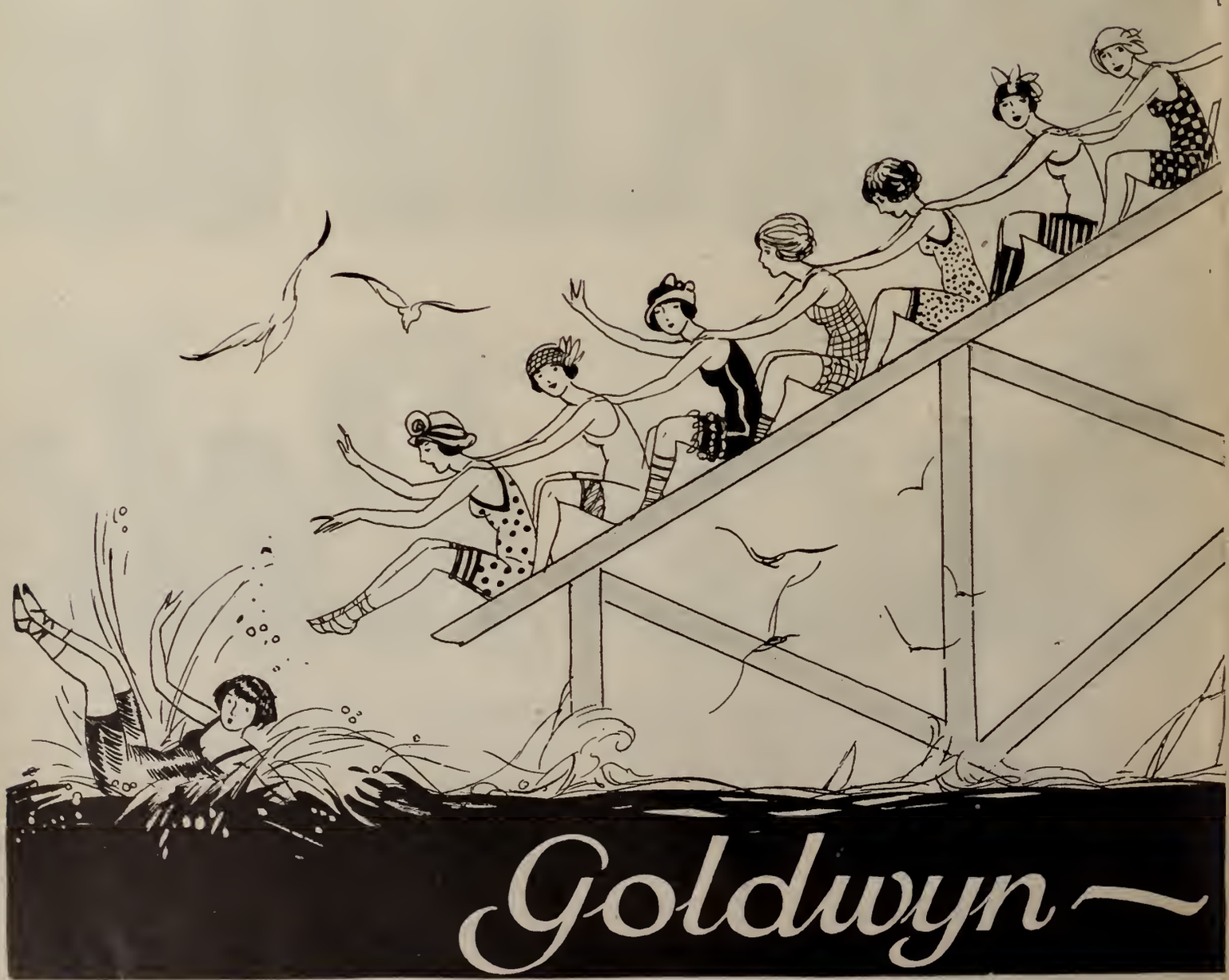
Lace Reid

THE DAILY NEWS said: " ' Human Wreckage ' is appealing and most effective. . . . well worth seeing." " There was not a dry eye in the house," said the New York American. " That there was not a dry eye can be attributed to the subject, a difficult one to handle, honestly albeit entertainingly." " Mrs. Reid resumes her old place in the first ranks of dramatic actresses," said the Morning Telegraph. " James Kirkwood gives an excellent and convincing performance. . . . Bessie Love's performance is superbly real. . . . ' Human Wreckage ' presents a dramatic story."

UTED BY
723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE
SALES OFFICE UNITED KINGDOM
R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St.
London, W. 1, England

SPLASH!

19 Beauties—all in the swim



Goldwyn



For Current Showing

The Strangers' Banquet
The Christian
Souls for Sale
Backbone
Vanity Fair
Lost and Found
The Last Moment
Broken Chains
Hungry Hearts
Sherlock Holmes
Look Your Best
Brothers Under the Skin
The Sin Flood
A Blind Bargain
Mad Love
Remembrance
Gimme
The Ragged Edge
The Love Piker

Cosmopolitan

And in Washington!

CAPITAL $ 2,000,000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

GENERAL OFFICES RIALTO THEATRE BUILDING — FRANKLIN 3730

Washington, D.C.

June 25, 1923.

Mr. William Randolph Hearst, President,
Cosmopolitan Productions,
127th Street at Second Avenue,
New York City, N. Y.

Dear Mr. Hearst:

It gives me great pleasure to recommend your production "ENEMIES OF WOMEN." This picture was accepted by our public as one of the greatest that has ever come to Washington.

In analyzing the basis for tremendous drawing power and box-office receipts (which we have enjoyed during the past two weeks), we find this picture has such a variety of action, so well done, that it could not help but appeal to all. Our patrons were loud in their praise on leaving the theatre daily for the "bigness" of story, perfection of acting and direction, beauty of scenes, and the lavish scale upon which this film play was produced. We observed that, whereas the story had a good bit of spice, same was handled with "kid gloves," which is what the people apparently want in most every photoplay at the present time. The duel scene was positively the greatest I have ever seen in a picture, and this was only one of the multitude of big scenes, any one of which is what an exhibitor may feel satisfied to have in a production with confidence that it will satisfy his public.

Finally, if "ENEMIES OF WOMEN" is a sample of your coming year's output, this industry will be greatly benefited, for it is such productions that "ring the bell" of high records in box-office receipts, while satisfying the old patrons and adding new ones. Please accept my congratulations for the achievement and the privilege of exhibiting "ENEMIES OF WOMEN" at our Rialto Theatre.

With many thanks and very best wishes for your continued success, I am

Very truly yours,

Tom Moore

TM:WG

A Cosmopolitan Production

Distributed by
Goldwyn-Cosmopolitan

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

ENEMIES of WOMEN

by Vicente Blasco Ibanez

with

LIONEL BARRYMORE

ALMA RUBENS

WHEN Tom Moore, one of America's foremost exhibitors, talks this way about "Enemies of Women," you know what it will mean to your box-office.

In New York, London, Chicago, San Francisco, Detroit, Milwaukee, Los Angeles, and everywhere else it has been shown, "Enemies of Women" has been a sensation.

It is the biggest box-office picture of the season!

ALL ABOARD!



presented by
CARL LAEMMLE

Starts

its Mad Whirl of Love
Life and Luxury at the

RIVOLI

Theatre, B'way, N.Y.C.

July 1st

BECAUSE no Broadway legitimate theatre was available at this time, Universal announces that for the first time in the history of the industry a legitimate theatre attraction of the magnitude of this great Super Jewel will have its world premiere in a motion picture theatre. Universal feels compensated adequately in the knowledge that this event takes place in one of the foremost picture palaces in the land.

Universal Super Jewel
Directed by Rupert Julian



1923

UNIVERSAL HAS

The Surprise Sensation

MERRY GO ROUND

with MARY PHILBIN
***and* NORMAN KERRY**

A glittering, majestic spectacle in which the most beautiful love story ever screened is unfolded. A mad whirl of life, love and luxury!

UNIVERSAL SUPER JEWEL

A CHAPTER IN HER LIFE

Based upon the story of
"JEWEL"
by Clara Louise Burnham

A LOUIS WEBER Production with JANE MERCER, CLAUDE GILLINGWATER, JACQUELINE GADSDEN, ROBERT FRAZER, FRED THOMSON and others

in Two Jewels of MARY PHILBIN

Mary Philbin whose remarkable work in "Merry Go 'Round" will prove one of the real sensations of the coming year, will be presented by Carl Laemmle in four beautiful Jewel productions. Several stories are now being prepared for this beautiful, gifted actress who will be surrounded by casts of rare excellence under the guidance of a proven director. Mark these words well—before many moons have passed, exhibitors and public throughout the country who will have seen her in "Merry Go 'Round" will be clamoring for production starring Mary Philbin. Universal will have them. Another reason why you will want to keep time open for Universal's great array of big pictures.

A LADY *of* QUALITY

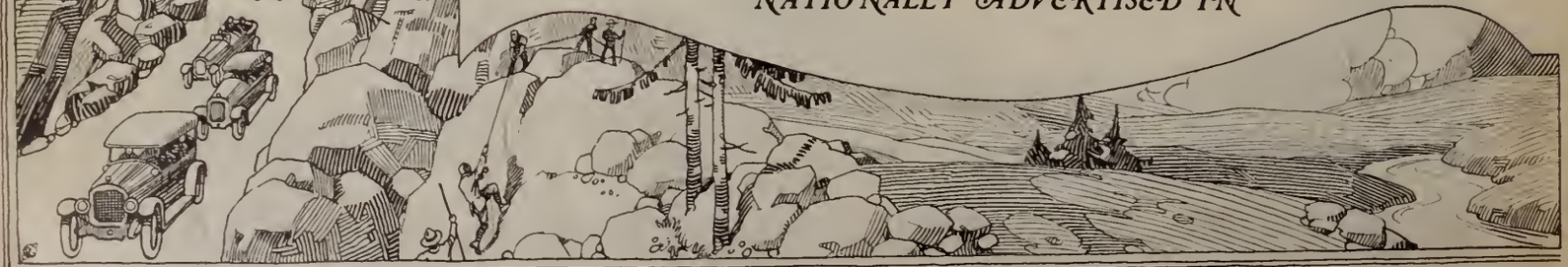
Starring VIRGINIA VALLI
with MILTON SILLS
Earle Foxe *and* Mary Philbin

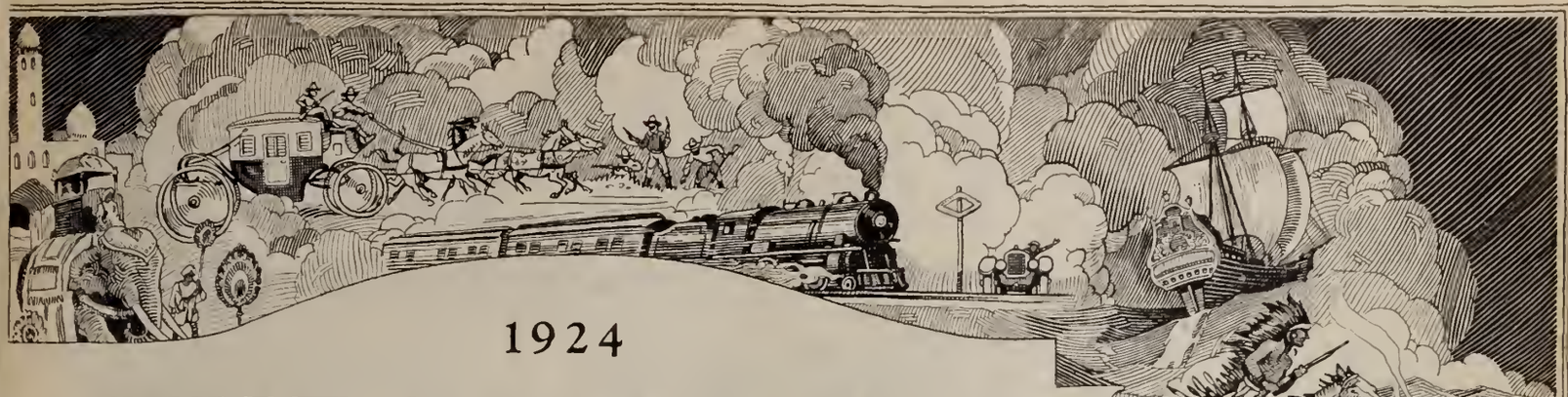
Adapted for the screen by
FRANCES MARION
From the famous novel and play by
FRANCES HODGSON BURNETT
A HOBART HENLEY PRODUCTION

Keep Open Dates For These Big Ten

UNIVERSAL JEWEL PICTURES
"The Pleasure Is All Yours"

NATIONALLY ADVERTISED IN





1924

THE PICTURES

REGINALD DENNY in Two Jewels

No better news—surely none of more importance—can come to gladden the hearts of exhibitors and their patrons than Universal's announcement that Reginald Denny, the brilliant, handsome star, will appear in four Jewel Productions. This extraordinarily popular star of "The Leather Pushers," "The Kentucky Derby," and later "The Abysmal Brute" has created for himself a following that ranks with the topmost. Stories by famous authors that will fit his striking, dashing personality are now in preparation and will be shortly announced. Another powerful argument why exhibitors should keep dates open for Universal productions for the season of 1923-24.

THE ACQUITTAL

with CLAIRE WINDSOR
(By courtesy Goldwyn Pictures Corp.)
and **NORMAN KERRY**

A tremendous picturization of George M. Cohan's Production of Rita Weiman's Successful Play With an Extraordinary Cast

Directed by Clarence Brown

Priscilla DEAN in DRIFTING

with WALLACE BEERY, MATT MOORE *and* ANNA MAY WONG

From Wm. A. Brady's production of the successful play by John Colton, co-author of New York's current success, "Rain."

Directed by Tod Browning

Up the Ladder

with a Brilliant Surprise Cast

From Wm. A. Brady's successful production of the sensational play by Owen Davis (winner of the 1923 Pulitzer Dramatic Prize for his "Icebound").

Directed by Harry Pollard

who made "Trifling with Honor" and "The Leather Pushers"

Jewels Released During First Six Months

Presented by
CARL LAEMMLE

THE SATURDAY EVENING POST

Universal News

ALL THE PICTURE NEWS WORTH YOUR WHILE

Baby Peggy Contests Work Wonders

One of the latest Baby Peggy contests to be reported is in Buffalo where a tie-up was effected by the Olympic theatre with the Buffalo Times. The Times ran a long article featuring the contest idea and showing Baby Peggy's picture. In Buffalo, as in innumerable other cities where this idea has been tried, the contest was a huge success. It served to bring record business to the theatre and it created an interest in Baby Peggy on which the theatre is going to cash in heavily when future Baby Peggy Century comedies are shown. Your Universal exchange will show you how to put over such a contest in your city.

"The Leather Pushers" Summer Business Boosters

Warm weather holds no terrors for exhibitors who have "the makings of a great Summer." William Biernkrantz of the Globe theatre, McKeesport, Pa., turned a warm week into a big business week by making up a twelve-reel show of six two-reel "Leather Pushers," starring Reginald Denny. Knowing that these two-reelers individually had been the means of building up business everywhere, he figured that a combination of six on one program would give the fans a fighting, red-blooded entertainment which should play to capacity business against any kind of weather. It's a real idea and one which any exhibitor is privileged to take advantage of. Any Universal exchange can supply the details.



This effective lobby display used in the exploitation of Universal's H. A. Snow picture, "Hunting Big Game in Africa" was a contributing factor in the success of its run at The Tudor Theatre, Atlanta, Ga., which wired in "Hunting Big Game in Africa smashing all box-office records since 1920."

Right:—Reginald Denny, Craufurd Kent and Mabel Julienne Scott in tense moment of "The Abysmal Brute," a Universal Jewel, from Jack London's sensational story





Right: — Rockliffe Fellowes and Fritzi Ridgway in love scene from "Trifling with Honor," great outdoor sports drama—a Universal Jewel.

Left: — Lon Chaney, Virginia Vatli and Jack Mower in scene from "The Shock," Universal Jewel production, picturing the great San Francisco fire.



Universal Jewels Are Filling Theatres

Showmen who are taking the lead in the nation-wide exhibitors' campaign for a big box-office summer report record-breaking business on the four, big, recently-released Universal Jewels, "The Abysmal Brute," "Bavu," "Trifling With Honor" and "The Shock."

Toledo, Ohio. The Temple theatre wires that "'The Abysmal Brute' opened to tremendous business," while J. A. Partington, managing director of The Herbert Rothchild Entertainment, San Francisco, Cal., wires it is "a box-office tonic." "'Bavu' opened to phenomenal business and is bound to create a sensation both from the audience standpoint as well as the box office," according to the Olympic theatre, Buffalo, N. Y. Together with "Trifling With Honor" which film daily calls "a whale of a picture" and "The Shock" which Moving Picture World hails as "a striking success, vivid, compelling, always sensational," these four big, new Universal Jewels are making box office history for exhibitors.

Gibson Breaks Record in Summer

A report just in from the Casino theatre, Antwerp, N. Y., reads in part as follows. "This big boy captured our crowd—put him up against a road show and broke our record for Saturday night for the past six months!" Even this is not exceptional for Hoot—anybody else, yes,—but there is only one Hoot Gibson.

Texas Showmanship

They Know How to Handle Warm Weather

At the Opera House in Mexia, Texas, they realized the need of a Summer tonic so they discontinued "stock" shows and put in pictures. To make sure of a profitable Summer they have booked "The Oregon Trail," Universal's stirring chapter-play of the great Northwest, starring Art Acord.

Cleve McMillen of the New Palace Theatre at Kosse, Texas, realized that two things were necessary to insure the success of his summer business; one of these was to install a new cooling system, and the other was to book in Universal Attractions and Century Comedies. Now that he has done both, his worries are over.

Manager Howard of the Star Theatre, Tahoka, Texas, who is a steady customer for Universal product is finding it necessary to enlarge his house to the extent of installing 300 extra seats—that's Texas optimism plus Universal pictures. Over in Rochester, Texas, Mgr. Greenwade bought new fans, Universal chapter plays and Century comedies — an unbeatable Summer combination.

There doesn't seem to be much doubt but what Universal product is doing more than its share of making Summer business better everywhere.

Read the Universal Weekly For Big Exploitation Ideas

Have you been following the stories in Universal Weekly, telling how your fellow exhibitors have been putting over Universal pictures with live-wire exploitation?

Turn to the pages running these exploitation ideas now. Read the articles dealing with the exploitation of the very Universal pictures you are about to run. Post yourself now on how your fellow-showmen are putting them over big.

Universal Chapter Play Breaks House Record

Manager L. W. Robbins of the Liberty theatre, Ventura, Cal., will vouch for the box office power of Universal Chapter plays. Read what he writes: "I opened with the Oregon Trail and it broke all house records. I did more business on this serial than any serial I have ever played."

"The Oregon Trail" is a Universal Chapter Play, as are also "Perils of the Yukon," "In the Days of Buffalo Bill," "In the Days of Daniel Boone," "The Radio King," "Around the World in 18 Days," "The Social Buccaneer," "The Phantom Fortune," and "The Eagle's Talons," all of which are available to exhibitors.

DENNY GOING BIG!

Handsome Star Brings Big Box Office Returns.



The latest Reginald Denny picture, "The Abysmal Brute," following its big success at its Broadway premiere, is scoring heavily in all neighborhood theatres. At the Roosevelt theatre, New York City, the management obtained the co-operation of a local boxing club which arranged for the appearance of two boxers at the theatre each evening the picture was played. Also they loaned a considerable quantity of gymnasium equipment, boxing gloves, etc., for lobby display purposes. In spite of intense heat, this show brought the theatre a highly satisfactory week's business.

This tremendous popularity of Denny's is but one of the reasons why Universal will feature him in four big Jewel productions during the season of 1923-24.

Are You BUILDING PROGRAMS Or Just SHOWING PICTURES These Hot Days?

THERE is merit in the suggestion that the ideal Summer entertainment is the diversified short subject programme.

More bluntly, there can be no comparison between a well-chosen short subject bill and the average run of feature productions that seem to be saved up for a place on the June, July and August calendars.

To give us an opportunity to say that there is more than theory to the words above, Educational presented an all-spice programme this week at Wurlitzer Hall. The proof of the theory is in the theatre—and we agree with Earl Hammons that his pictures proved his case.

So this is a tip to the wise exhibitor in search of novelty and entertainment that will sit well on sweltering Summer brows.

Turn to your release lists. See if you still have the knack of BUILDING a programme that you possessed in the good old days.

The subjects are there. A wealth of them. Waiting for your plucking.

Ninety per cent of present day showmanship is exercised OUTSIDE the theatre—in the exploitation; here's a chance to put it to work ON THE SCREEN.

Robert E. Welsh

in

Moving Picture World

Educational Pictures

offer a wealth of Short Subjects to build up your Summer Program.

The wide variety of these pictures was shown by a Short Subjects Program given recently in New York.

Read what Robert E. Welsh, Editor of Moving Picture World, says about this event.

Build Up Your SUMMER PROGRAMS

By Using More *Educational Pictures* with an occasional All-Short-Subjects Show

NATIONALLY ADVERTISED

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons, President

Hollywood has given the world another Great Name!



RICHARD THOMAS

master Director

who, if he never directs another picture, will go down in Cinema History as the Greatest Directorial "Find" of the year ~

Because ~
He produced and directed





"PHANTOM JUSTICE"

A Tale of Twisted Souls





William LaPlante,
Personal Representative,
Algonquin Hotel,
New York

Seven Melodramatic Reels of Metropolitan Intrigue — Entertainly Told — Differently!

Photographed by
Jack W. Fuqua

A REMARKABLE CAST

ESTELLE TAYLOR
Star in "Desire" – "Bavu" – "Ten Commandments" .. Etc.

ROD LA ROCQUE
Mae Murray's leading man in her greatest recent successes.

KATHRYN McGUIRE
"Baby Star of 1923" – Co-Star with Ben Turpin in "The Sheik of Araby"

TOM WILSON
The Screen's Greatest Delineator of Negro Types. The "Hit" of "Reported Missing"

LILLIAN LEIGHTON
Now Being Featured as "Na Pettingill" by Paramount.

GORDON DUMONT

FREDERIC VROOM
Great Character Actor .. Seen in many late Paramount releases.

GARRY O'DELL
Noted for his Comedy Roles.

REX BALLARD
FRED MOORE
CHARLES FORCE
"CAMEO" the "human" canine.

RICHARD THOMAS PRODUCTIONS

PREFERRED PICTURES

Produced by B. P. Schulberg



REFERRED PICTURES enters its second year with a splendid record behind it. Eight pictures have been released—every one of genuine box office value.

Preferred Pictures are directed by Gasnier, Tom Forman and Victor L. Schertzinger—men of long experience and established reputation. The scenario department includes Waldemar Young, Olga Printzlau, Eve Unsell and Larry Evans.

In the casts of Preferred Pictures appear such actors as

Kenneth Harlan	Ruth Clifford	Tom Santschi
Ethel Shannon	Stuart Holmes	Rosemary Theby
Gaston Glass	Walter Long	Edith Roberts
Colleen Moore	Russell Simpson	Harrison Ford
Barbara LaMarr	Truly Shattuck	Vola Vale
Florence Vidor	Estelle Taylor	Edith Yorke
Lon Chaney	Lloyd Hughes	Miss Dupont
Madge Bellamy	Zasu Pitts	Frankie Lee
Claire Windsor	Josef Swickard	Joseph Dowling
Raymond Hatton	Myrtle Stedman	Craufurd Kent
House Peters	David Butler	William Norris

The record of the first eight Preferred Pictures, produced under the supervision of B. P. Schulberg, guarantees the quality of the fifteen that are to be released next season.

The first eight included "Rich Men's Wives," "Poor Men's Wives," "Daughters of the Rich" and "The Girl Who Came Back"—four of the outstanding box-office successes of the year.

"Shadows" and 'The Hero" have been selected by Robert E. Sherwood, Life's famous critic, as two of the fifteen best pictures of the year. "Are You a Failure?" and "Thorns and Orange Blossoms" are rated high by exhibitors everywhere.

Preferred Pictures — *Nationally Advertised*

THE PREFERRED FIFTEEN will be backed by a campaign of National Advertising that will have a monthly circulation of more than three and one-half million copies or—on conservative estimate—fifteen million readers.

The campaign will be placed in such magazines as The Saturday Evening Post, Photoplay Magazine, Motion Picture Magazine, Motion Picture Classic and Picture-Play Magazine.

The advertising copy will have an unusual slant, in that it will help the small town exhibitor, playing long after release date, as well as the first run exhibitor.

The first gun of this national campaign will be fired with a full page in The Saturday Evening Post early in August.

PREFERRED PICTURES CORPORATION

Al Lichtman, President

THE FIRST YEAR



THEY stormed the doors for two years in New York and for one year in Chicago when Frank Craven played his story of the troubles of a bride and groom. Winchell Smith staged the play, which was produced by John Golden and it is still running throughout the country.

Preferred paid $100,000 for the motion picture rights, taking the play from bidders representing nearly every other important producing company.

It is a story of the troubles, comic and tragic, that confront the newly married. The wife unwittingly spoils a big business deal for her husband and then there is much to pay.

Keep your eye on this one.

APRIL SHOWERS



"IT'S raining violets" in the lives of Kenneth Harlan and Colleen Moore in this picture—a delightful love story of Irish optimism in the tenements. There's a society lady who causes trouble and fun, and you'll cry a little when you see a poor little girl take the wrong way to get pretty clothes.

A charming story for the whole family, directed by Tom Forman and written by Hope Loring and Louis D. Lighton, who wrote in a prize fight that will give you a surprise.

Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy complete the cast.



THE TRIFLERS

THIS Frederick Orin Bartlett novel is about a beautiful girl who tried to see the world, independent of men. She finds it can't be done and finally marries an old friend, just because it seems to be the convenient thing to do. It is a wedding in name only and many are the complications that follow when the husband, who really loves her, tries to make his wife fall in love with him.

Most of the action takes place in Paris, and the production will be lavishly staged and gowned.

WHEN A WOMAN REACHES FORTY



A STORY of wide appeal about a young wife who decided to have her fling while the flinging was good. Her husband, disgusted, tried a flirtation with another woman.

Then the wife, growing older, found that what she wanted more than anything else in the world was the love of her husband, which she had lost.

A human document, this story of how she won her husband back again. It was written by Royal A. Baker.



FAINT PERFUME

ZONA GALE'S "best seller" will be produced as a play in New York this fall and the Preferred Picture will be based upon the novel and upon the play.

The author of "Miss Lulu Bett" has told a story that is made of ideal material for motion pictures—a small town tale about a family such as everybody knows, a family that is good humored, narrow, lovable yet irritating, generous in some things, penurious in others.

Into this family comes a girl who thinks she is a little too good for ordinary folks and it is her story that makes the plot worth while.

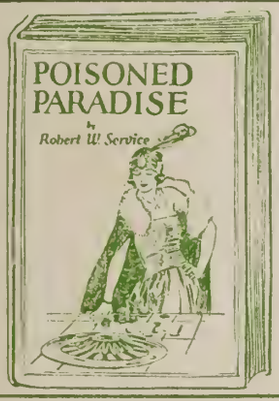
MAYTIME



WHEN a play runs for six years and keeps on running it must have universal appeal. Rida Johnson Young's story-with-music opened in New York in 1917 and continues playing through the country. The "Sweetheart" song is still a favorite.

Gasnier has cast Gaston Glass, Ethel Shannon and William Norris (who played in the original company), and more names will be added.

It is a story beginning with lovers of years ago who bury a jewel case at the foot of a blossoming apple tree. How that jewel case solves the plot, when the descendants of those lovers are entangled in a "chorus girl-stolen diamonds" plot, is one of the most absorbing stories ever written. Olga Printzlau has done a mighty good scenario.



POISONED PARADISE

ROBERT W. SERVICE is best known for his poems of the Yukon, but recently he has been writing novels, at his summer home in Monte Carlo.

"Poisoned Paradise" is a story of Monte Carlo, which he knows better than any other writing man. It's a stirring romance of the greatest of gambling resorts, a story of love and roulette that is well worth while.

THE VIRGINIAN

THE "underground" brings from Hollywood the news that this production is going to "make" Kenneth Harlan. Owen Wister's story was played on the stage for years by Dustin Farnum and William S. Hart. The novel is as standard a work as "Huckleberry Finn."

Tom Forman is making the picture of a lifetime. His cast includes Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen, Bertram Hadley and John Steppling. Hope Loring and Louis D. Lighton adapted the story.

The spirit of the cow country with comedy, pathos and thrills, is in "The Virginian." It's bound to be one of the big pictures of the year.





MOTHERS-IN-LAW

"A MOTHER-IN-LAW is just a mother, with another child to love." Country pathos and loyalty contrasted with city jazz and a forgetfulness of marriage vows. Smiles and tears in a Gasnier production that compares favorably with "Over the Hill."

Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale and a marvelous baby make up a cast of great strength. A tale of strong box office value adapted by Olga Printzlau from a story by Frank Dazey and Agnes Christine Johnston, authors of "Poor Men's Wives" and "Rich Men's Wives."

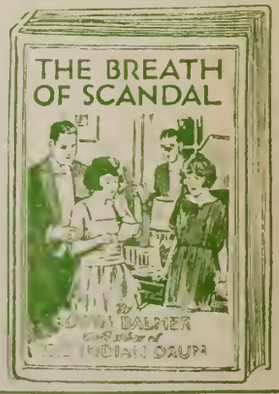
THE BREATH OF SCANDAL

EDWIN BALMER'S novel first ran as a serial in the Cosmopolitan Magazine and later was published as a book.

The story is built around the scandal that follows a beautiful young girl who learns that her father has been making secret visits to a notorious woman.

There is a shooting scrape, her father is wounded and found in the woman's apartments and the breath of scandal begins to sear the daughter.

An absorbing drama, presenting the big problem that faces a girl who learns that her father is not all he should be.



PREFERRED PICTURES

Produced by B. P. Schulberg

THE BOOMERANG

IT is hardly necessary to say anything about the strength of this Belasco play, written by Winchell Smith and Victor Mapes. It ran two seasons in New York and three companies played it for years on the road. It is one of the most expensive stories on the Preferred list.

It is a love story sprinkled with good human comedy, about a doctor who tried to marry off a girl. The boomerang was the girl, who came back and married the doctor!



Victor Schertzinger has just come back to Preferred, after being loaned to make one Jackie Coogan picture, and he is planning to put all his experience gained in directing sixteen Charles Ray productions, into making "The Boomerang" an intensely human picture.

THE MANSION OF ACHING HEARTS



"THE beautiful belle of the ball" whose diamonds were the envy of all the other girls, is the heroine of this story, which has a theme based on the old ballad.

The secret of how she got those luxuries and the simple story of the young man who loved her, not knowing her past life, makes one of the best box-office stories on the Preferred list.

Everybody knows the song and the picture will be as popular as the ballad.

WHITE MAN



GEORGE AGNEW CHAMBERLAIN'S novel has created wide discussion and the Preferred Picture version will do the same.

About to be married to a man she does not love, a young girl decides, on her wedding eve, that she will have one wild night. She asks a young aviator to take her on a ride.

In the air she finds that the aviator is carrying her away. In spite of her appeals, he refuses to turn back. She takes off a slipper and a silk stocking and, desperate, tries to strangle him with the stocking.

The airplane takes a tumble and she finds herself isolated with the man in the wilderness.

There's a beginning for you! And the way it all comes out will keep you thrilled.

THE BROKEN WING



KENNETH HARLAN is the young aviator who crashes into a Mexican house and loses his memory. He marries Miriam Cooper—and then his wife turns up. Walter Long is an engaging Mexican bandit and Edwin J. Brady helps in the comedy scenes. Miss Dupont and Richard Tucker play with distinction.

What a great picture this is!

Tom Forman's direction is excellent and the airplane is used for two unusual thrills. The play, by Paul Dickey and Charles W. Goddard, ran for nearly a year on Broadway, is now going big in England and is still touring America.

You'll do smashing business with this one.

MY LADY'S LIPS

EDWARD LOCKE, author of "The Climax" and "The Case of Becky," has here a story of gossip. A great box office title and a story of wide appeal is this tale of whisperings and intrigue.

Prize contests will be conducted for the best ten word caption for the picture shown herewith—"My Lady's Lips; what do they say?"



It is a fresh, new plot of people you all know, with a surprising twist. The case will be a Preferred one and the production will be one of the most notable of the Preferred Fifteen.

PREFERRED PICTURES CORPORATION

AL LICHTMAN, PRESIDENT

Samuel V. Grand
PRESENTS

BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
IN
MINE TO KEEP



THE "GREEN EYED MONSTER"
JEALOUSY
WOULD HAVE POISONED HIS SOUL BUT—
LOVE
CONQUERS IN THE END

POWERFUL HEART-ITEREST STORY THAT WILL LIVE IN THE MINDS OF YOUR AUDIENCE AND GIVE YOUR SHOW AN INDIVIDUAL TOUCH

DIRECTED BY
BEN WILSON
WRITTEN BY
EVELYN CAMPBELL
PHOTOPLAY BY
ARTHUR STATTER
PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

WONDERFUL CAST
EXCELLENT DIRECTION
SUPERB PRODUCTION

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.



THE CAST

BRYANT WASHBURN
MABEL FORREST

WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LAVARNIE
PEACHES JACKSON
MICKEY } MOORE
PAT }

THE MARK OF A GRAND PICTURE

GRAND-ASHER
Distributing Corporation
15 West 44th St.-New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

Harry Asher
Presents

MONTY BANKS

Productions Inc.



The MONARCH OF MIRTH

IN

The Covered Schooner

ALSO

One Dozen Two-Reel King-Pin COMEDIES

NEVER WAS MONTY BANKS FUNNIER, NEVER MORE ORIGINAL, THESE COMEDIES WILL BE THE GLOOM DISPELLING FEATURES OF ANY PROGRAM

Distributed By

GRAND-ASHER
Distributing Corporation
15 West 44th St - New York
STUDIOS, 1432-38 GOWER ST, LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

THE MARK OF A GRAND PICTURE



Samuel V. Grand presents

BRYANT WASHBURN

SUPPORTED BY

MABEL FORREST

IN

The Love Trap

DIRECTED BY JOHN INCE

WRITTEN BY EVELYN CAMPBELL

PHOTOPLAY BY NAN BLAIR

Distributed by

GRAND-ASHER

Distributing Corporation

15 West 44th St.~New York

STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

THE MARK OF A GRAND PICTURE

Cast includes

WHEELER OAKMAN
KATE LESTER
MABEL TRUNELLE
LAURA LAVARNIE
WILBUR HIGBY
EDITH STAYART
WM IRVING
SIDNEY FRANKLIN
FRANCIS POWERS

Photographed by

EDDIE LINDON
JACK STEVENS

TRAP YOUR CLIENTELE WITH "The LOVE TRAP"





Samuel V. Grand
presents

SID SMITH
Productions Inc.
in

A MAN of POSITION



ALSO
TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

The Joke SMITH and Gloom Chaser

EVERY ONE A KNOCK-OUT

Distributed by

GRAND-ASHER
Distributing Corporation
15 West 44th St.-New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

THE MARK OF A GRAND PICTURE

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.





SAMUEL V. GRAND

PRESENTS

BRYANT WASHBURN

SUPPORTED BY

MABEL FORREST

IN

OTHER MEN'S DAUGHTERS

DIRECTED BY
BEN WILSON

WRITTEN BY
EVELYN CAMPBELL

ADAPTED BY
FRANK SULLIVAN

PHOTOPLAY BY
ARTHUR STATTER

PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

THE CAST

BRYANT WASHBURN
MABEL FORREST
WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
MICKEY, PAT } MOORE

THE MARK OF A GRAND PICTURE

GRAND-ASHER
Distributing Corporation
15 West 44th St. - New York
STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

Samuel V. Grand *presents*

the Sultan of Smiles -

JOE ROCK

(Productions. Inc.)

with

BILLIE RHODES *in*



ROCKem with LAUGHTER

ROLLING HOME

ALSO

12 TWO-REEL TOP NOTCH ▲ COMEDIES ▲

A FEAST FOR YOUR PATRONS

SEND YOUR AUDIENCES HOME WITH A SMILE, AND THEY'LL COME BACK TOMORROW NIGHT

THE MARK OF A GRAND PICTURE

DISTRIBUTED BY

GRAND-ASHER

Distributing Corporation

15 West 44th St - New York

STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY

APOLLO TRADING CORP.

1600 BROADWAY, N.Y.




Samuel V. Grand
present
The SATIN GIRL
The Most Thrilling Story
of its Kind Ever Filmed
Will Hold you Spell-bound
GRAND-ASHER
Distributing Corporation
15 West 44th St.-New York
STUDIOS 1432-38 GOWER ST. LOS. ANGELES, CAL.
THE MARK OF A GRAND PICTURE
Watch for later Announcement

A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions ~

The Pride of Possession
The Satin Girl
After Marriage
Man Made Law
Other Men's Daughters
Soul and Body
I Am the Man
Leave It to Betty
Mine to Keep
The Love Trap

Also 36 *Whirlwinds of*
LAUGHTER COMEDIES

GRAND ASHER

THE MARK OF A GRAND PICTURE

Following List of Exchanges Who Have Purchased
GRAND-ASHER PRODUCTIONS

APOLLO EXCHANGE, *INC.*
1600 BROADWAY. NEW YORK CITY
BOBBY NORTH

CELEBRATED PLAYERS FILM CORP.
810 So WABASH AVE, CHICAGO. ILL
J L FRIEDMAN

MASTERPIECE FILM ATTRACTIONS
1329 VINE ST. PHILADELPHIA PA
B AMSTERDAM

STANDARD FILM SERVICE COMPANY
SLOAN BLDG. CLEVELAND. OHIO
H CHARNAS

FED. FILM DISTRIBUTORS
298 TURK ST, SAN FRANCISCO, CAL
G A OPPENHEIMER

UNITED FILM SERVICE
3628 OLIVE ST, ST LOUIS, MO.
S WERNER

CRESCENT FILM COMPANY
115 W 17TH ST. KANSAS CITY, MO.
A. L. KAHN

FED. FILM EXCHANGE, *INC. of N.E.*
46 PIEDMONT ST, BOSTON MASS
S. V. GRAND

BOND PHOTOPLAYS CORP.
265 FRANKLIN ST, BUFFALO. NY
SYDNEY SAMSON

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST. NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N Y

A two reel special

NOW READY!

Prints at all Fox exchanges



WILLIAM FOX *presents*

RED RUSSIA REVEALED

FIRST PICTURES OUT OF RUSSIA IN TWO YEARS

THE RESULTS OF A MILITARY DESPOTISM

A PANIC STRICKEN COUNTRY UNDER RED RULE

FOX FILM CORPORATION

FOX — INDEPENDENCE & STRENGTH

Soon—"IF WINTER COMES"—MIGHTIER THAN THE BOOK

A Thrill and a Throb for J. P. McGowan and "STORMY



From a Story by
ANTHONY W. DONALDSON

Directed by
J. P. McGOWAN

Produced by
CONTINENTAL PRODUCTIONS, INC.

A spectacular drama of storm-swept seas and storm-tossed souls.

An actual shipwreck, a terrific storm at sea, a desperate fight in the stoke-hole of a liner, a startling S. O. S. call for help, a spine-tingling fire aboard a real vessel, a plunging, straining race with disaster, a dangerous, last-minute rescue;—these are but a few of the thrills which make "Stormy Seas" a big winner.

Add to this speedy action a suspenseful romance and a daring climax, and you have a rousing box-office melodrama.

PRESENTED BY

ASSOCIATED EXHIBITORS

ARTHUR S. KANE · PRESIDENT

Every Storm-Swept Wave

Helen Holmes in "STORMY SEAS"

A drama that will thrill you by its sheer emotional power,—that's "Stormy Seas."

Imagine a girl stranded on a flame-swept ship while two lovers race to her relief. It meant supreme happiness to one; a bitter sacrifice to the other. A corking good sea yarn, spiced with the lure and adventure of the sea.



FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

A MAN'S

LOIS WILSON

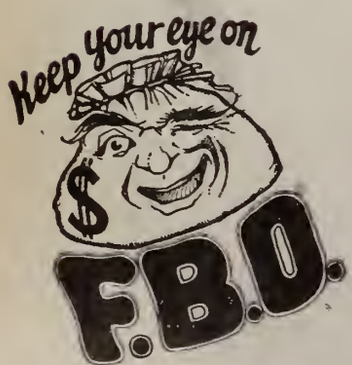
Female Star of

"The Covered Wagon"

in

Presented by
Paralta Plays, Inc.

HERE'S your chance to cash in on the drawing power of the two stars of one of the industry's biggest pictures—here's your opportunity to show your crowd the two stars they are reading about and hearing about. " A Man's Man " is one of the few good pictures in which Lois Wilson and J. Warren Kerrigan are starred. It's good enough to be reissued solely on its merits as an entertainment. It's an actionful drama of red revolution and rosy romance amidst the gorgeous splendors of a South American Republic—a colorful tale of a fighting American who started things—and finished them! Many of you remember the hit " A Man's Man " made when it was first released. It's just as good now as it was then! BOOK IT!



DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE
Sales Office United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I., England

J. WARREN KERRIGAN

Male Star of

"The Covered Wagon"

in

MAN

VIRTUALLY everything is new about this picture but the title. You get NEW PRINTS, re-edited and re-titled and polished and smoothed according to the best modern methods. F. B. O. furnishes a typical showman's campaign, including NEW posters, NEW newspaper ads., NEW lobby displays, NEW slides, NEW exploitation stunts and everything else to help you get the maximum amount of money. Remember, any picture is new to you until you've played it, and some of the old ones are worth a return date—especially if they are re-dressed in thoroughly up-to-date manner. You're playing safe for a Summer date if you BOOK THIS ONE NOW!

Directed by
Oscar Apfel



DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE
Sales Office United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I., England

As we tell it to Mr. Johnston so we tell it to you—

Memo W.A.J.

During the six months just ended we carried 31 per cent more advertising than MP World 47 per cent more than Ex. Herald and 130 per cent more than Trade Review—

Ten pages we beat the World by 386—Herald by 520 and Review by 925 pages.

F.J.B.
Adv. Mgr

THE QUALITY AND SERVICE OF

SUN-LIGHT ARCS

HAS NEVER BEEN QUESTIONED
DURING THE SIX YEARS IN SERVICE

Photograph With Sun-Light
Project With Sun-Light



WE ARE NOW READY TO MEET ALL DEMANDS ON SALES AND SERVICE

THE LIGHT THAT NEVER FAILS

HARMER, Inc.

SUN-LIGHT ARCS

1540 BROADWAY

TELEPHONE BRYANT 6366 NEW YORK

Two years ago and Now



"Passion"

Still a box-office bet of the first water

Two years ago, "Passion" cracked box-office records at the Capitol, high, wide and handsome. And followed this up by topping the first week's figures in a second week's engagement. And no picture had ever previously played two weeks at the Capitol.

And again, in a revival at the Capitol, week of June 24th, proving itself a box-office bet of the first water. Here's why in the words of the New York Press:

An interesting opportunity is presented by that enterprising showman, S. L. Rothafel, at the Capitol this week to check up on your past impressions, for he offers Pola Negri's first great screen vehicle here, "Passion," and the film fans who saw it before can determine just how shrewd they were in picking a winner, while those who missed it can make up for lost ground.

One excited young woman said she enjoyed it more than ever, knowing what she knows now of Pola and Charlie Chaplin. Moreover, she said she paid more attention to Emil Jannings, and was able to appreciate more acutely what expressive eyes the sly rascal has.

New York World.

Pola Negri, in all her pristine glory, is at the Capitol this week in "Passion." This is the picture which, shown by Rothafel a couple of years ago, took America by storm. And small wonder: for as we watched it unfold, it seemed that never had we seen so perfect a picture. Once more we have Pola with her foreign make-up, which is so much a part of her, and her own beautiful shiny hair becomingly arranged. And what an actor she is!

Emil Jannings is Louis XV, and we like him better in this role than in anything else we have seen him do. "Passion" is a perfectly fascinating picture which no one should miss. The only other number on the Capitol program is a colorful prologue.

New York Tribune.

"Passion," now on view again at the Capitol, was reviewed in these columns when it was first shown. We wish to state, however, that after seeing all of Pola Negri's pictures that have followed "Passion" (American-made as well as her other foreign productions) that we still think "Passion" is the best thing she has ever done on the screen."

N. Y. Evening World.

Play Passion Again!



POLA NEGRI

The famous continental star

in

PASSION

The Intimate Romance of a Wonder Woman

A First National Picture



FIRST NATIONAL PICTURES

Just what the box-office wants

— and just when the box-office wants it.



"PENROD AND SAM"

full of the stuff

Aimed straight at the millions of men and women who laughed Tarkington's "holy terrors" into world renown. And here, for every laugh there's a heart-hit. It's a showman's picture! It gets them!



J. K. McDonald presents

"PENROD AND SAM"

that hits are made of—

Never a Penrod like Ben Alexander! Rarely a supporting cast to parallel Mary Philbin, Rockliffe Fellowes, Gladys Brockwell, Gareth Hughes, Wm. V. Mong and Buddy Messinger. We're proud to present it!

A First National Picture



Booth Tarkington's Sequel to "Penrod"

Scenario by Hope Loring and Lewis Lighton

Directed by William Beaudine

Booth Tarkington likes it best of any film based on his own writing —



1100 NORTH PENNSYLVANIA STREET
INDIANAPOLIS INDIANA

May 15, 23

My dear Mr. Hodkinson:—

I wish to thank you for the pleasure your production of "Penrod and Sam" gave to Mrs. Tarkington, my sister-in-law and myself. We have been laughing over the picture today, which is a pretty good test of real humor. When people laugh the day after, as well as during a performance, it's generally conceded that there is a success going.

I believe I can say I liked and enjoyed this film better than anything else founded on my own writing, that I have seen on the screen. Now, this is not because you kept closer to my own story than other films may have come (I am too old to be delighted with my own viewpoints getting reproduced) but it is simply because your film told a truthfully human story of children and grown folks, in a humorous and pathetic way —with the humor rightly more in evidence than the pathos, which was nevertheless very true and moving.

I think you may congratulate yourself on your work. I have so little part in the result that I may be permitted to enjoy it without seeming to pay tribute to myself. Your picture is immensely skilled, it seems to me, in producing an incessant run of action which is so varied that the spectator must be either laughing aloud or chuckling, or feeling touched and sympathetic, continuously. You never give him time to sit back in a state of merely mild entertainment.

(Signed) Booth Tarkington.

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

"PENROD and SAM"



A First National Picture

First National accepts Motion Picture

–accorded by the exhibitors the absolute supremacy of in every field · Study this stars, producers, directors,

Leaders in Stars.
Norma Talmadge.
Constance Talmadge.
Richard Barthelmess.
Corinne Griffith
Colleen Moore
Sylvia Breamer.
Katherine MacDonald.
Virginia Brown Faire.
Barbara La Marr
Watch for another
Important Announcement

Leaders in "Best Sellers"

"BLACK OXEN"
Gertrude Athertons startling story of rejuvenation

"FLAMING YOUTH"
Warner Fabian's society exposé starring Colleen Moore

"PONJOLA"
by Cynthia Stockley— her greatest since "Poppy"

"THE SEA HAWK"
by Raphael Sabatini.

LORD OF THUNDERGATE"
by Sidney Herschel Small

"THE HUNTRESS
by Hulbert Footner starring Colleen Moore —

"THE SWAMP ANGEL"
by Richard Connell

Big Time Specials For Early Release

Norma Talmadge in "Ashes of Vengeance"

Not only Norma's greatest, but the production that shows the world the ultimate in screen magnificence. The Wonder-Picture, directed by Frank Lloyd.

Constance Talmadge in "Dulcy"

The nation-wide laughing hit due for another "East Is West" reception! "The Dangerous Maid" and "Madame Pompadour" to follow.

Richard Barthelmess "The Fighting Blade"

A John S. Robertson Production

DEPEND ON

Leadership of the Industry

of America and based on the new season's product list of *unbeatables* among stage successes, "best sellers."

They'll Make New Records Everywhere

George Fitzmaurice's
production of Hall Caine's immortal romance
"The Eternal City"
Presented by Samuel Goldwyn.

Enacted amid the scenic splendors of Rome with Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett and Montagu Love as stars.

Of all the box-office sensations George Fitzmaurice has provided, there is none to equal "The Eternal City."

This Beats "The Dangerous Age"
John M. Stahl's Latest
"The Wanters"
It's What Everybody Wants

Leaders in Producers and Directors
Edwin Carewe
George Fitzmaurice
Thos. H. Ince
Frank Lloyd
Richard Walton Tully
Frank Borzage
John M. Stahl
John S. Robertson
Maurice Tourneur
Henry King

Leaders in Stage Successes

"THE BIRD OF PARADISE"
Produced by Richard Walton Tully

"ANNA CHRISTIE"
Eugene O'Neill's dramatic sensation
Produced by Thos. H. Ince

"POTASH and PERLMUTTER"
Produced by Samuel Goldwyn starring
Barney Bernard, Alex. Carr & Vera Gordon

"THE BAD MAN"
Produced by Edwin Carewe, starring Holbrook Blinn

"SECRETS"
The reigning Broadway hit.
A magnificent vehicle for Norma Talmadge

"WHY MEN LEAVE HOME"
Avery Hopwood's greatest
as a John M. Stahl Production

"HER TEMPORARY HUSBAND"

"LILIES OF THE FIELD"



FIRST NATIONAL

An Attraction Out-of-the-Ordinary

M.P. World June 23rd.

Children of Dust"

Frank Borzage Production for First National With Fine Cast Is Decidedly Appealing

Reviewed by Mary Kelly

In its conception and in its execution, "Children of Dust" is an attraction out of the ordinary Frank Borzage has provided First National with an offering of decided appeal, charmingly free from the commonplace Its warmth and idealism combine to leave an impression of sympathy and wholesomeness well worth while achieving.

A simple human story is told without material elaborateness. The appeal lies in a fundamental understanding of the fineness of human character, and in an entertaining manner of treatment The humor is frequent and unstereotyped There are many delightful scenes in which the director has made use of comedy values that greatly enrich the picture.

His handling of the children is especially skillful. Almost half of the picture shows the childhood experiences of the girl and her two sweethearts, who are the main figures in the drama later on. The sincerity and naturalness of their work is splendid. Frankie Lee is the outstanding figure of the picture He seems to have sensed the motive of the author and compels unreserved interest for his manner of expression. The selection of the three types in view of those who play them as grown-ups shows fine judgment

Gramercy Park has been chosen as the seat of all the main events in the story This is an interesting site for the action and helps to concentrate attention on the theme rather than spectacular values. Those who have been demanding better stories and less pomp and display will appreciate this feature There is nothing in the entire picture to detract from its use on a Sunday bill.

The caretaker of the Park, as played by Bert Woodruff, is a picturesque, whimsical character, who gets the sympathies and contributes several highly amusing scenes. His devotion to the tiny Terwilliger is the background for an affecting love story between the orphan boy and the little girl, who lives in one of the stately homes in the Square This part, introduced by Frankie Lee, is continued by Johnnie Walker without losing any of its appeal Pauline Garon plays the girl grown-up and Lloyd Hughes the man whom her family has chosen as her mate. The performances of all, including a bit by George Nichols, are excellent The picture is one that gets under the skin and is destined for popularity in first-class houses, especially among those who appreciate individuality.





This is mighty pleasant reading for the man who isn't running his theatre on a hit-or-miss plan.

If too busy to read the entire review, by all means read the first paragraph and the last.

Marked by arrows for your convenience

And still there are those who claim that "all the good things are held over for fall release."

Grab this—as known value—today.

Then consult the First National schedule for the entire summer.

And smile!

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Arthur H. Jacobs presents

A Frank Borzage Production

"CHILDREN OF DUST"

with

Johnny Walker, Pauline Garon, Lloyd Hughes.

Motion Picture News

Gray Matter

THERE is a good deal of talk these days about distribution.

A radical change is necessary for the health of the industry. There is general agreement on that point.

Without going into the whys and wherefors —the huge economic waste of duplicating systems, their inevitable effect upon quantity and quality production, etc., etc.—we want to call attention to what we regard as a salient point—perhaps the salient point of the whole matter.

It is this: that pictures are brain creations, gray matter in photographic form; and you cannot merchandise gray matter as you would merchandise brands of groceries, shoes, automobiles, phonographs, cigars or what not.

* * *

Most every scheme to economize distribution seeks, unconsciously perhaps, to standardize pictures.

And that is the very thing that must not be done.

That is one trouble with distribution as it stands today: it standardizes too much. Pictures go into the hopper of distribution and out again. They get the same press books, the same trade paper advertising, the same general selling effort.

Which is all wrong, because every picture differs from every other and its success will be due to the individual handling of it. It was a separate creation; it should have separate handling.

It should be sold alone, advertised alone, purchased *alone* by the exhibitor.

This is the age of fewer pictures.

We have been talking about it for years. But it's here now. Don't mistake that. Every company in the business is making its plans accordingly. So is every theatre. There will be fewer but more good pictures from more sources this year than ever before, in the history of the business.

We used to make pictures in bulk and handle them in bulk.

Now we are making fewer pictures—and each one should go forth—not in bulk with others, not with stereotyped advertising effort and standardized selling effort but *individually* and *for all its individuality is worth.*

* * *

In our opinion every single picture that deserves distribution deserves also a single advertising manager.

A man who will eat, sleep and dream that picture—just as the man who made it did. A man who will *know* it, and just how far and how long it can be sold to the public through the exhibitor.

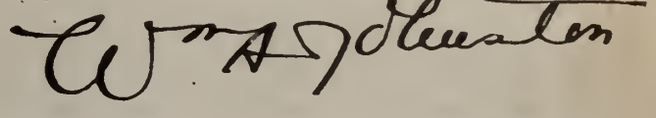
And that is coming, as sure as you're alive; for the next—and immediate—era of this business is *exploitation.*

* * *

The idea of a centralized or joint distributing system—this system to take care *only* of the physical handling of films and bookings—has seemed to us a sensible way out of the present distribution muddle.

There is this qualification, however: distribution is a *service*—don't forget that—and every man will want to see to it that *his* prints are in the best possible shape and that *his* customer gets the best possible shipping service.

But even with a centralized or clearing house system the individual advertising and selling effort on each picture must go right on—must be more clever, more conscientious, more determined than it has thus far been even under the present system of distribution.



PICTURES AND PEOPLE

THOMAS DIXON comments upon the collapse of business in the picture theatres during the summer months. This evil, in his opinion, is a serious menace to the supremacy of the film houses—which should jealously guard their position as the principal form of entertainment in the world.

To quote excerpts from his letter: "The moving picture man, author and producer and exhibitor should take himself more seriously. He is not merely the purveyor of a form of amusement. He is leading a revolution in the development of humanity—as profound a revolution as that which followed the first invention of printing. The new film press uses the rays of the sun to etch thought on yellow parchment—instead of dull printer's ink. If the moving picture yields its supremacy to baseball, prize fights and other forms of amusement for three months of the year, its power will be seriously crippled.

The leading theatres of the spoken word are no longer closed in summer. They provide the best and charge the highest prices. The five best plays in New York are "Rain," "So This Is London," "The 7th Heaven," "Icebound," and "Aren't We All?" They are playing to packed houses. The people who are compelled to stay in the city all summer are more eager for good amusement than winter audiences.

In the United States the picture theatre did more to kill the saloon than any other single force. And the picture theatre has made the return of the saloon an utter impossibility for all time.

Of course it is natural that picture theatres cannot expect to do the business in the hot summer months that they do in winter. In the East where we entertain two kinds of extreme weather, the summer days are too few to be used up sitting in a stuffy theatre. That's why most of the legitimate theatres close—that's why the producers hold back their best products until fall. Ball games are not played in the East in the winter months—and the open road and the open sky—and vacation time—and fishing, boating and divers and sundry other pastimes occupy one's attention when the cares of business are over.

Yet a big picture can hold through the summer as well as a dramatic stage hit. Take notice of "The Covered Wagon."

* * *

A UNIQUE program carried through by a moving picture theatre is the project being fathered in Mechaniesburg, Ohio, by C. J. Maugans, owner of the Princess theatre. The request of his three little daughters for a visit to the Cincinnati Zoological Gardens suggested to Mr. Maugans the advisability of having all Mechaniesburg youngsters visit the Zoo on a one-day excursion trip. Consequently he is arranging a benefit show at his theatre which is expected to finance the venture, and is also active in interesting other business men in the project. Cincinnati picture men have promised assistance.

* * *

B. P. SCHULBERG cannot consider for purchase any more film titles. Some time ago he made the announcement that he was in the market for good box-office titles that might prove suitable for future productions. So many suggestions have been received however, that the office is swamped.

* * *

FELIX ORMAN writes that he is anxious to remain in London for at least a year or two. He has just returned to the British capital from France where he worked with Carlyle Blackwell on the production of "The Beloved Vagabond." Mr. Orman is a scenarist and publicist and is anxious to try his hand at production work. He expects to divide his work so as to be part of the time in the city on the Seine and part in the city on the Thames. His friends in the city on the Hudson and the East River and Manhattan Bay wish him the best of luck.

* * *

JAMES R. GRAINGER, general sales manager for Goldwyn-Cosmopolitan Distribution Corporation, has certainly brought home the bacon to his company. He has just closed a contract with Rowland & Clarke of Pittsburgh to show Goldwyns and Cosmopolitans at their State and Blackstone theatres.

Mr. Grainger has also closed contracts with Balaban & Katz of Chicago, Tom Moore of Washington, William Goldman of St. Louis, Herbert L. Rothschild of San Francisco and Jensen & Von Herberg of Portland, Oregon. Some orders. Some business. Some sales manager.

* * *

WHEN the Adriatic steams into New York harbor, July 2nd, the British boat will have on board Netta Westcott, who claims to have the most perfect profile in England. Mistress Netta is a screen actress and she will appear in Preferred Pictures.

* * *

THE Supreme Court of New York has handed down an order on June 21 striking out the name of Lillian Walker from the divorce proceedings instituted by Else F. Wilkinson against William F. Wilkinson.

Miss Walker, who was returning from Europe recently, met Mr. Wilkinson on shipboard and, though made co-respondent in the divorce proceedings, proved that her acquaintance was very slight such as is usually made by travelers during voyages.

Miss Walker's many admirers will be pleased to know that she has been vindicated in this matter.

Note—Miss Walker has been signed as one of the stars in the new Ted Lewis Review that opens at the Shubert theatre in July.

* * *

THE National Board of Review will omit its photoplay guide during the rest of the summer as there are very few selected pictures to report upon and none close to release. Not an asterisk is in sight.

* * *

A NEAT, human document is "Alice Adams," adapted to the screen from Booth Tarkington's prize-winning story. It does not depend upon dramatic skyrockets for its compelling moments. Indeed there are no forest fires, train wrecks and other so-called punches. It merely presents a most realistic cross-section of American family life—as we see it—as you see it, perhaps just around the corner. You see a badly regulated family presided over by a nagging wife and mother, and a husband and father who is incapable of taking his household to the heights. And their children are a girl who builds air castles and paints colorful fancies in order to keep up appearances, and a wastrel son who continually embarrasses his sister with his cheap manners and associates.

As a book it soared with delightfully human touches—penetrating to the depths of pathos yet tinctured with quaint humor. As a picture its vital points are intact. Indeed King Vidor, who is at his best with the human expressions, has given it a real Tarkington treatment. Intelligent audiences who found delight in the novel are certain to be royally entertained.

Again Florence Vidor scores with a memorable portrayal

of the title character. How she does humanize the imaginative, wistful, temperamental, pathetic, fanciful girl—the girl who felt herself snubbed, but whose pride took her to the high places in her effort to touch elbows with those who "belonged." The picture throbs with sympathetic beats. It is accurate and true. Would that we might have more like it.

* * *

HAROLD LLOYD and the "missus," known to all of us as Mildred Davis, arrived in New York Thursday for a belated honeymoon vacation. They left Los Angeles and their snug little bungalow for two, immediately following the completion of arrangements whereby Harold becomes his own producer of comedies for Pathe. The comedian has been promising us a visit for several weeks, and now that he is here we will say "Welcome to Our City!"

Friday noon the Pathe executives and publicity managers, Messrs Pearson, Innerarity, Brooks, Parsons, Shapiro, Crocker, Dunham, et al, tendered him a luncheon at the Ritz-Carlton,—New York headquarters of the star—at which members of the trade press, fan magazines and dailies sat in, real pretty, and hungry. Lloyd is a democratic, sincere type of man. He is always there with a happy smile and an earnest handshake. It's a pleasure to break bread with him. Nothing "ritzy" about him—even though he stops at the Ritz.

The comedian's latest comedy, temporarily called "Have a Heart" received its finishing touches at about the same time that the friendly separation of his long-standing business relations with Hal Roach was concluded, and his own preparations for independent production effected. These include a working arrangement with Hal Roach for an interchange of members of their producing units.

While in New York, the Lloyds will occupy themselves in an intensive shopping program and seeing the latest Broadway stage and screen hits. We daresay that Harold will be instantly recognized—surely if he wears his horn-rimmed cheaters.

* * *

BEVERLY GRIFFITH has arrived in Barcelona from Mexico City to take over temporary management of the Hispano American Films S. A. for Spain and Portugal, the company being a subsidiary of Universal Pictures Corporation. Mr. Griffith expects to remain in Barcelona for three or four months.

* * *

THE Division of Exploitation of Famous Players-Lasky has issued a limited edition of a bulletin which shows in interesting fashion the progress that exploitation has made since Claud Saunders first set out to demonstrate that field promotion was practical. It is a collection of letters from governors, mayors, admirals, police department heads, merchants, hotels, chambers of commerce, churches, and many other men and institutions, all dealing with the results of motion picture exploitation. This bulletin should be of great assistance to the exhibitor or exploiteer in "selling" exploitation, since it places the whole matter on a new and higher plane.

* * *

MRS. WALLACE REID has arrived in town to be present at the New York premiere of her picture, "Human Wreckage," which was shown to an appreciative audience at the Lyric theatre—one of the "legit" houses—last Wednesday night. Incidentally, a luncheon was given in her honor at the Astor Friday noon by the F. B. O. executives—Nat G. Rothstein, the demon golfer, being *charge d'affairs.*

* * *

IN the Prospectus of the Coming Season in last week's issue, attention was called to "Alice of Old Vincennes" being a Goldwyn production. This is a misstatement. The picture—we stand corrected—is a Cosmopolitan production.

* * *

W. B. MAXWELL, the British author, who arrived in America to attend the International Congress of Writers, made a speech during the conference in which he said that the whole social fabric of England is being made over again, by the passing of the country house. The old life of the country estate is not passing on account of poverty, because somebody still has the money. It is passing, he declared, because of the motion picture theatre. Servants can no longer be hired—at any price—to shut themselves up in great country places when they can live in villages and cities and see a good moving picture every evening of the year.

* * *

MONTE BLUE has landed in the hospital—not for location, but for repairs—the result of being kicked in the ribs by a fractious boat while posing as a sea captain in the filming of a Peter B. Kyne story at Laguna Beach. He had just rescued an adorable damsel in distress from a rampant sea and was triumphantly returning to shore in a skiff.

Now a boat is like a horse in that it objects to being boarded via the wrong side. Monte disregarded the sailor's custom of leaving a shore boat on the seaward side. He chose to keep his feet dry by landing on the shore side. As he stepped from the boat before the grinding camera, a breaker smacked the boat and sent it against the actor's ribs. And Monte went to the California Hospital in Los Angeles. And the scene will have to be taken over when he is discharged.

* * *

NO wonder Carl Laemmle and R. H. Cochrane were aboard the recent junket of the Leviathan! A print of "Merry-Go-Round" was run off several times for the entertainment of the guests.

* * *

IT is with a spirit of envy that we write about Al Christie because he is having the time of his life in Venice (Italy, not California). The comedy producer is looking over boats and gondolas and speed yachts. There's a reason for it since he recently joined the California Yacht Club. Incidentally, one of Al's discoveries, Betty Compson, is winning the popularity stakes in the British Isles. This star has a vibrant personality which makes friends and followers everywhere.

* * *

THE Ambassador at Los Angeles, opened its new Cocoanut Grove Tuesday evening with a gala dinner dance de luxe. We have it that many screen "celebs" attended and whiled away the hours over their filet mignon, et al. 'Tis said that the Grove is the last word in splendor and exotic luxury.

* * *

WILL ROGERS, sorely missed in New York, has arrived on the Hal Roach lots where he will proceed to get busy upon his series of three-reelers. The lariat expert's quaint wit will keep Hal and the boys, the visiting Rotarians, and the banqueters of Los Angeles highly amused.

Index to Departments

Editorial 45
Pictures and People.....46-47
General News and Special Features.....48-62
Chicago and the Mid-West.....66
Comedies, Short Subjects and Serials.....75-80
Current Opinions on Short Subjects.....72
Construction and Equipment.....109-120
Exhibitors' Service Bureau.....67-71
Feature Release Chart.....121-122
Fox Special Section.....81-92
Pre-Release Reviews of Features.....93-95
Production-Distribution Activities.....103-108
Regional News from Correspondents.....96-102

Another Allen Theatres Firm Fails

Distributing Agency of Defunct Theatres Company Has Gone to the Wall

ANOTHER Allen enterprise in Canada has "gone to the wall," it is announced, in the failure of the Famous Players Film Service, Limited, of Toronto, Ontario, the long-established film distributing company of Messrs. Jule and J. J. Allen, former officers of the defunct Allen Theatres, Limited.

Notice has been given of the granting of an interim receiving order to the Famous Players Film Service, Limited, and of the appointment of H. M. Goodman of Toronto as interim receiver. This company should not be confused with the Famous Players Canadian Corporation, Limited, which represents the theatres interests in the Dominion of Famous Players-Lasky.

The Famous Players Film Service, which is one of the old film exchanges in Canada, has been operating with offices in six cities, Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. The company has represented Goldwyn and other well-known producing companies. Only recently announcement was made that the physical distribution of Hodkinson releases in Eastern Canada had been placed in the hands of the Famous Players Film Service, Limited.

When the control of Allen Theatres, Limited, was acquired a few days ago by Famous Players Canadian Corporation, Limited, intimation was given that the Allen exchange had not been included in the purchase and, shortly afterwards, announcement was made of the granting of the interim receivership for the exchange.

The Famous Players Film Service, Limited, has been operating on small capital, the outstanding stock being 500 shares with a par value of $50,000, of which $22,475 had been paid, it is announced. It is interesting to note that semi-official announcement, which was not denied, recently contained the information that Regal Films, Limited, which is affiliated with Famous Players Canadian Corp., was securing Canadian distribution of Goldwyn-Cosmopolitan-Distinctive pictures. This indicated that the Allens were losing their Goldwyn franchise to the Nathanson interests.

Jule and J. J. Allen are still identified with various other companies, one of which is Dominion Films, Limited, Toronto, which is handling a considerable number of British features in Canada, practically all of which have enjoyed excellent business in the Dominion since their introduction last fall.

Ban on Carnival Permits in Washington

LATE last week Commissioner of Police Oyster told representatives of the press that no more carnival permits in the city of Washington would be granted. He said "In future all applications of traveling carnivals for permission to show in the District will be denied. The carnivals do no good so far as I can find out, and generally, attract here with them an undesirable class of persons. The District Commissioners were not anxious to grant permission to a recent Western show, but did so only in our efforts to help make the Shriners conclave a success."

This came as the climax to an intensive drive of the last three weeks, in which public opinion gradually made itself felt. That the carnivals had milked the cash of resident and visitor, and offended good taste, while seriously hurting local business was generally conceded.

Eighty Industrial Pictures Available from U. S.

Eighty different industrial motion picture films, valued at nearly $200,000, are now in possession of the Department of the Interior, Bureau of Mines. These motion picture films were produced at small cost to the Government, practically the entire cost being borne by the various industries filmed.

Each film depicts the various processes employed in the manufacture and marketing of some well-known American product wholly or partly of mineral origin. The films are loaned free by the Department of the Interior to technical societies, commercial organizations, colleges, schools, and churches, and are in constant demand.

Three notable motion pictures have been completed by the Bureau of Mines during the past month. One, "The World's Struggle for Oil," portrays graphically the history of the oil industry from early Biblical times up to the present day. Another is the "Story of the Gasoline motor," which visualizes in striking manner the complete operation of a gasoline engine. The third picture, "The Story of Refractories," presents typical scenes in the manufacture of refractory brick and other refractory products.

Applications for these films should be addressed to the Department of the Interior, Bureau of Mines, Pittsburgh, Pa.

N. Carolina Exhibitors in Annual Convention

The tenth annual convention of the Motion Picture Theatre Owners of North Carolina is being held at the Oceanic Hotel, Wrightsville Beach Wednesday, Thursday and Friday of this week. President Percy W. Wells is presiding.

Wednesday was devoted to the executive committee meeting. Among the speakers at the Thursday sessions were, Frank J. Rembusch, Charles C. Pettijohn, Ralph H. De Bruler and Al Hicks.

Friday's scheduled speakers were H. B. Varner, A. F. Sams, James A. Estridge, Colonel Walker Taylor, Mrs. J. E. Reilley and others. The election of officers is on the program for Friday. The session is due to wind up Friday night with a banquet in honor of distinguished guests from other states.

Admission Taxes Show Big Increase Over 1922

According to figures released by the Internal Revenue Bureau of the Treasury Department admission taxes collected during May amounted to $6,582,246.27. This was an increase of $764,714.34 over the corresponding month last year, and an increase of $530,979.69 over returns for April, 1923.

The collections from the capacity tax totaled $36,872.84, an increase of $8,981.73 over May, 1922.

New Bureau Will Fight Copyright Law

A LEGISLATIVE Bureau of amusement interests has been established in Washington, D. C., to secure an amendment to the present copyright law enacted in 1909, and which the Society of Authors and Composers are now enforcing against picture houses. It is also the aim to use efforts to have the United States Senate and House of Representatives repeal or amend the Admission Tax.

Exhibitors and Unions to Confer in K. C.

A committee, composed of four exhibitors was appointed by Adolph Eisner, president of the Kansas City Division of the M. P. T. O. A., at a meeting of the board of directors, last week to meet with the Allied Amusement Union in Kansas City in an effort to reach an agreement pertaining to the union's campaign to "unionize all Kansas City motion picture theatres." The Allied Amusement Union consists of musicians, operators, stage hands and bill posters.

The exhibitors, according to Mr. Eisner, refuse to be dictated to in the employment of persons connected with the theatres. Unless exhibitors are allowed to employ as many or few union men, regardless of the presence of non-union men, there will be a deadlock and the exhibitors will employ all non-union men.

The committee consists of J. Means, Murray theatre, chairman; H. H. Barrett, Colonial theatre; J. T. Wilson, Bancroft theatre, and Archie Josephson, Victory theatre.

It also was decided at the meeting that no organized protest would be made against the proposed special tax on theatres of Jackson County, in which Kansas City is located, until an attempt actually was made to collect the tax. A similar move on the part of the county was abandoned two years ago following a heated protest by exhibitors.

Goldwyn Employees Enjoy Sunday Outing

More than two hundred employees of Goldwyn Pictures Corporation, its distributing corporation, and with a representation from Cosmopolitan pictures in attendance, enjoyed an outing on Long Island Sound and at Oakland Beach, Rye, Sunday, June 24.

Chicken dinner was served at Magner's Restaurant and this was followed by a dancing contest on the floor of the big upstairs dining room. This contest was won by Emile Montemurro of Goldwyn's service department, dancing with Miss Blanche Berger, formerly of the Goldwyn office.

A fat man's race was won by L. Johnson of the New York Goldwyn exchange, with D. B. Kerr in second place.

Winners of the other athletic events were: Girls' race, Miss Julia Block of the accounting department; men's swimming contest, Donald H. Clarke of the publicity department; girls' swimming contest, Miss Lillian Lehmann; boys' swimming race, Buddy Cosgrove; girls' needle race, Miss Rose Klein; boys' race, Richard Pearl; boys' running broad jump, Hyman Goldman; girls' running broad jump, Miss Elizabeth Diamond; girls' six days' potato race was won by Miss E. Waring; boys' six days' potato race by Harry Green.

Philadelphia Hearing of F.P.-L. Terminates

Resumption of Government Proceedings Is Scheduled for Atlanta, Ga., July 16th

THE Federal Trade Commission charges against Famous Players-Lasky and other respondents which have been in progress for some time in New York and Philadelphia came to a temporary halt in the latter city with the hearing on Tuesday of this week and will not be resumed until July 16 when the scene of action will be shifted to Atlanta, Georgia.

Testimony at the Philadelphia hearings revolved largely around money borrowed by the Stanley Company of America from Famous Players-Lasky in July 1919 and the picture rentals paid by the Stanley Company in 1922.

At the closing Philadelphia session the following were the more important witnesses called: Jack Belmar, booker for the Stanley Booking Corporation; Robert Lynch, Metro Manager; Morris Wolf, secretary of the Metro exchange; Walter Vincent of the Wilmer and Vincent Theatre Company; Edgar Moss of Goldwyn-Cosmopolitan; Charles Henschel of Pathe Philadelphia exchange and William Humphries and Joseph Hebrew of the Hodkinson and Fox exchanges of Philadelphia respectively.

At the cross-examination of Jack Belmar of the Stanley company it was brought out that that company had spent $1,614,044 in rentals during 1922 and of that sum Famous Players received $483,722. First National received $317,965 and Metro $113,775. Of the balance $302,317 was paid for short subjects and features not considered competitive product with the material of the other companies. According to the testimony $396,275 was paid in rentals for pictures produced and handled by companies in competition with Famous, First National and Metro.

Among rental disclosed were the following: Fox, $170,000; Pathe, $81,000; Electric Theatre Supply Company, $75,000; Masterpiece, $68,847. Of the Fox total, it developed that from 25 per cent to 33 per cent was paid out for short subjects of the Electric Theatre Supply Company. The figure represents an outlay for short subjects only. Of the Masterpiece figure 25 per cent covered short reels, while the Pathe amount was only for short reels.

Robert Lynch, Metro manager testified that the Metro exchange in Philadelphia was not owned by Metro, but it was independent and held a Metro franchise. His testimony was that shares were distributed as follows: Jules Mastbaum, 600; Sablosky and McGuirk, 200; Lynch, 200. Sablosky and McGuirk are officers of the Stanley Company, while Lynch is a small stockholder, according to the testimony.

Morris Wolf, secretary of the Metro exchange and general counsel testified as to the reorganization of the Peerless Film Company, which once held the First National franchise in Philadelphia. Wolf testified that in the reorganization the First National franchise was taken from Peerless and turned over to a new company called First National Pictures Corporation of Eastern Pennsylvania. Under this reorganization, Wolf said, the First National Company held 51 shares and the Eastern Pennsylvania sub-franchise holders, 49 shares. He testified that Stanley Company was interested in this company only because of the fact that it held sub-franchises and because its officers were stockholders. He also testified that John McGuirk who is vice-president of the Stanley Company was president of Peerless and that when the new First National Company was organized Peeresls did not liquidate but continued to sell pictures.

Walter Vincent of the Wilmer and Vincent Theatre Company testified as to his firm's affiliations with the Stanley Company of America, which included theatres in Reading, Allentown and Harrisburg. According to Vincent's testimony the Stanley company has small interests in the Capital and Rajah and an 18 per cent interest in the Colonial, Victoria, Grand and Capital at Harrisburg. He said his firm, with Southern Enterprises and Arthur Lipus had equal interests in the Odeon, Bijou, Colonial and Folly at Atlanta and similar holdings with Robert Guckenheimer as the fourth party in Savannah.

Vincent testified further that the Richmond, Virginia, holdings of Wilmer and Vincent are shared equally with E. F. Albee, John J. Murdock and the Bell Amusement Company. He said some of the houses in this territory were booked through the Stanley Booking Corporation, and others by themselves directly.

Edgar Moss, Goldwyn-Cosmopolitan manager, stated that 95 per cent of his company's product is sold before being made and that its policy was to sell in groups, but the Stanley Company bought only one at a time.

Charles Henschel of Pathe testified that Stanley Company had taken practically all of their short subject output for the past ten years.

The principal testimony developed at the opening session in Philadelphia on Monday was that given by Vice-President John J. McGuirk that the Stanley Company had borrowed $2,000,000 from Famous Players-Lasky in July, 1919.

According to the terms of the agreement, so McGuirk testified, the money was to be used to expand the exhibiting end of the business and called for a cash payment of $500,000 and 15,000 shares of stock of Famous Players, 7,500 of which were to be redeemed at the call of the Stanley Company. For this advance Famous Players was to receive class B stock of the Stanley Company, giving it less than a 50 per cent interest.

It developed later that Famous Players had been given notes to the full amount by the Stanley Company. For collateral, it developed, Stanley gave Famous Players 26,600 shares of class B stock. Of the 15,0000 shares of Famous stock turned over to Stanley it was testified that 7,500 shares had been turned back for $750,000. The testimony was brought out to develop the fact that Famous Players' loan to Stanley was $1,250,000 and that Stanley now held only 7,500 shares of Famous Players stock.

W. H. Fuller, for the Government, questioning Wolf, asked:

"At the time this loan was arranged, wasn't it understood that you were to take 100 per cent of the Famous Players output as you have since done?"

Objection from counsel for the defense brought a revision of the question and McQuirk was asked if it was not true it was agreed to take Famous Players pictures in return for the advance.

McGuirk's answer was that it was not, to the best of his knowledge.

"Then you believe that Famous Players was in the loan business," short Attorney Fuller.

"No, we just looked upon it as a friendly turn," was the reply.

"How do you know this if you were not present at the meeting of representatives of the two companies at which the terms of the loan were agreed upon?" asked Fuller.

"I would have known of any such understanding by virtue of my position in the company," answered McGuirk.

McGuirk stated that no financial statement of the Stanley Company had ever been submitted to Famous Players prior to the time of the $2,000,000 loan, and that so far as he could remember no attempt had been made to secure loans from banks or other financial institutions. He said the money was largely used in the building development of the Stanley theatre which cost approximately $2,000,000 and on which at the time it was almost ready for occupancy only an $800,000 mortgage could be placed.

McGuirk explained the relations between the Nixon-Nirdlinger interests and the Stanley Company and told of the business dealings between Stanley and M. E. Comerford covering theatres in Wilkes-Barre and Pottstown. He admitted that Boyd, Mastbaum, Sablosky and McGuirk were stockholders in the Philadelphia exchange of Metro and that they had been, but were not now interested in the Peerless Feature Film Service, which holds the First National franchise in Philadelphia and Eastern Pennsylvania. McGuirk testified that the Stanley Company does not own an interest in the Philadelphia exchange of Famous Players. He later admitted that Samuel Goldwyn and Harry Schwalbe were stockholders in the Stanley Company.

The second witness was Fred G. Nixon-Nirdlinger. He named the list of theatres he owned and gave, what in his opinion, constituted the Philadelphia first-runs. He also name the houses in which he was interested with the Stanley Company. He admitted that he had his offices with Stanley and he had access to all reports on pictures. He admitted that he paid the Stanley Booking Corp. a fee of 5 per cent but denied that this had any special significance. His connection with Stanley, he said, was purely an association covering the booking of pictures and did not cover the acquisition of theatres or land.

Famous Players-Lasky Show Millions in Profits

THE Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies owned 90% or more) reports for three months ended March 31, 1923, net operating profits of $1,018,100.29 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $14.66 on the common stock outstanding.

Jersey Exhibitors Hold Convention

R. F. Woodhull Re-elected President Will Work for Repeal of Admission Tax

ENDORSEMENT of the work of the national organization and the holding out of the olive branch to the seceding State units, notably Michigan, featured at the annual convention of the Motion Picture Theatre Owners of New Jersey, held at Lake Hopatcong, June 25th to 28th.

R. F. Woodhull, of Dover, who was re-elected president of the Jersey body, struck this key-note when he declared in his annual report: "I know of no more welcome news that could come to me than the words that those wonderful fellows of Michigan had, after additional thought, decided to continue their comradeship."

Reference to Michigan was also made by A. J. Moeller, general manager of the Motion Picture Theatre Owners of America, in the course of his speech giving the story of the up-building of the Michigan organization. Mr. Moeller declared he also hoped the Wolverine theatre owners would reconsider their return to the national fold.

Mr. Woodhull warned the exhibitors of a recent decision of the State Supreme Court holding that the opening of theatres on Sunday was a criminal offense. He endorsed the movement for shorter features and also cautioned the exhibitors to keep their eyes open with reference to the Shubert-Erlanger combine.

Only one resolution was passed. At the request of Peter J. Brady of the Allied Printing Trade Council, the convention went on record urging producers to see that the union label was placed on all paper and other advertising matter sent out by them.

The business session of the convention was short and snappy and by far the greater part of the time was occupied with the entertainment program.

It was stated that the national organization was at work on a campaign to repeal the admission tax, get rid of the music tax and put into effect a co-operative insurance plan.

Among the celebrities at the ball on Wednesday night was Zeena Keefe and Oliver Morosco. The latter will shortly organize a producing company and make screen versions of his stage successes.

The banner event of the convention was scheduled for Thursday night with the following speakers: Arthur S. Friend, Marcus Loew, Mae Murray, Robert Z. Leonard, Mayor Brickenbach of Newark, Sydney S. Cohen, William Brandt—new president of the Motion Picture Theatre Owners of New York State, and Robert E. Welsh, representing the trade press.

After the dinner, an elaborate show was to be given by a large contingent of players brought by Mr. Loew. This talent was augmented by Will Morrissey and some of the principals of his new production obtained through the courtesy of Mr. Morosco.

Burlesque of Prohibition Banned in Kansas

EVEN motion pictures are to be "dry" in sedate old Kansas. A ruling barring burlesque of prohibition in films shown in Kansas was made this week by the state board of motion pitcure review. The ruling includes comedies, dramas, news reels and topics.

The censors also eliminate scenes of parties where the drinking of liquor is shown, unless such scenes are an esesntial part of the picture dealing with a pre-prohibition period, such as frontier days. The ban, it is said, is aimed principally at scenes of revelry showing open defiance to liquor laws, which, the censors contend, have become too frequent the last year.

Famous Claims Australian Advertising Record

Copies of *Everyones*, Australian motion picture trade publication, just arrived in New York, contain what is claimed to be the greatest advertising announcement ever made by a distributing organization in any country. This announcement, which was made by the Famous-Lasky Film Service, Ltd., of Sydney, comprised ninety-one pages of advertising matter and twenty-three pages of news letter, or a total of 114 pages.

This Paramount announcement for the next six months was issued by John W. Hicks, Jr., managing director, in pursuance with the announced determination to make the coming year the most successful Paramount has ever known in Australasia and the Far East. Cable reports received by E. S. Shauer, director of the foreign department, indicate that the big announcement created a sensation throughout the motion picture trade.

Harry Myers Engaged for "Bad Man" Role

Harry Myers of "Connecticut Yankee" and "Brass Bottle" fame has been engaged to play a prominent part in "The Bad Man," which Edwin Carewe is to produce and direct for First National, with Holbrook Blinn in the title role.

Myers has been cast to enact a comedy role, that of "Red" Giddings, a Westerner whose business in the play will be to produce laughs. He is the fifth member of the company to be engaged. The others are Holbrook Blinn, who will play the character he made famous on the stage, and Enid Bennett, Jack Mulhall, and Walter McGrail.

Cast Carefully Selected for "Desire"

Metro claims a carefully selected cast for the forthcoming Louis Burston special "Desire." It is made up of John Bowers, David Butler, Estelle Taylor, Marguerite De La Motte, Ralph Lewis, Edward Connelly, Frank Currier, Nick Cogley, Walter Long, Noah Beery, Hank Mann, Chester Conklin, Russell Simpson and Lucille Hatton.

"Desire" was written by John B. Clymer and Henry R. Symonds, directed by Rowland V. Lee and photographed by George Barnes. Art direction is by J. J. Hughes.

Carlos Productions Making "Unknown Purple"

Carlos Productions, and not George Perry, are making "The Unknown Purple" as the first of a series of stage productions for Tryart Release. On page 3154 of the June 30 issue of the NEWS Perry was named as the producer.

Woodhull Re-elected President New Jersey M. P. T. O.

The officers elected at the New Jersey M. P. T. O. convention, held at Lake Hopatcong, June 26-28, are as follows:

President, R. S. Woodhull, Dover; 1st Vice President, William B. Hunt, Newark; 2nd Vice President, Peter Adams; Treasurer, Louis Ballinger, West Hoboken; Secretary, Henry T. Nelson, Elizabeth.

National Committeeman: David Hennesy, Newark.

Board of Directors: Joseph Seiter, Ben Shindley, Arthur Smith, Charles Hilldinger, David Hennesy, S. Sobelson, Sidney Samuelson, Henry Heck, Joseph Varbalow.

Connecticut M.P.T.O. Convention Held at New Haven

The Connecticut M. P. T. O. convention was held June 27th at New Haven.

Besides the election of officers, the principal business to come before the convention was the matter of perfecting an organization that will co-operate with the various other state units of the M. P. T. O. Association in the proposed campaign to eliminate the music and admission taxes.

President Cohen of the national organization was present and addressed the convention.

The officers elected are as follows:

President, J. W. Walsh, Hartford; first vice-president, C. M. Maxfield, New Haven; second vice-president, J. A. Alpert, Putnam; secretary and treasurer, A. J. Cavanaugh, Hartford.

The executive committee is as follows: W. A. True, Hartford, chairman; L. Sagal, New Haven; H. F. Stafford, New Haven; M. Heamue, Bridgeport; L. B. Murphy, Thomaston; C. Repass, Hartford; Harry Engel, Middleton. The national committeeman selected C. M. Maxfield.

NorwayExchange Is Opened by Universal

The Universal Pictures Corporation has opened a new foreign exchange, it has just been announced. It is in Norway, and is located at No. 16 Kirkgaten, Christiano. This office, for the present, will handle Universal's Swedish business, pending the establishment of a branch office in that country.

The establishment of the Norwegian office almost completes Universal's European network of branch exchanges. Nearly every other country on the continent has at least one, if not more, Universal branches. In the British Isles, the European Motion Picture Company, is the distributor of Universal product.

Selznick Will Distribute Burton King Series

Selznick Distributing Corporation announce that Burton King, the producer, will make a series of productions to be distributed through their offices.

The first of this series "The Price of a Party," from the story by Wiliiam McHarg, which ran in the Cosmopolitan Magazine, will be started as soon as the cast has been selected. Tec-Art will do the production in their Forty-eighth Street studios, under the personal supervision of Mr. King.

Lloyd, Roach Terminate Business Relations

Friendly Agreement Reached as Solution for Permitting Both to Expand

THE long business association of Harold Lloyd and Hal Roach, came to a friedly termination last Friday.

This announcement was made by Roach and Lloyd, following the signing of papers whereby Roach released the famous comedian from a contract which called for more comedy productions.

The arrangement was made for the mutual advantage of both star and producer, and will in no wise affect the releasing contract which Pathe Exchange, Inc., now holds with Lloyd. Elmer Pearson, vice-president and general manager of Pathe, who is now in Los Angeles, attended the conference which made Lloyd a free agent.

Lloyd's entire staff has been released by Mr. Roach, and will immediately go over to the comedian, who is as yet unable to announce where he will start production on his own account.

There has been no "split" between Lloyd and Roach. The business separation is only one of the consequences of the rapid strides each has made in the motion picture world.

Roach's activities outside the Lloyd unit have grown with great rapidity during the past year. The attention that has been demanded of him by his own units, made it impossible for him to devote the time to Lloyd's efforts which he felt was due the comedian.

Lloyd, on the other hand, was finding himself crowded for space, with Roach unable to give him any more than he had been turning over to the comedian's product. During the making of the picture which Lloyd has just finished, and which is still untitled, Lloyd took up more than half the space of the Roach plant in Culver City. An entire South American city was built on the rear of the lot, while one of the two dark stages in the studio was turned over completely to the Lloyd sets.

This left Roach with only half the space of his studio for six companies, developing a serious situation from a production point of view. This situation has held for six months, for it has taken Lloyd that time to make his latest picture.

Roach had made plans for the coming year that made it appear likely he would be able to devote less time to the Lloyd pictures than he had given even during the past twelve months.

In talking over the situation with Lloyd, Roach explained he was willing to relinquish his interest in the comedian's product in order that each might be in a position to spread out.

Lloyd virtually has directed his own producing activities since he began the development of the so-called feature length comedies. His many other interests kept Mr. Roach so thoroughly occupied that he relied almost entirely on Loyd in producing affairs connected with the comedian's product.

When he begins production on his own account, Lloyd will have with him nearly all the men responsible for the production of "Safety Last," the comedy which is now having a sensational run at the California and Miller's, and a recently completed six reeler, which is still untitled, although it is said to have scored a big success in pre-views.

Sam Taylor and Fred Newmeyer, will go with Lloyd as directors; Tim Whelan and Ted Wilde as "gag" men; Robert A. Golden, assistant director; Walter Lundin as staff cameraman; Gaylord Lloyd, Harold's brother; Roy Brooks, Charles Stevenson, and Wallie Howe, actors; Gene Kornman, still photographer. Jobyna Ralston, who has taken Mildred Davis's place as Lloyd's leading lady, will continue with the comedian.

William A. Fraser, Lloyd's uncle and business manager, will have charge of the business affairs of the Lloyd company. J. L. Murphy goes along as his aide. Joe Reddy will handle the publicity.

So friendly are the relations between Roach and Lloyd that they have made arrangements for the interchange of players.

Roach made the offer to release Lloyd from his contractural obligations several weeks ago. Although reluctant to accept the offer which meant the severing of associations so mutually profitable, Lloyd was convinced of the advantages that will redound to Roach and himself by the move.

Like Roach, the comedian felt the need of room for expansion.

Up to two years ago, Mr. Roach was in a position to devote practically all his time to the Lloyd interests. But then he began the development of his organization, the adding of units in which he held a hundred per cent interest, and naturally he could not give so much of his time to Lloyd.

Today Mr. Roach has six companies other than Lloyd, which he keeps moving all the time. Production of the Will Rogers' comedies has already begun. He is producing single reel comedies with "Paul"Parrott, and Stan Laurel; the "Our Gang" comedies; the "Dippy-Doo-Dads"; a serial company is producing "Her Dangerous Path" featuring Edna Murphy, and a feature company has been added, which Fred Jackman is directing. This latter unit has already produced Jack London's "The Call of the Wild."

"There is only the friendliest feeling between Mr. Lloyd and myself," Hal Roach said. "I look with pride upon his great success, and know that the future holds even greater things for him. Our separation has been so friendly that I have made arrangements for Mr. Lloyd to borrow at any time any of the players on our lot, and he understands thoroughly that every facility of our studio is at his command always.

"I contemplate making a trip around the world with Mr. Lloyd, I hope in the not too distant future.

"Everything has been arranged to our mutual satisfaction, and I know that we are both going ahead and that our separation will only enable us to go in for bigger things in the motion picture industry.

"My best wishes are with him."

Harold Lloyd said: "The only reason for my leaving Mr. Roach is the desire on his part, as well as on mine, to spread out. During the nine years we have been associated, he always has given me the best he could. I owe a great deal to him, and thoroughly appreciate everything he has done for me.

"As to my plans for the future I have not definitely decided on them. There is only one thing of which I am certain. That is that the public and the exhibitors of this country can be assured that we will make every effort to give them the same type of comedy we have given them in the past. There will be no change in our policies or our plans. We will go ahead as we always have done, for I will have the same organization that has been associated with me in my most recent pictures.

"Mr. Roach and myself will continue the friendship that has grown since the first time we met at Universal City, even though our business ways will take us through different channels."

"Down to the Sea in Ships" for Chicago Roosevelt

ACCORDING to the contract just made through the Chicago offices of the W. W. Hodkinson Corporation, announcement is made to the effect that Elmer Clifton's "Down to the Sea in Ships," the whaling picture that played for three months on Broadway, New York, and which is now being distributed through the W. W. Hodkinson Corporation, has been signed for a four-week engagement at the Roosevelt theatre, Chicago, Ill., beginning July 29.

The Roosevelt theatre, one of the chain of Balaban & Katz houses, has the reputation in the Middle West of booking only big pictures that will stand an extended run. This policy has been carried forward by this theatre for some years.

Loving Cup for "Potash, Perlmutter" Director

Director Clarence Badger, filming Samuel Goldwyn's production for First National of "Potash and Perlmutter," was given a pleasant surprise this week when he was presented with a silver loving cup as a token of the esteem of the producer, the members of the cast and the technical staff.

The presentation took place during the lunch hour at the Fort Lee, N. J., studio, where the picture is in the final stages of production, and Barney Bernard, the Abe Potash of the screen as well as the stage, tendered the gift on behalf of his associates.

Montague Glass, the author of "Potash and Perlmutter," was present at the studio for the first time since his recent operation for appendicitis.

Members of the cast who were present at the presentation included Vera Gordon, Hope Sutherland, Adolph Miller, Alexander Carr, De Sacia Mooers, Edward Durand, and Ben Lyons.

Johnnie Walker Engaged by Emory Johnson

Johnnie Walker is one of the busiest young actors in Hollywood today what with starring in his own production of "The Worm" for F. B. O. release; just finishing a long engagement with Goldwyn in "Red Lights," one with Frank Borzage in "Children of Dust" and in "Broken Hearts of Broadway."

He has just been signed by Emory Johnson to play the role of the son in the producer's next attraction for Film Booking Offices. It is tentatively called "The Mail Man" and will dramatize the mail men of the nation.

Diplomats Attend L. A. Exposition

Go in Special Train from Washington to Coast; Guests of the Industry

A GROUP of diplomats representing Latin-American countries will attend the opening of the American Historical Revue and Motion Picture Exposition, to be held in Los Angeles, July 2 to August 4.

They left Washington Wednesday, June 27, in a special train for the Coast, the party being in charge of Frederick H. Elliott, Eastern representative of the Exposition, assisted by Jack Connolly, representative of the Hays' organization at the National Capital.

But two stopovers were scheduled, the first at Chicago, where the diplomatic delegation was entertained officially by Mayor Devers, the Governor of Illinois and the Chicago Association of Commerce; and the second at Albuquerque, New Mexico. The reception committee in the latter city was headed by Albert G. Sim, president of the Central National Bank, and the feature of the entertainment was native dances by a large group of Indians from one of the Government reservations. The party is due in Los Angeles, Sunday, July 1.

Leaving Los Angeles Friday, July 6, the delegation will stop in San Francisco, Salt Lake City, Colorado Springs, Denver, Kansas City and St. Louis, arriving back in Washington July 14.

This is the first time that the industry has officially entertained and been honored by the presence of the Latin-American diplomats accredited to Washington, and their trip to the Coast increased the already large interest in the Exposition. They were presented with handsome silver badges executed by Tiffany, each incorporating as part of the design the new half dollar coined by the Government for the Monroe Doctrine Centennial.

The special train was equipped with a projection machine, and on the way out to the Coast the party viewed several of the pictures for the new season at pre-release showings. The train also had a radio outfit.

The diplomats in the party were:

Argentine—Conrado Traverso, secretary; Brazil—Roberto Mendes Concalves, secretary of Legation; Chile—Senor Don Augusto Errazuriz, attaché; Colombia—Senor Don Jose Maria Coronado, secretary; Costa Rica—Senor Don J. Rafael Oreamuna, Minister; Cuba—Dr. Jose T. Baron, secretary and charge d'affaires; Dominica—Licdo. Emilio C. Joubert, Minister, and his fourteen-year-old son; Ecuador—Senor Don Juan Barberis, secretary; Guatemala—Senor Don Francisco Sanchez Latour, Minister, and Senora Dona Lillian de Sanchez Latour; Honduras—Senor Don R. Camilo Diaz, secretary, Senora Dona Ana de Diaz, and their daughter; Nicaragua—Senor Don Emiliano Chamorro, Minister, and Madame Chamorro; Panama—Senor Dr. Don Ricardo J. Alfaro, Minister; Paraguay—William Wallace White, Consul General, and Mrs. White; Peru—Dr. Santiago F. Bedoya, secretary; Venezuela—Senor Don Luis Churion, secretary; Pan-American Union—Francisco Yanes and Mrs. Yanes.

Allen Theatres Are Named in Famous Deal

THE many Allen theatres secured by purchase through G. T. Clarkson, Toronto, authorized trustee, by Famous Players Canadian Corporation, Limited, Toronto, are located in 20 different Canadian cities from Montreal to Vancouver, B. C. Definite information gives the identity of the affected houses as follows:

Rex theatre, Regina, Sask.; Allen theatre, Regina; Lyric theatre, Cobalt; Allen theatre, London, Ontario; Allen, St. Catherine's, Ontario; Allen, Winnipeg, Manitoba; Allen, Calgary, Alberta; Allen, Toronto, Ontario; Regent, Ottawa, Ontario; Allen, Brandon, Manitoba; Monarch, Edmonton, Alberta; Classic theatre, Stratford, Ontario; Allen, Paris, Ont.; Allen, Kingston, Ont.; Palace, Calgary, Alberta; Allen, Montreal; Allen, Edmonton, Alberta; Allen, Cobourg, Ontario; Allen, Windsor; Temple, Toronto; Daylight, Saskatoon, Sask.; Allen, Vancouver, B. C., and the Beaver, Danforth, Beach, St. Clair, Barkdale and College theatres, Toronto.

Buffalo Theatre Visited by Bold Yeggs

While Herman Lorence, of the Bellevue theatre, Buffalo, was in Syracuse attending the state convention, two safe-blowers entered the house, overpowered two employees who discovered them at work and stole several hundred dollars. Although the duo was twice interrupted while at work on the strong box they continued their efforts as if nothing had happened. Three or four hours after entering the theatre, they succeeded in opening the safe and then walked out and joined the throng of workmen and other early morning pedestrians. William J. Drew, doorman, entered the building at 6:15 o'clock. As he stepped into the auditorium he was confronted by two men, one armed with a revolver. Drew was forced into one of the seats to which he was bound and ordered to make no outcry. The yeggs then continued their efforts to open the safe in the office just off the auditorium. At 7 o'clock Mrs. Elizabeth Ayers, a scrubwoman, entered the theatre. She, too, was overpowered by the two, who were just preparing to leave. As soon as they said au revoir, Mrs. Ayers released Drew and the police were called. They were unable to trace the burglars.. An investigation showed the opening of the safe to be the work of experts. The city electric current was used to explode the charge of explosive. There was little noise and no one in the street heard the blast. One citizen said he saw two men in the theatre at 4 a. m., but he thought they were employees.

Loew to Take Over Theatre in Baltimore

Marcus Loew, according to advices from Baltimore, has secured title to the Lexington theatre at the southeast corner of Lexington Avenue and Fifty-first Street, Baltimore, through a purchase arranged by Frederick Brown, present operator. The full title and control will pass to the Loew interests in a few days, it was said.

The Lexington is one of the largest playhouses in Baltimore. It seats 3,000 and is assessed at half a million dollars, $245.000 representing the land value alone.

Author Charges Producer Broke Contract

ON June 16th, through his attorney, Willis Mitchell, James Kyrle MacCurdy, the playwright, filed suit in the Superior Court, Los Angeles, for $10,000.00 damages against Irving Cummings, the moving picture producer. Mr. MacCurdy, who is the author of "A Little Girl in a Big City," "The Old Clothes Man," "Pedro, the Italian" and other successful plays, avers that he sold the motion picture rights of his play, "The Broken Hearts of Broadway," to Irving Cummings. In addition to cash consideration Mr. Cummings was to advertise MacCurdy's name as the author of "The Broken Hearts of Broadway" on all film and advertising matter, it is alleged. This Mr. MacCurdy claims Mr. Cummings failed to do. On the contrary, he caused to be inserted ads in the various trade and theatrical journals announcing the production of "The Broken Hearts of Broadway" but failing to include Mr. MacCurdy's name as author of same, according to his agreement, it is alleged.

American Film Holds Big Lead in Poland

Now comes Assistant Trade Commissioner Elbert Baldwin of Warsaw, Poland, and says that American film holds an 80 per cent lead for 1922, over Germany, the nearest competitor. During the past year other films rated as follows, Polish, 59; French, 52; Italian, 47; Austrian, 46; Danish, 31; Russian, 9; English, 6; and Swedish, 6.

Poland is a good picture market as there are over 800 theatres in that republic, of which 50 are in metropolitan areas like Warsaw, Lemberg, Cracow, Posen, Kattowitz, Lodz, Bromberg, Vilno and Lublin. A compulsory film censorship by a National Board is operative at the Press Bureau of the Ministry of the Interior, Nowy Swiat 69, Warsaw. Jurisdiction is held by it over all Poland and from 8 to 30 days is required for consideration of each picture.

Turns Over Estate to Empress Zita

John Von Herberg, president of the Jensen-Von Herberg circuit of approximately thirty theatres in the Pacific Northwest, has turned over to the penniless former Empress Zita of Austria-Hungary the use of "Ischl," a 60,000-acre hunting preserve in the European country, where she will make her home until the Austrian government arranges for the maintenance of the royal family.

Mr. Von Herberg leased the estate, formerly owned by the late Emperor Franz Joseph, while in Europe last year. Mr. Von Herberg is at present in New York on a business trip, and made his offer to the former Empress through the New York World, according to reports.

West Coast Theatres Now Has 110 Houses

One hundred and ten theatres in actual operation, and a building program for fifteen more which will be ready for opening with the beginning of and during the fall season of 1923, is now the actual count of West Coast Theatres, Inc., houses throughout the southern and northern districts of California.

Fox Coast-to-Coast Theatre Chain Completed

Circuit Now Reaches from Springfield, Mass., to Oakland, Calif., Without a Break

AT last the final connecting links in the chain of Fox theatres have been added, with the result that the Fox Circuit of theatres now reaches from coast to coast—from Springfield, Mass., to Oakland, California, without a break. William Fox has risen, in a score of years, from the owner of a little penny-in-the-slot arcade, to the controlling force in a country wide chain of picture palaces.

Heading the list of Fox theatre enterprises in New York is the Academy of Music, 14th Street and Irving Place, which Mr. Fox acquired in 1909. Other New York theatres are the Audubon, 165th Street and Broadway; Japanese Gardens, 98th Street and Broadway; City, 114 E. 14th Street; Crotona, Tremont and Park Avenues, Bronx; Washington, 149th Street and Amsterdam; Star, 107th and Lexington Avenue; Comedy, 194 Grand Street; Nemo, 110th Street and Broadway; Bedford, Bedford Avenue and Bergen Street, Brooklyn; Folly, 12 Graham Avenue, Brooklyn, and the Ridgewood, Myrtle and Cypress Avenues, Brooklyn.

In contiguous territory to New York City are: The Jamaica, 155 Jamaica Avenue, Jamaica, L. I.; the American, Clinton and Peshine Avenue, Newark, N. J.; The Liberty, 1123 Elizabeth Avenue, Elizabeth, N. J.; the Terminal, 84 Park Place, Newark, N. J.; the American, 150 Ellison Street, Patterson, N. J.

In St. Louis, Mo., is the Liberty, located at Delmar and Grand Avenues, and in Detroit, Mich., the Washington, at Washington and Clifford Street, caters to the Fox patronage.

At Springfield, Mass., Fox's Springfield theatre marks the utmost eastern link of the Fox chain, while Denver, Colo., boasts four theatres in the Fox Circuit; The Rivoli, Isis, Strand and Plaza.

Before the coming season is under way four more new big picture theatres will have been built and in full operation, it is announced, thus completing a circuit that for more than a decade has been growing until now it embraces every large city in the United States.

The new Fox theatre in Philadelphia, built at a cost of $3,000,000, will open October 10th. Combined with a business office building of sixteen stories, the theatre proper will have a seating capacity of 3,400. There will be a monster refrigerating plant to cool the air, and a wonderful ventilating system will be installed. A three color lighting scheme, each circuit controlled on a specially built dimmer, is an outstanding feature.

A novelty in the orchestra pit will be a movable platform on which the console of the organ can be raised or lowered at will, so that it will not obstruct the view of any part of the stage.

The stage will be equipped with the Clark counterweight system, and will be capacious enough to accommodate a stage production of any size. Divan seats in the loges will add to the comfort of the box holders.

The building is entirely fireproof, facing Market Street at the S. W. corner of 16th Street—in the center of Philadelphia. It is in close proximity to existing transportation and general business facilities as well as to the development of the Parkway and West Market Street.

The Fox theatre at Oakland, California, will open June 30th. Built at an expenditure of $1,500,000, with a seating capacity of 2,700, this theatre will be fully equipped with the most up to date facilities for motion picture projection and presentation. All the modern lighting, air-cooling and ventilating features of the Philadelphia theatre will be in effect at the Oakland house.

When William Fox took over Barbee's Loop theatre, Monroe and Dearborn Streets, Chicago, the transaction marked one of the most important theatre deals in Chicago in recent years.

The name of the theatre will be changed to the Monroe, and the show policy will be changed to conform to the standard established by Mr. Fox in his own circuit of theatres throughout the country.

Approximately, $100,000 will be spent this summer in remodeling the Monroe in preparation for its official opening, the original building costing several hundred thousand dollars. The seating capacity of the theatre will be 1,200 when finished. Extensive interior decorative improvements will be made, the lobby will be completely renovated and redecorated with a view to convenience and architectural beauty, and a marquee will be erected over the entrance for the comfort of patrons in inclement weather. When completed, the Monroe will be among the best photoplay houses of first run importance in Chicago.

The new Fox theatre at Lynbrook, Long Island, has just been opened. It is located in the very heart of the millionaire colony, drawing from a radius of thirty miles or more the diamond horse shoe patronage of Long Island.

Several hundred thousand dollars have been spent by William Fox in making this one of the most beautiful theatres in the country. Catering to the most fashionable audience in America, the interior decorations, lighting effects and mode of presentation of pictures are the ultimate in luxury.

First All-Woman Company Is Organized

THE first motion picture company composed entirely of women has been launched. It is the only one in America, in the world, or in film history, it is said. Its first production has been made, and preparations are on the way for making a large regular program of feature releases, educationals, and other films in San Diego at the Sawyer-Lubin studios.

Women occupy the positions of producer, director, co-director, script clerk, screen editor, continuity writer, assistant director, and publicity director. At the head of the company is Mrs. Lule Warrenton, who has been upon the stage and in motion pictures since childhood. With Universal Film Company and other organizations she was, first, character actress, then writer and director of a number of productions.

Mrs. Warrenton's chief aides are Mrs. A. B. E. Shute, Mrs. Katherine Chesnaye and Miss Edith Kendall, all of whom come to the screen with no other motion picture experience than that supplied by the educational department of the Palmer Photoplay Corporation. Mrs. Shute is a novelist, whose first book was published about 12 years ago. Mrs. Chesnaye is a short story writer. Miss Kendall is also a writer.

Universal Sales Session Held in Chicago

The Middle West sales conference of the exchange managers and division managers of the Universal Film Exchanges, Inc., was held last week-end in the Congress Hotel, Chicago. Complete instructions covering Universal's new production and distributing plans were outlined to the assembled sales executives, who in turn acquainted home office executives of the firm with the conditions in the field.

Art Schmidt, general sales manager of Universal, was chairman of the convention. He was assisted by Joe Friedman, assistant general sales manager in charge of feature productions and N. L. Manheim, assistant general sales manager in charge of short subjects and serials. Another home office representative present in Chicago was R. V. Anderson, director of Sales promotion.

Three assistant general sales managers in charge of territory west of the Mississippi were present. They are Herman Stern, with headquarters in Chicago; Cleve Adams, with headquarters in Kansas City, and Edward Armstrong, with headquarters on the Pacific Coast. Among the other executives and exchange managers who attended the conference were Leslie W. Weir, special representative for Armstrong, L. W. Alexander of Kansas City, W. P. Moran of Oklahoma City, J. E. Rosen of Minneapolis, George Levine of Milwaukee, H. F. Lefholtz of Omaha, F. L. Davie of Des Moines, Barney Rosenthal of St. Louis, and the following Chicago executives, I. L. Leserman, F. O. Neilson, Louis Laemmle, Ted Schlanger and W. L. Hill.

"Havoc" Is Completed Down to Final Scenes

Harry Garson is completing "Havoc," his super-jewel production for Universal. It is expected the final scenes will be shot within a week. In most of the scenes Garson has made use of the far-off island of Java, which is said to offer unbounded opportunities for picturesque photography.

The "Havoc" cast includes J. Warren Kerrigan, Anna Q. Nilsson, Winifred Bryson, Tom Santschi, Edward Burns, Richard Kean, Charles Clary, Winter Hall, Georgia Woodthorpe, Anna May Wong and others.

The story of "Havoc" was written by John H. Blackwood and was adapted for the screen by Raymond Schrock. The continuity is by Lenore Coffee.

Universal Purchases "Men in the Raw"

"Men in the Raw," a western story by W. Bert Foster, has been purchased by the Universal Pictures Corporation to be used as a Jack Hoxie Production.

It is probable that the following players will be used in support of Hoxie in this picture: Marguerite Clayton, Sid Jordan, J. Morris Foster, Tex Parker, Thomas Kerrick and William A. Lowery.

"Human Wreckage" Opens in N. Y.

Mrs. Reid Lauded by Capacity Audience at Her Appearance at the Lyric

MRS. WALLACE REID'S anti-narcotic production, "Human Wreckage," opened Wednesday evening, June 27, at the Lyric theatre, New York City.

Like its opening at San Francisco a week ago the premier was attended by Mrs. Reid, coupled with a campaign of publicity and exploitation that would serve to put over anything in the way of an attraction. From the moment of Mrs. Reid's arrival on Wednesday morning over the New York Central she was in constant demand by various women clubs. On her arrival she was met by a delegation of representative women and several city and government officials. In addition to this the city furnished a motorcycle police escort for her on the streets.

At noon Mrs. Reid attended a luncheon tendered her by the Exceptional Photoplays Committee and during the afternoon received a delegation of club women at her hotel. Her program for the coming week is outlined much the same as her first day in New York and will include many visits to hospitals and public institutions.

The opening of the picture in the evening was one of the gala events of the season in the way of a Broadway premier. Fully a week before the opening every ticket in the house had been gone. A list of over one hundred prominent motion picture and theatrical stars were the guests of Mrs. Reid at this showing, while the Anti-Narcotic League of Los Angeles had invited several hundred prominent club women, politicians and social leaders.

Among those who attended the opening performance of "Human Wreckage" were Dr. Ernest F. Bishop, expert on narcotics; Mrs. Elmer Blair, Mrs. F. E. Bradner, Mrs. E. A. Boole and Mrs. Harry Lily, of the National Federation of Women's Clubs; Bird S. Coler, Mrs. Henry C. Coe, Mrs. Belle di Rivers, William J. Flynn, Raymond B. Fosdick, Judge Edwin L. Garvin, the Rev. F. M. Gordon, Mrs. Oliver Harriman, Dr. and Mrs. A. W. Hedrick of the American Public Health Association, Miss Julia Jaffray of the National Committee of Prisons and Prison Labor, the Rev. John B. Kelly of the Catholic Writer's Guild, Warden Lewis E. Lawes of Sing Sing Prison, Dr. Perry Lichtenstein of the Tombs, Sophie Irene Loeb, George J. Ryan of the Board of Education, Mrs. William Cummings Story, Mrs. Livingston Schuyler, the Rev. Dr. Joseph Silverman of the Temple Emmanu-El, the Rev. Dr. Stephen S. Wise, Frederick Wallis and Dr. Charles Terry of the Bureau of Social Hygiene.

Mrs. Reid is accompanied on her trip east by Mrs. Niles Welsh, known professionally as Dell Boone.

On the same train with Mrs. Reid was Harold Lloyd, the motion picture star, who is a member of the Los Angeles Anti-Narcotic League.

During her stay in New York, Mrs. Reid will conduct an active compaign against the illegal traffic in drugs. In her fight she is backed by prominent people all over the world. She has received thousands of letters from United States Senators, Congressman, Governors, Mayors, Federal officials, club women and others commending her for her determination to combat the drug evil and assuring her their hearty support.

Will Show Year's Goldwyn-Cosmopolitan Output

Rowland & Clarke will show the entire seventh year output of the Goldwyn-Cosmopolitan Distribution Corporation in first runs in Pittsburgh at their State and Blackstone theatres.

The contract with Rowland & Clark was consumated through Felix Mendelssohn, District Manager, and L. Sturm, Resident Manager of the Pittsburgh exchange.



Some action stills of exciting moments in "The Midnight Alarm," a Vitagraph picture.



Action stills from "The Passionate Friends," a George H. Davis picturization of the H. G. Wells novel which C. B. C. Sales Corp. is distributing.

Oscar Shaw Makes Debut in "Cain and Mabel"

Oscar Shaw, who has been featured in some of Broadway's musical successes, has been engaged by the Cosmopolitan Corporation to play opposite Anita Stewart in "Cain and Mabel," a picturization of H. C. Witwer's popular fight story of the same name, which E. Mason Hopper will direct.

Although Shaw has never flickered in the silent drama he is well known to followers of the legitimate stage. He recently closed a long engagement as one of the featured principals in "Good Morning, Dearie" and prior to that played on Broadway in "Two Little Girls in Blue," "The Half Moon," "Very Good, Eddie," and other hits.

Production will be started on "Cain and Mabel" on Thursday at the Tilford studios on West Forty-fourth street.

Playgoers Will Distribute "Tipped Off"

Harry A. McKenzie, producer of San Francisco, has closed with Playgoers Pictures whereby the latter will handle the distribution of his crook drama, "Tipped Off." It is expected release will be in August. Frederick Reel, Jr., directed.

Noah Beery, Tom Santschi, Arline Pretty and Stuart Holmes have the principal roles in "Tipped Off."

Work Is Progressing on "Pioneer Trails"

Cullen Landis and Alice Calhoun head the cast for "Pioneer Trails," the David Smith production and one of the twenty-six that Vitagraph will release during the coming season. The story deals with the great West as it existed in the days before and during the building of the great trans-continental railroads.

Lee Signs Two for First Fox Special

Percy Marmont and Betty Bouton have been signed by Rowland V. Lee for his first production for Fox, "You Can't Get Away with It." The picture is based on a short story by Gouverneur Morris. The adaptation is by John Russell and the continuity by Robert N. Lee.

News Correspondents Are Principal Guests

NEWSPAPER and syndicate correspondents whose writings are read by over 75,000,000 readers in America, were guests this week of Principal Pictures Corporation's Company making Harold Bell Wright's "When a Man's a Man" in Prescott, Arizona.

The scribes left Los Angeles Friday, arriving in the Arizona town late Saturday. Arthur L. Bernstein, production manager for Principal Pictures' Corporation, had arranged many interesting events for the distinguished writers, the first being a special luncheon tendered them by the members of the Prescott Chamber of Commerce.

A banquet was given in their honor Saturday evening which was attended by Mayor Goldwater and many prominent Prescott business men and civic workers.

Sunday was spent "on location" where the news representatives watched with keen interest the bronco-busting contests especially staged for them by the Arizona cowboys.

The principal players making "When a Man's a Man" included John Bowers, Marguerite de la Motte, Forrest Robinson, Robert Frazer, John Fox, Jr., George Hackathorne, and a host of others. Edward F. Cline is directing the production.

Fisher Planning New Productions

Victor B. Fisher, producer, and Mrs. Lillian Ducey, director of "Youth Triumphant" are on their way to New York, via San Francisco, from Los Angeles with the master print of their initial production.

A variety of the picture is to be given the Fisher associates in San Francisco and plans made there for enlarged producing activities. Following that conference plans will be made in New York for the world distribution of "Youth Triumphant," which is in six reels.



"The Monkey's Paw," by W. W. Jacobs is a Selznick release.



"Daytime Wives" is an F. B. O. picture said to be somewhat out of the ordinary. These scenes were taken from the production.

Ray Signs Contract with Associated

"Courtship of Miles Standish" for October Release First of Several Features

CHARLES RAY has entered into a contract with Associated Exhibitors giving that organization "The Courtship of Myles-Standish," which is now being edited after six months' work on an expenditure that it is claimed will reach $800,000.

Arthur S. Kane, president of Associated Exhibitors, crossed the country from New York to sign the contract and was jubilant over his victory on his return home this week. He had been in Los Angeles, in fact, nearly a month looking after the interests of his company, together with J. C. Ragland, its secretary.

The execution of the contract will begin in October, when the Ray picturization of Longfellow's poem will be released, and it will mark the retirement of this star from the United Artists group, through whom his last two pictures, "A Tailor-Made Man," and "The Girl I Loved," have been released.

Under the new contract "The Courtship of Myles Standish" will be the first of a number of super-productions to be made by Charles Ray for Associated Exhibitors.

"We feel particularly happy over this arrangement," said Mr. Kane, "for the twofold reason that Mr. Ray's new picture is the greatest of his career and is bound to have an audience of millions eagerly waiting for it. The poem is taught in practically every school in the land and its heroic story of the foundation of our democracy has thrilled countless persons of all ages.

"Moreover, there are some 300,000 persons claiming descent from the Mayflower Pilgrims, whose deeds it glorifies in tremendously dramatic fashion. England and Holland have the same interest as America in it. I have seen portions of it in its present unfinished state and can assure the world that it is a picture of immense dramatic sweep, spiritual power and technical beauty. We extended ourselves to the limit to get this first big production finished in 1923 and will do our utmost to give it the world-wide popularity it deserves."

An extensive exploitation campaign is to be a feature of the fall release. In all probability "The Courtship of Myles Standish" will be "road-showed" by Mr. Ray in legitimate theatres of the largest cities prior to its release to the picture houses. It is already assured from the advance demand that because of its patriotic and educational nature it will be shown in thousands of schools and colleges.

Stock Off for Mexico in Mayer Interests

David Stock, a native of Mexico City, Mex., but American by parentage and adoption, who has achieved some little reputation as an expert on international law and international relations, left New York Monday, June 25th, with a commission from Louis B. Mayer Productions, Inc., to represent them in the republic of Mexico on a number of matters having to do with the motion picture business, and particularly concerning the Anita Stewart productions. Mr. Stock expects to be absent from the United States for a period of three months or more.

Raymond Lee Joins "Long Live the King" Cast

The latest acquisition to the cast supporting Jackie Coogan in "Long Live the King," his first Metro production which Victor Schertzinger is directing, is Raymond Lee, a well-known youngster of many stage and screen productions.

Those who saw "The Kid" will remember Raymond as the lad who bullied young Coogan. "Long Live the King" is adapted from Mary Roberts Rinehart's popular novel.

Ark. Head Discusses M.P.T.O.A.

Eli Whitney Collins Advances His Ideas For Proper Exhibitor Organization

ELI WHITNEY COLLINS, president of the M. P. T. O. A. of Arkansas offers a communication which should be of interest to exhibitors. It is addressed to Motion Picture News and reads as follows:

"I thank you for your letter and telegram offering me space in your publication for the discussion of any plan I might have for building up an exhibitor organization.

"I have not availed myself of your offer for various reasons, chief among them being that I am not so sure that the M. P. T. O. A. as it stands is not the best basis upon which to construct a powerful national exhibitor's body.

"No one will contend that it is perfect, but it is the best we've ever had and the best I see any hope of having in the near future.

"It seems to me that the fault is not with the plan but with some of the men. So long as organized state units come into a convention with the avowed purpose of 'getting what they want or withdrawing from the organization' we can only hang to those leaders who are not ruled by selfishness and hope that others will arise to lend strength to the men who stick to the ship.

"Every state cannot elect a national president, and so long as we are faced with threats to withdraw unless a favorite son is given the highest office within our gift, we are not going to get anywhere with any plan.

"As one who took no part in the politics of the Chicago convention, not even having attended a single secret meeting, it appeared to me that those delegates who withdrew did so purely because their wishes clashed with the will of the majority.

"As an American, I believe in the rule of the majority. I believe that the majority must rule in any organization and that the majority of those present wanted Sydney Cohen to continue in office there could be no question.

"Had Michigan and Minnesota accepted defeat gracefully and continued to support the organization, we would now be devoting our energies to solidifying unorganized territory and building up a more effective national association.

"By their withdrawal they have put national exhibitor organization further back and made it more difficult for us to use our full power in battling enemies from without.

"This is not said in criticism of either State as I realize that there was some basis for dissatisfaction, but sportsmanship, it seems to me, should have led them to accept defeat and await another opportunity to get what they wanted.

"Had Mr. Ritter not submitted such impossible demands to the organization he could have been president, that much is known to every delegate and every newspaper man present.

"I have read Mr. Ritter's plan in the last issue of the News. I would like to know what chance he would have of succeeding with it if a half dozen states came into his convention with the determination to elect their man president or destroy the organization?

"No plan will succeed over selfishness. We need men above the desire for office, men who will serve equally well when they do not get all they want as when they do.

"If Mr. Ritter is the sincere organization man and the true friend to the exhibitor that his article would lead the reader to believe, he will use his influence to place the Michigan Unit back in the M. P. T. O. A. and put his own fine force into the battle to make the organization we now have the great one he would like to see.

"Personal animosities have no place in such matters and should be put aside.

"Could we have had all states in the M. P. T. O. A. with Mr. Ritter and Mr. Steffes lending their support, we could have selected one of several good financing plans, solidified organized states, organized open ones and gone into convention in 1924 with an organization that everyone would have feared and respected.

"We may do so anyway, but if we fail, and 1924 finds us back where we were before Sydney Cohen built up the M. P. T. O. A., Mr. Ritter and Mr. Steffes must shoulder a huge portion of the blame.

"I speak for no one but myself, and my small but loyal state unit. Mr. Ritter, Mr. Steffes and others who have lost faith for the moment, bury your dislike. Come out as real HE MEN and lets make the M. P. T. O. A. the formidable force it can and ought to be."

S. Atlantic Executives of Metro to Meet

Following the recent national Metro convention at New York, the Marcus Loew exchange organization decided upon a series of regional conferences to lay the 1923-24 picture and sales program before the men in the front line sales contact ranks.

The first of these regional conventions will be held, tentatively, on July 2 and 3, in the Rose Room of the Washington Hotel, according to a call for conference just received from Mr. C. E. Kessnick, manager of the Southern Division, Metro Pictures Corporation, announced by Manager George Fuller of the Washington, D. C., Metro exchange. Some thirty managers, sales representatives, and others in the Metro service, under Mr. Kessnick's supervision, will be in attendance in these sessions, of which he will be general chairman.

Exchanges at Atlanta, Ga., Dallas, Texas, New Orleans, La., Oklahoma City, Okla., and Washington will be represented. A screening of the new Mae Murray-Carson Metro picture "The French Doll" has been arranged, while other details of the plan will be announced later.

M.P.T.O.A. Secretary on Coast Visit

George P. Aarons, general secretary of the Motion Picture Theatre Owners Association, following the Chicago convention continued West with Hollywood as the goal.

Mr. Aarons recently arrived in Los Angeles and made a tour of inspection of the Western studios to "get acquainted" with the powers that be. His first visit took place at the United Studios where he consulted with M. C. Levee, Joseph Schenck, Maurice Tourneur, Norma and Constance Talmadge and other First National producers, directors and stars.

Kansas M. P. T. O. After Real Membership Record

THE M. P. T. O. of Kansas appears to be headed for a real membership record, according to C. E. Cook, business manager, who has returned to Kansas City from a tour over the southern section of the state. In an eight-day campaign Mr. Cook alone raised approximately $1,000 in cash and pledges towards new memberships in the organization.

"'What has organization ever done for the exhibitor?' was the question that was put to me in many instances," said Mr. Cook. "I found the best method of answering that question was to ask one: 'What would your net profits per night be if you were obliged to pay the state 6 per cent. additional tax on every ticket sold?'

"I explained to the exhibitor how organization aided materially in killing the excise tax, which would have taken $3,000,000 out of the state during the next two years, according to figures of internal revenue officials."

Kansas Exhibitors to Fight New Amusement Tax

Coincidental with the formation of the Kansas City division of the M. P. T. O. A. comes a radical amusement tax, announced by the county court of Jackson County this week, which will affect every motion picture theatre in Kansas City, as well as rural houses in the county.

It will be a test of the new exhibitors' organization, which will fight the tax to the last ditch, according to A. M. Eisner, president. An order has been made directing L. R. Tolliver, county license inspector, to start collection of the tax, which is fixed according to a schedule in the court. Based upon the statute the order calls for a collection of $25 a month from all shows where an admittance fee of $1 and less than $1.50 is charged. All motion picture theatres must pay an annual license tax of $100, providing they come within a district outlined by the court, while those outside the district, which will be neighborhood houses of less than 800 seating capacity, will pay $25 a year. All theatres outside Kansas City must pay $25 a year. Shows charging more than $1 and less than $1.50 must pay a monthly tax of $62.50.

Average Week for New Companies in N. Y.

The past week has been about an average one in New York State, in the number of motion picture companies which have incorporated and received their charters. The following list gives these companies, with capitalization and directors: Oceanic Cinema Corporation, $6,000. A. M. Lee, B. N. Brody, H. M. Schmidiger, New York City. Almor Productions, Inc., $500. William Kaufman, E. N. Bloomberg, Ida Shmunis, New York City. Charger Amusement Co., Inc., $500. A. R. Walsh, Little Neck. E. C. Rafferty, Brooklyn. M. L. Maelvinsky, New York. M. F. Amusement Corporation, $500. Max Miller, Samuel Koffler, New York. Minnie Miller, Brooklyn. West New Brighton Improvement and Development Corporation, $100,000, F. A. Verdon; Herman Schlessinger, Henry Rowhhlt, West New Brighton.

Constance Binney Signs Burr Contract

CONSTANCE BINNEY has signed a starring contract with C. C. Burr and will make a series of four feature films under Mr. Burr's management during the coming season. Contracts were closed this week by Mr. Burr with Associated Exhibitors to distribute these features. Roy Crawford, vice-president and treasurer of Associated, represented the latter organization in the negotiations, with Charles Rogers acting as intermediary.

Miss Binney is the second star whom Mr. Burr has signed in the last two weeks and the distribution contract was the second he has closed with Associated Exhibitors, announcement of plans for the release of the "Chic" Sale features having been made last week.

Miss Binney's first picture for Mr. Burr and Associated will be "Clipped Wings," from the story by Mann Page, playwright and author of the recent stage success, "Lights Out," which F. B. O. is to picturize. Gerald C. Duffy has prepared the continuity for "Clipped Wings," Kenneth Webb is the director chosen, and the members of the supporting cast so far selected are Richard Thorpe, Edmund Breese, Russell Griffin and Mary Carr.

Continuity Completed for "Law Against Law"

Rupert Hughes has just completed the continuity for his new motion picture, an original screen story, "Law Against Law."

The author-director will handle the megaphone on this new picture, as he has done on the last five or six of his Goldwyn pictures.

The work of casting "Law Against Law" is now in progress at the studios.



William Fox presents Charles Jones in "Skid Proof," from which these scenes were taken.



"The Law of the Lawless" is Paramount's latest Dorothy Dalton picture. These scenes which promise thrills are from the production.

First National Fixes Releases

July Schedule Calls for "Trilby," "Circus Days" and "The Brass Bottle"

FIRST NATIONAL'S July list of releases will include two comedy dramas and one dramatic narrative. They are Maurice Tourneur's fantastic comedy, "The Brass Bottle," Jackie Coogan's "Circus Days" and Richard Walton Tully's "Trilby."

In "The Brass Bottle," Tourneur, the producer of "Lorna Doone" and "The Isle of Lost Ships," makes his debut as a comedy director. The cast includes Ernest Torrence, Harry Myers, Barbara LaMarr, Otis Harlan, Ford Sterling, Tully Marshall and Charlotte Merriam.

"The Brass Bottle" has been edited to six reels, although it had been planned as an eight-reel feature. M. C. Levee presents the picture.

Jackie Coogan is surrounded in "Circus Days," his latest First National picture, with all the fascinating atmosphere of the Big Top. As Toby Tyler, the lovable youngster of James Otis' story, he appears as a natural, enthusiastic, whole-souled boy of ten enjoying to the full life in the glamorous world of circusland. The picture was directed by Eddie Cline and supervised by Jack Coogan, Sr. It is essentially a comedy with only a few pathetic moments to show Jackie's histrionic versatility, it is said.

Tully's "Trilby" is known over the entire world, and although thirty years has past since the first publication of the Du Maurier novel, the character of Trilby still lives. Andree Lafayette, a Parisian favorite, interprets the role, and Arthur Edmund Carewe is Svengali. The story is laid in the Latin quarter of Paris in the middle of the nineteenth century, the theme being the power of hypnotism and its effect upon a tone-deaf girl who becomes the most famed singer of the age.

James Young directed the picture and principals in the cast include in addition to Miss Lafayette and Mr. Carewe, Creighton Hale, Philo McCullough, Wilfred Lucas, Francis McDonald, Maurice Cannon, Max Constant, Gordon Mullen, Gertrude Olmsted and Edward Kimball.

"Going Up" Print in N. Y. After Coast Previews

After having undergone the test of five successive previews in Los Angeles suburban theatres, the film of "Going Up," Douglas MacLean's first independent starring vehicle, is now on the way from the studios to the New York offices of Associated Exhibitors, who will release the feature.

"Going Up" is a screen adaptation of the musical comedy success of the same name and of James Montgomery's comedy, "The Aviator." Lloyd Ingraham directed the production and the scenario was by Raymond Griffith. Supporting Mr. MacLean are Marjorie Daw, Hallam Cooley, Hughie Mack, John Steppling, Wade Boteler, Francis McDonald, Edna Murphy, Lillian Langdon, Arthur Hull, Mervyn LeRoy and others.

Cinema Contest Syndicate Launched

Theatre Patrons Will Have Opportunity To Identify Scenes from Pictures

J. C. JESSEN, John S. Woody, Fred Quimby and Ralph Proctor have organized the Cinema Contest Syndicate with headquarters in Hollywood. The object of the company is to wage a motion picture memory contest through which $100,000 in cash prizes will be distributed among patrons of theatres. Jessen is in charge of production and Woody, Quimby and Proctor are handling the distribution end.

According to the plan the following prizes will be awarded successful contestants; first prize, $10,000; second prize, $7,500; third prize, $5,000; fourth prize, $4,000; fifth prize, $3,500; sixth prize, $3,000; seventh prize, $2,500; eighth prize, $2,000; ninth prize, $1,500 and tenth prize, $1,000. In addition the next one hundred will receive $200 each and the next four hundred $100 each.

The contest will continue over a period of thirteen weeks and will be based upon punch scenes from thirty-nine productions. The scenes will run from forty to fifty feet in length with the main title eliminated and theatre goers will have to supply the picture title from which the scenes were taken. Three subjects will be shown weekly.

After the thirteen weeks have elapsed there will be a contest review week when all of the thirty-nine subjects will be shown at once.

Through a tieup arranged with the National Newspaper Service of Chicago matter on the contest will be sent to one newspaper in each city or town. Each contestant will be required to answer four questions on each subject; the name of the producer, the name of production, the name of the star, and an outline in twenty-five words of the moral taught in the picture.

It is the plan of the company to sell the service to exhibitors. The producers who will contribute material include: Universal, Principal, Mack Sennett, Thomas H. Ince, Famous Players, Goldwyn, F. B. O., Hodkinson, Selznick, Marshall Neilan, D. W. Griffith, Al Lichtman, Preferred, Metro, Truart, Arrow, Cosmopolitan, Hope Hampton and Jesse Robins.

Jacobs Selects Title for Borzage Production

Arthur H. Jacobs, producer of Frank Borzage productions, has finally selected the release title for his new picture which has just been started at the United Studios for First National release.

"Against the Grain" is the name selected for this story, which is an adaptation of Dixie Wilson's novel.

Borzage has assembled for the cast Mary Philbin, Wm. Collier, Jr., Myrtle Stedman, Josef Swickard, Aggie Herring, J. Farrell MacDonald and juveniles including Frankie Lee, Mary Jane Irving and Bruce Guerin.

Thomas Planning Release of Two Specials

Richard Thomas, producer-director, and William La Plante are in New York to arrange for the distribution of the Thomas specials, "The Silent Accuser" and "Phantom Justice."

In the cast of the "Silent Accuser" are the following: Carmel Myers, Melbourne McDowell, Spottiswoode Aitken, Clyde Fillmore, Kathryn McGuire, Carol Halloway, Edward Borman, Rex Ballard and Charles Force.

Daniel Frederick Whitcomb wrote the original script for "Phantom Justice," while Burnell Manly handled the adaptation.



Some scenes from the Grand-Asher production, "Mine to Keep"



Some of the massive sets seen in "The Queen of Sin," a Selznick picture

Rupert Hughes' Son to Have Important Role

Rupert Hughes, having completed the continuity for his new motion picture, "Law Against Law," a study of the divorce problems of the various states, is now giving tests for the members of the cast.

No announcement has been made of any actual selection, but it is pretty generally understood that Rush Hughes, son of the author-director, who has definitely decided upon a motion picture career, will have a good part in it. Rush Hughes has appeared before in pictures of his father's authorship, "The Wall Flower," and in the recent "Souls For Sale."

Faire Binney Engaged for "Second Youth"

Distinctive Pictures Corporation has cast Faire Binney for the role of Helen Remick, the flapper, in its new production, "Second Youth," featuring Alfred Lunt and Mimi Palmeri. Miss Binney has played in "What Fools Men Are," "The Girl from Porcupine," "Here Comes the Bride," with John Barrymore, and "The Frontier of the Stars" with Thomas Meighan.

Albert Parker is directing "Second Youth," which will be distributed by Goldwyn-Cosmopolitan.

Barrie Completes First London Picture

Nigel Barrie, who left Hollywood in the Spring, has finished the picture in which he co-starred with Wanda Hawley, according to word from England. He has started work as the lead in the old melodrama, "Lights o' London." This is to be his second picture for Gaumont Films. He will make one more before returning to America.

Henabery Is Chosen to Direct Doug., Jr.

Joseph Henabery has been chosen to direct the first picture for Douglas Fairbanks, Jr., as soon as it is definitely decided which of two stories under consideration will be his initial vehicle.

"Merry Go Round" Opens in N. Y. Rivoli

"MERRY GO ROUND," the Universal Super Jewel directed by Rupert Julian, with Mary Philbin and Norman Kerry in the featured roles, will have its public premiere July 1 in the Rivoli theatre, New York City.

It is booked for two weeks at the Rivoli, but it is understood that its Broadway run will be extended.

The presentation, under the direction of Dr. Hugo Reisenfeld, will be featured by special music especially adapted for the picture.

The premiere of "Merry Go Round" marks the first appearance in featured roles of Mary Philbin, whom Carl Laemmle picked in a Chicago beauty contest several years ago.

The cast includes George Hackathorne, Maud George, George Seigmann, Dale Fuller, Dorothy Wallace, Cesare Gravina, Anton Vaverka, Spottiswoode Aitken and Sidney Bracey.

"Kipps" Reading Scripts For F.B.O. Vehicle

George K. Arthur, better known as "Kipps," the youthful English star who has just been signed by P. A. Powers to star in F. B. O. productions, is reading scripts with a view of choosing his first vehicle.

"Kipps," who came here at the behest of his old friend, Charles Chaplin, really makes his American debut in "Paddy the Next-Best-Thing," with Mae Marsh, but his first appearance as a full-fledged star will be made under the banner of F. B. O. Comedy dramas will be his starring vehicles, the first of which will probably have a rural background.

Bert Lubin Withdraws as Star's Manager

With the signing by Allene Ray of a contract to appear in a number of Pathe serials, negotiated by Bert Lubin through the offices of Edward Small, it is announced that Lubin has released Miss Ray from the contract under which he acted as her personal manager for the past six months.

Lubin has made plans calling for production of special features on a large scale and involving several stars.



Some action stills from the Richard Thomas seven-reel special, "Phantom Justice."

New Producing Firm Is Organized

Samuel Grand and Harry Asher Purchase Former Chester Studio in Hollywood

Samuel V. Grand and Harry Asher of Boston, who for the past eighteen years have been well known in distributing circles of the moving pictures industry, have organized a producing firm in Hollywood. They have purchased the former Chester studio, located at Gower street, and at the present time, are considering plans for the enlarging of that studio which will give them one of the largest studio stages in Hollywood. Every modern equipment has been installed in this plant.



Sam Grand

The firm has opened New York offices which will be the headquarters for their distributing system in the East. From this office will be handled the output of the Grand studios and Berwilla studio where Mr. Wilson's productions are being made. The Grand studio with three comedy units, are headed by Monty Banks, Sid Smith, and Joe Rock, and are busy on a series of twelve two-reelers.

"Both Mr. Asher and myself," says Mr. Grand, "have been for many years in the exchange and exhibiting business and we feel that we know what the public wants. Every effort will be extended in providing high class dramatic and comedy features. We are surrounding ourselves with an organization that is composed of the very best men in each branch of the work both in production and distribution and we feel confident that this will result in pictures calculated to satisfy the public and to enable the exhibitor to make money by showing them.

"The many lengthy features of heavy dramatic character demand relief in the shape of short subjects of a light nature. These, however, must be clean, clever, and well made. They must be well written, directed and cast, also fast, funny, and snappy.

"It is our desire to furnish our directing staffs with short stories running in national publications, those having a popular appeal to the public at the present time."



In this layout are shown a group of scenes from the Universal production starring Hoot Gibson, "Shootin' for Love"

"Right of the Strongest" Is Completed

Announcement recently that E. K. Lincoln would shortly be seen at the head of a cast in a film production of his own making, is confirmed by the news of the completion of the screen version of "The Right of the Strongest," from the pen of Frances Nimmo Greene, author of "One Clear Call."

The picture has been produced by the Zenith Pictures Corporation under the direction of Edgar Lewis. It was adapted for the screen by Doty Hobart and titled by Katharine Hilliker.

The principal feminine role is portrayed by Helen Ferguson, while June Elvidge has the part of a society "vamp." The male members of the cast include George Seigmann, Tom Santschi, Tully Marshall, Robert Milasen, Niles Welch and Winter Hall.

Mayer Plans Production Schedule

Adequate Improvements Made at Studio For Making of Several Big Features

LOUIS B. MAYER is planning an extensive production schedule for the coming year. With that end in view elaborate stage and equipment improvements are being installed at the studios.

These coming productions are in addition to the three now nearing completion.

Fred Niblo's "Strangers of the Night," adapted from "Captain Applejack," and Reginald Barker's "The Master of Woman," based on "The Law-Bringers," are about ready to graduate from the titling stages, while John M. Stahl's new special, "The Wanters," will be ready for the cutting room within a few days.

Irving G. Thalberg, who joined the Mayer organization since the first of the year, in the capacity of vice-president, is concentrating his entire efforts on production, working with the directors on the preparation of their stories, selection of casts and shooting of pictures and is generally keeping production keyed up to a high efficient point.

Reginald Barker will probably be the first director to get started on his next production, making "Pleasure Mad," adapted from Blanche Upright's novel, "The Valley of Content," for Metro release. Later he will film Robert W. Service's epic of the North country, "The Trail of Ninety-eight."

"Man, Woman, and the Devil" is the title of Fred Niblo's next picture. It was written by Bess Meredyth.

Three important vehicles are now being scenarized for production by John M. Stahl. The first will be "Why Men Leave Home" adapted from the Avery Hopwood play under the supervision of Paul Bern. "Women Who Pass in the Night," and an original by Mr. Bern are being prepared for filming by Mr. Stahl as soon as he finishes "Why Men Leave Home."

W. S. Van Dyke, under contract with Mr. Mayer, but at present loaned out to another company to make Peter B. Kyne's "Harbor Bar," will soon return to the Mayer lot where he will produce "The Span of Life," the screen version of which has been written by J. G. Hawks.

Among other stories held by Mr. Mayer for future production are: "Cape Cod Folks," which will be filmed at the famous Grand Banks off Newfoundland from an adaptation by Bernard McConville; "The Volunteer Organist," "Danger," and "The Midnight Guest."

Siegman Signs for Two Metro Roles

George Siegman, screen villain, recently signed two Metro contracts almost simultaneously. He is enacting a role in "The Eagle's Feather," the Metro special being directed by Edward Sloman. Upon the completion of his performance, he will portray Danton in the Rex Ingram production of "Scaramouche" for Metro.

Mr. Siegman's camera career harks back to the old Biograph days when D. W. Griffith was an actor. When Griffith left Biograph to become an independent producer, Siegman joined his staff, having considerable to do with the producing of such spectacles as "The Birth of a Nation," "Intolerance" and "Hearts of the World."

Moore in Serious Role in "Silent Partner"

Owen Moore will have his first serious role in five years in "The Silent Partner," a Paramount special, according to the Paramount offices. He is featured in the picture with Leatrice Joy and Robert Edeson. It is to be a Charles Maigne production.



Some of the action taken from Constance Talmadge's latest feature for First National, "Dulcy."



A trio of scenes from "The Woman with Four Faces," a Paramount picture.

"Rupert of Hentzau" Booked by Shipping Board

One of the five pictures booked by the Shipping Board for the trial voyage of the Leviathan was the Myron Selznick picture, "Rupert of Hentzau." Mr. J. L. Darmour represented the Selznick Distributing Corporation on the sale of "Rupert of Hentzau" to the Shipping Board, and reports the pictures booked for this service will be used very much the same as they are used by the theatres in the city.

A big production will be used first on all of the big liners and then handed down to the smaller in the order that they come. "Rupert of Hentzau" was rented for continuous use for a period of eighteen months.

Lutjen Appointed Selznick Purchasing Agent

The Selznick Distributing Corporation has announced the appointment of Harry Lutjen to the position of purchasing agent, succeeding C. C. Ryan, who resigned recently to accept a similar position with Goldwyn-Cosmopolitan.

Mr. Lutjen started way back in the distant past in the poster department for Selznick. The date of his entry into the company goes back to April 20, 1914, making him one of the oldest members in point of service now in the employ of the organization.

Grossmont Organization to Start Production

The first production of Grossmont Pictures Corporation, a new organization, will be an adaptation of Zane Grey's magazine short story called "Lightning." The new company will operate two producing units and is sponsored by Bert Lubin, a brother of Herbert Lubin, of Sawyer & Lubin. "Lightning" appeared in Outing Magazine and is said to be one of the most unusual stories ever done by Zane Grey.

Carmel Myers Engaged for "Ponjola" Role

Carmel Myers has been engaged by Sam E. Rork to play an important role in "Ponjola," a James Young production for First National, filming of which is expected to begin shortly.

Paramount News Weekly Radio Feature

Through arrangements effected by the Paramount publicity department, under the direction of C. E. McCarthy, and L. Bamberger & Co., of Newark, N. J., a special Paramount night will be a weekly feature of the radio program broadcasted from Station WOR at the Bamberger store.

At 8:30 every Wednesday evening talks will be given on Paramount topics of interest to the public by stars, directors, scenario writers, leading players and others. The programs will cover a wide range, running from straight production news to intimate subjects of fan interest. The first program will be broadcasted July 11, at 8:30 p. m.

To Make Series of Famous Music Masters

James A. Fitz-Patrick sailed this week for Germany, where he is to begin the production of a series of films that will depict the salient features in the life and work of famous composers of music, such as Handel, Bach, Beethoven, Mozart, Schubert, Chopin, Gounod, Wagner and Verdi.

Mr. Fitz-Patrick plans to film a great portion of his scenes at the very shrines of the composers and this will necessitate an extensive tour of Germany, Austria, Poland, Italy and France.

The first of the "Famous Music Masters" series will be ready for an early autumn release and arrangements are now being made for National distribution.

Lewis Again Plays Lead for Emory Johnson

Ralph Lewis will again have the leading role in the Emory Johnson production for F. B. O. temporarily titled "The Mail Man." Lewis has portrayed the leading roles in the other Johnson productions, "In the Name Of the Law," "The Third Alarm" and "Westbound Limited."

Dave Kirby, another who has appeared in other Johnson productions as heavy, is also included in the present cast. Others who will be seen in "The Mail Man" are Josephine Adair and Richard Morris.

Cycle Trades Picture Voted Best Advertising Film

THE Screen Advertisers' Association annual prize for the year's best advertising film was awarded to the Rothacker Chicago organization at the Atlantic City advertising convention. A DeVry portable projector was the prize.

The three judges were: Mrs. F. E. Fox, in charge of public health work in Virginia; George J. Zehrung, director of motion picture activities of the International Y. M. C. A.; and Roy L. Davis, advertising manager of the DeVry Corporation. None of these are connected with picture production.

"When Dreams Come True," starring Bennie Alexander, was named the winner. Peaches Graham, Bobby Headrick, Claire Windsor and George Walsh also appear in this picture. It was produced for the Cycle Trades of America and is designed to stimulate bicycle riding among youngsters.

A picture submitted by the McCurdy organization of Philadelphia scored second prize.

Carl Laemmle Scholarship Contest Near End

THE LAEMMLE SCHOLARSHIP CONTEST, in which several thousand students in the country's leading colleges are writing prize moving picture scenarios, will come to a close this week, and the work of reading, classifying and judging the scenarios will begin. The awards will not be made until October 1.

The Laemmle Scholarship award will consist of $1,000 to the student submitting the prize scenario, $1,000 as an endowment fund to the college in which that student is matriculated, and at least $500 for the screen rights to the winning scenario. Universal also may buy the screen rights of the runners-up in the contest, at $500 each or more.

The contest, which probably will be an annual affair, was inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, as an attempt to interest the schools and colleges of the country, and especially the rising generation, in the welfare of the screen.

Witwer's "Cain and Mabel" Is Under Way

Anita Stewart and T. Roy Barnes are in New York ready to star work in "Cain and Mabel" at the Tilford Studios for Cosmopolitan. This is a picturization of the H. G. Witwer fight story and will be directed by E. Mason Hopper.

William Le Baron, production manager; Luther Reed, scenario writer, and Joseph Urban, designer, of the Cosmopolitan Corporation, returned this week from California, where they have been spending several weeks looking the ground over for the filming of Marion Davies' next picture, "Yolanda," which will probably be filmed on the Coast. "Yolanda," from the story by Charles Major, will be directed by Robert G. Vignola, who directed "Knighthood." Luther Reed, who adapted "Knighthood" to the screen, has written the scenario for "Yolanda," and Joseph Urban will design the settings.

Wilson Finishes First for Grand-Asher Release

"Mine to Keep" is the first completed Ben Wilson production for Grand-Asher release. The picture has just been titled.

The cast is headed by Bryant Washburn and Mabel Forrest. The heavy role is played by Wheeler Oakman. Others are Laura La Varnie, Kate Lester, Charlotte Stevens, Pat and Mickey Moore and Peaches Jackson.

In Mabel Forrest, who is practically new to the screen, it is predicted by the producers that a real discovery has been made. She is now engaged on number two of Ben Wilson production, "The Love Trap," directed by John Ince.

Goldwyn-Cosmopolitan Sign S. F. Theatres

Herbert L. Rothschild, exhibitor of San Francisco, has signed up with Goldwyn-Cosmopolitan. James R. Grainger, General Manager of Sales for the distributing company, on the first lap of his return trip from the Goldwyn studios, closed a deal with Mr. Rothschild by the terms of which the Rothschild theatres in San Francisco will play all of the Goldwyn-Cosmopolitan production for the coming season.

New Goldwyn Exchanges Start Operation

The third of Goldwyn-Cosmopolitan's new branch exchanges to be opened for business will be the one at Des Moines, Iowa, which begins operations on June 25 with C. F. Lynch as resident manager.

The branch at Charlotte, N. C., is now running, with W. J. Clarke as resident manager. J. H. Hill, formerly of the Kansas City office, is now in charge of the newly created exchange in Oklahoma City, Okla.

The fourth new branch, that at Butte, Mont., will be opened before the end of June, when James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, reaches that city en route East from his trip to the Coast. A. A. Schayer will be the resident manager in Butte. This office is the thirty-first Goldwyn-Cosmopolitan exchange.

C. B. C. Purchases Rights to Magazine Story

Motion Picture Rights to another magazine story by Evelyn Campbell have been purchased by the C. B. C. Film Sales Corporation. Miss Campbell is the author of "Yesterday's Wife," which was also a magazine story, and which is now in production by C. B. C. as the first of its Columbia Pictures series, with a cast including Irene Rich, Eileen Percy, Lewis Dayton, Phil McCullough, Josephine Crowell, William Scott, and Lottie Williams.

The new story which C.B.C. has purchased appeared under the title "Suspected." It is announced that the film will be released under the title, "The Marriage Market." Continuity is being prepared on it now.

George Arliss Starts Work in "Adopted Father"

George Arliss, having finished his work as the Rajah in "The Green Goddess," has stepped from one stage to another at the studios of the Distinctive Pictures Corporation and has begun work in the leading role of "The Adopted Father." Edgar Franklin wrote the story, which was adapted for the screen by Forrest Halsey. Harmon Weight is directing.

To support Mr. Arliss, Distinctive has engaged Edith Roberts and Taylor Holmes.

"The Adopted Father" is a comedy of New York life. The production schedule calls for fall release by Goldwyn-Cosmopolitan.

Dinky Dean Completes His First Five Reeler

"GIGI," Dinky Dean's initial five-reel costume drama produced at Universal City by Z. A. Stegmuller, will be completed this week following two and a half months consumed in camera work and cutting. It was directed by Albert Austin.

The story is a screen adaptation of Abbie Farwell Brown's "John of the Woods," now in its sixteenth edition.

The cast contains such names as: Virginia Pearson, John Sainpolis, Sam de Grasse, Josef Swickard, Ethel Wales, Eric Mayne, Mitchell Lewis, Tote Du Crow, Frank Darrow, Sr., Frank Bond and others. The titles have been prepared by Al Cohn, who has titled some of the best pictures of the year.

Bill Hart Comes Back to Screen

Zukor Announces Star Will Return Immediately Under Paramount Banner

WILLIAM S. HART will return to the screen immediately as a Paramount star, it is announced by Adolph Zukor, president of the Famous Players-Lasky Corporation.

Mr. Zukor's announcement followed the signing of a contract under the terms of which the star will make a series of productions of the type that made him famous. Work will start immediately in the Lasky studio, it was stated, and the first Hart picture probably will be released this coming Winter. Present plans call for four Hart pictures a year during the term of the contract.

"I feel particularly happy," said Mr. Zukor, "at Mr. Hart's decision to return to the screen. Everybody who knows him knew from the beginning that the charges brought against him were ridiculous and wicked, but Mr. Hart steadfastly refused to consider returning to the screen until he had been completely vindicated before the public. It was only after his detractor had made a complete and unequivocal confession of the entire falsity of her story that Mr. Hart consented to appear again in a new series of pictures.

"William S. Hart occupies a unique position in the motion picture profession. From the beginning of his screen career he has been identified almost entirely with pictures that revive the traditions and customs of the old West. His pictures have taught the whole world the romance, the struggles and the hardihood of the men who conquered the West. Always clean, always teaching the lesson of clean living, clean fighting and chivalry to women, Bill Hart's pictures have been among the most popular productions both here and abroad. His popularity among young boys has always been tremendous, and Mr. Hart has held this to be a trust and a responsibility. Looked up to by millions of boys all over the world, Mr. Hart has said that he would never make pictures again until he could look these boys directly in the eye from the screen, without a blemish on the reputation which he had built among them.

"During his trouble, he received thousands of letters from boys all over America expressing their faith in him and asking him to come back to pictures. Now that every last vestige of the charges has been proved false and baseless he feels he can accept these boys' confidence and once more take his place in the public's regard."

The last picture made by Mr. Hart was "Travelin' On" and was released in March, 1922.

Warners Name Cast for "Tiger Rose"

With the selection of the cast to support Leonore Ulric in the Warner Brothers' screen version of the David Belasco play, "Tiger Rose," virtually completed, work has already started on the actual production of the play under the direction of Sidney Franklin, according to reports received at the Warner offices from the coast studios.

Prominent members of the cast chosen to support Miss Ulric include Claude Gillingwater, Joseph Dowling, Jane Ferrell, Anders Randolf, and Andre De Beranger. William McCann will assist in the direction, and Charles Rosher, formerly cameraman for Mary Pickford, has been engaged for the photographic end.

Shipman Will Produce "The River Road"

The newly-launched Long Island Cinema Corporation has purchased, through Jay Packard, the motion picture rights in "The River Road," Hamilton Thompson's novel of seacoast life recently published by W. J. Watt & Co.

The book will be the first of a series of Sunrise Trail Pictures to be produced on Long Island by Ernest Shipman.

Nita Naldi on the Coast for "Ten Commandments"

Nita Naldi, who has been on a vacation since completing her work in "Lawful Larceny," an Allan Dwan production for Paramount, has gone to the Coast to play an important role in Cecil B. DeMille's production of "The Ten Commandments," the story of which was written by Jeanie Macpherson.



Scenes from "The Lamp in the Desert," a George H. Davis picturization of Ethel M. Dell's novel which C. B. C. Film Sales Corp. is distributing



Action Stills from the Irving Cummings production, "Broken Hearts of Broadway"

Alaska Produced Picture is Under Way

Alaska is much interested in "The Cheechakos," said to be the first entirely Alaskan picture ever produced. It is claimed it will be a truthful representation of Alaska and life in the territory from the days of the gold rush until the present time.

Lewis H. Moomaw, founder and director of the American Lifeograph Company of Portland, Oregon, is in charge of the production. A studio has been erected at Anchorage, Alaska, where the interiors will be made. The first shooting took place in McKinley National Park in March, which is claimed the farthest north latitude in which any picture has been made. Work was done in weather 25 degrees below zero.

Members of the cast include, Miss Eva Gordon, Miss Gladys Johnstone, Alec is B. Luce, Albert Van Antwerp, William Dills and Howard Webster. The picture will be finished at the Metro studio, Los Angeles.

"Ruggles of Red Gap" Is Started by Cruze

James Cruze's Paramount production of Harry Leon Wilson's story, "Ruggles of Red Gap," was started at the Lasky studio Monday. Included among tthe featured players announced by Jesse L. Lasky are Edward Horton, who will be seen in the title role; Ernest Torrence, who will have the equally important role of Cousin Egbert; and Lois Wilson, who will take the part of Klondike Kate. Other featured players are Fritzi Ridgway, Charles Ogle, and Louise Dresser. Also included in the cast are William Austin, Anna Lehr, Frank Elliott, Thomas Holding, Kalla Pasha, Sidney Bracy, Milt Brown, and Marjorie Bauer.

Huge Lumber Contract For Doug's Latest

Seven hundred thousand feet of lumber have been contracted for to be used in the construction of the gigantic sets in Douglas Fairbanks' forthcoming production, "The Thief of Bagdad," upon which photographic work is expected to start next week. According to estimates of various contractors, this amount of lumber would build forty-six, six-room bungalows.

PROGRAMS FOR THE WEEK OF JUNE 17TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers — Passion (First National).
Musical Program—Prologue, with Capitol Grand Orchestra, Capitol Ballet Corps and Capitol Ensemble. Recessional (Organ).

Mark Strand Theatre—
Film Number—Penrod and Sam (First National), Odds and Ends, Mark Strand Topical Review (Selected), Circus Pals (Fox).
Musical Program—"March of the Siamese" and "Barney Google" (Overture), "Serenata" (Tenor Solo), "A Birthday" (Soprano Solo), Prologue to Feature (Dancers and Male Quartette), Recessional (Organ).

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), Rialto Magazine (Selected), The Educator (Educational).
Musical Program—Selections from "The Blue Paradise" (Overture), "Auf Wiedersehen" (Soprano Solo), "Yes, We Have No Bananas" (Riesenfeld's Classical Jazz), "Homing" (Baritone Solo), "Songs of India" (Organ Novelty).

Rivoli Theatre—
Film Numbers—Peter the Great (Paramount), Russian Flashlights (Kineto), Day Dreams (First National).
Musical Program—"Marche Slav" (Overture), "Revue Russe" (Divertissements), "Mediaeval Russia" (Ensemble), "Zigeunerweisen" (Mandolin Solo).

Cameo Theatre—
Film Numbers—Enemies of Women (Goldwyn), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Main Street (Warner Brothers), Second Childhood (Educational), Topical Review (Selected).
Musical Program — Symphonized Jazz, specially arranged: "Barney Google," "I'd Rather Fox Trot Than Waltz," "Old King Tut," "Bobbsy," "Yes, We Have No Bananas," "The Glow Worm" (Divertissement), "The Two Grenadiers" (Vocal), "Barcarolle" from "Tales of Hoffman" (Vocal Duet).



"The Rustle of Silk" ad used by the State theatre, Minneapolis



Art ad on "Quicksands" used in Omaha papers by the Moon and Muse theatres

LOS ANGELES

Kinema Theatre—
Film Numbers — Dark Secrets (Paramount), International News, By Lantern Light (Educational), The Kid Reporter (Universal), Diary of a Nut.

Loew's State Theatre—
Film Numbers—Soul of the Beast (Metro), A Trip Through Switzerland, International News, Fun from the Press (Hodkinson), Uneasy Feet (Educational).
Musical Program—"1812" (Overture), "Carolina in the Morning" (Orchestra), "Valse Caprice" (Harp Solo), Selections from "Martha" and "Under the Roof" (Tenor Solo), Loomis Twins (Song and Dance).

Metropolitan Theatre—
Film Numbers—The Heart Raider (Paramount), Fighting Blood, 6th episode (F. B. O.), Pathe News.
Musical Program—Selections from "The Firefly" and "When the Leaves Come Tumbling Down" (Overture), Charles Wakefield Cadman playing own compositions, "Around the World with Barney Google" (Organ Novelty), "Lady of the Evening" and "Roses of Picardy" (Tenor Solo).

Grauman's Third Street Theatre—
Film Numbers—She Loves and Lies (Selznick), Pathe News.
Musical Program—"The Bat" (Overture), "Somewhere a Voice Is Calling" and "Sunshine of Your Smile" (Boy Soloist), "Beside a Babbling Brook" (Organ Solo), Vocal Trio of Ben Black's Band, Peggy O'Neills 12 Kiddies (Song and Dance).

California Theatre—
Film Numbers—An Old Sweetheart of Mine (Metro), Topics of the Day (Pathe) International and Fox News, The Champeen (Pathe).
Musical Program — "Barber of Seville," "Loin du Bal" and "Barney Google" (Orchestra).

Miller's Theatre—
Film Numbers — Safety Last (Pathe), continued.

Mission Theatre—
Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), continued.

Pantages Theatre—
Film Numbers — Catch My Smoke (Fox).
Musical Program—Seven acts of vaudeville.

Hillstreet Theatre—
Film Numbers—Calvert's Valley (Fox), The First Vacation (F. B. O.), International News, The Eagle's Talons (Universal), Aesop's Fables (Pathe).
Musical Program—Six acts of vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Penrod and Sam (First National), Pointed Paragraphs (Pathe), Minute Views (Pathe), The Watch Dog (Pathe).
Musical Program—"Sampson and Delilah" (Overture), "Chinese Lullaby" (Violin Solo and Dance interpretation), "Barney Google" (Orchestra).

Tivoli Theatre—
Film Numbers—Woman in Chains (Playgoers), Counterfeit Love (Pathe), Kinograms.

Granada Theatre—
Film Numbers—Bavu (Universal), News Film (International), Three Strikes (Educational), Golf (Educational).
Musical Program—"Tut, Tut" (Six Brown Bros.), "Ten, Ten, Tennessee" (Orchestra).

California Theatre—
Film Numbers—Only 38 (Paramount), Fun from the Press (Hodkinson), News Review (International), Roll Along (Educational).
Musical Program—Quartette from "Rigoletto" (Overture), Waring's Pennsylvanians, "Electric Girl" (March Holmes).

Century Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

CHICAGO

Chicago Theatre—
Film Numbers — Fun from the Press (Hodkinson), Scenic, Scars of Jealousy (First National), Day Dreams (First National).
Musical Program — "Phedre" (Overture), "A Faust Fantasy" (Specialty), "Yes, We Have No Bananas" (Organ), "A Kiss in the Dark" (Soprano Solo).

Tivoli Theatre—
Film Numbers — Scenic, News Weekly (Pathe), Fun from the Press (Hodkinson), Isle of Lost Ships (First National), F. B. O. (Educational).
Musical Program — "Il Guarany" (Overture), "The Sunshine of Your Smile" (Organ), "The Ice Festival" (Specialty), "Rocked in the Cradle of the Deep" (Specialty).



The Brooklyn Mark Strand theatre's "Scars of Jealousy" ad, Brooklyn.

Riviera Theatre—
Film Numbers — Weekly, Scenic, Fun from the Press (Hodkinson), Isle of Lost Ships (First National), F. B. O. (Educational).
Musical Program — "Stradella" (Overture), French and Coyne, Dancers in Tango Apache, with "Bambalina" encore (Specialty), Holt and Leonard (Duet).

Roosevelt Theatre—
Film Numbers — News Weekly (Pathe), Main Street (Warner Brothers).

McVicker's Theatre—
Film Numbers—McVicker's News and Views (Pathe), Wonders of the Sea (F. B. O.), The Law of the Lawless (Paramount).
Musical Program — "Lohengrin" (Overture), Entire Second Act from Verdi's Opera, "Aida" (Specialty), "Yes, We Have No Bananas" (Organ), Libonati and His Xylophone, playing popular and grand opera melodies (Specialty).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day (Pathe), The Salesman (Fox), The Trail of the Lonesome Pine (Paramount).
Musical Program—Selections from "Sally" (Overture), Xylophone Solo.

Randolph Theatre—
Film Numbers — News Weekly (Universal), The Shock (Universal), Lots of Nerve.

Stratford Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day, Buddy at the Bat (Universal), Fog Bound (Paramount).
Musical Program — "The Opera Mirror" (Overture), "I Love Me" (Organ), Ballet Creations (Specialty), Barry McCormick, Irish Tenor, singing, "Ireland, My Fireland," "That's How the Shannon Flows" (Specialty).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Within the Law (First National) Current Events (Pathe and International), Topics of the Day (Pathe), Golf as Played by Gene Sarazen (Educational), The Uncovered Wagon (Pathe).
Musical Program — "The Only Girl" and "Caprice" (Overture), "Floods of Spring," "The Great Awakening," "Kathleen Mavourneen" (Vocal), "Light Cavalry" (Orchestra).

Stanton Theatre—
Film Numbers—Enemies of Women (Goldwyn), continued.

Arcadia Theatre—
Film Numbers—Backbone (Goldwyn), Current Events (Pathe), A Tropical Romeo (Fox), Movie Chats (Hodkinson).

Karlton Theatre—
Film Numbers — Vanity Fair (Goldwyn), Current Events (Pathe), Kinograms, Col. Heeza Liar (Hodkinson).

Victoria Theatre—
Film Numbers—Romance Land (Fox), Current Events (Pathe), A Tropical Romeo (Fox), Einstein Theory.

Regent Theatre—
Film Numbers — Love Bound (Fox), So This Is Hamle. (Hodkinson).

BOSTON

Loew's State Theatre—
Film Numbers—Crossed Wires (Universal), Only 38 (Paramount), News Weekly and Topics of the Day (Pathe).
Musical Program—Organ overture, "Selections from Lucia" (Orchestra), Recessional.

Loew's Orpheum Theatre—
Film Numbers—The Girl Who Came Back (Al Lichtman), News Weekly and Topics of the Day (Pathe), The Love Nest (First National).
Musical Program—Overture (Orchestra), organ and orchestra selections.

on theatre—
Film Numbers—Mary of the Movies (F. B. O.), News Weekly and Topics of the Day (Pathe), The Love Nest (First National), Aesop's Fable (Pathe).
Musical Program—Organ and orchestra selections and overture.

Modern and Beacon Theatres—
Film Numbers—Lost and Found (Goldwyn), Quicksands (Selznick), International News, Topics of the Day (Pathe), Comedy.
Musical Program—Organ overture.

MEMPHIS

Loew's Palace Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Uneasy Feet (Educational), Fun From the Press (Hodkinson), International News.
Musical Program—"I Love a Little Cottage."

Strand Theatre—
Film Numbers—The Heart Raider (Paramount), The Leather Pushers (Universal).
Musical Program—Selection from "Sweethearts" (Organ Solo).

Majestic Theatre—
Film Numbers—The Go-Getter (Paramount), A Small Town Hero.
Musical Program—Selections from "Katinka" (Organ Solo).

ATLANTA

Howard Theatre—
Film Numbers—Enemies of Women (Goldwyn), Howard News and Views (Selected).
Musical Program—"Mignon" (Overture), "Benda Mask Bacchanale" (Divertissement), Harp Solo.

Metropolitan Theatre—
Film Numbers—The Isle of Lost Ships (First National), Kinograms, Fun from the Press (Hodkinson), Uneasy Feet (Educational).
Musical Program—Impressions of "Pagliacci" (Overture), Mary Reilly, Queen of Syncopation (Specialty).

Rialto Theatre—
Film Numbers—The Trail of the Lonesome Pine (Paramount), International News, Young King Cole (Universal).
Musical Program—Overture (Orchestra). Southland Harmony Four (Vocal).

DALLAS

Palace Theatre—
Film Numbers—Main Street (Warner Brothers), News Tours (Selected), Aesop's Fables (Pathe).
Musical Program—"Falling" (Organ Solo), "Castle of Dreams" (Prologue), "Around the World with Barney Google" (Orchestral Novelty), 78th Symphony Concert.

Old Mill Theatre—
Film Numbers—The Girl Who Came Back (Al Lichtman), Prizma subject, Topics of the Day (Pathe), Step This Way (Comedy).

Melba Theatre—
Film Numbers—Only a Shop Girl (State Rights), Rice and Old Shoes (F. B. O.).
Musical Program—Girls' Jazz Quintette (Added Attraction), "A Perfect Kiss" (Organ Solo), Overture (Orchestra).

WASHINGTON

Metropolitan Theatre—
Film Numbers — Wandering Daughters (First National), Plumb Crazy (Educational), Current Events (Pathe), Topics of the Day (Pathe), Time (Prizma Scenic).
Musical Program — "The Only Girl" (Overture).

Rialto Theatre—
Film Numbers—Lost and Found (Goldwyn), Private, Keep Off (F. B. O.), Current Events (Fox).
Musical Program — "The Blue Danube Waltz" (Overture), "Kiss Me Again" (Violin Solo).

Palace Theatre—
Film Numbers—The Snow Bride (Paramount), Where There's A Will (Fox), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program — "Zampa" (Overture).

Columbia Theatre—
Film Numbers—The Heart Raider (Paramount), High and Dry (Educational), Current Events (Universal).
Musical Program — "Bohemian Girl" (Overture).

CINCINNATI

Capitol Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Current Events (International), Extra, Extra (Educational).
Musical Program — "Selections from Victor Herbert's Operas (Overture).

Walnut Theatre—
Film Numbers—Wandering Daughters (First National), Current Events (Pathe), Topics of the Day (Pathe), Green As Grass (Educational).
Musical Program—"Popular Songs of the Day" (Overture).

Strand Theatre—
Film Numbers—The Trail of the Lonesome Pine (Paramount), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"The Trail of the Lonesome Pine" (Overture).

Grand Theatre—
Film Numbers—The Shock (Universal), Current Events (International), Fun from the Press (Hodkinson).

KANSAS CITY

Newman Theatre—
Film Numbers—The Bright Shawl (First National), Newman News and Views and Newman Travelogue (From Pathe and Kinograms), Cameo Comedy.
Musical Program — "Cuban Nights" (Atmospheric Prologue to the Feature), "Two Boys From Melody Land," Selections (Organ Solos).

Liberty Theatre—
Film Numbers — Trifling with Honor (Universal), Capitol Shots (Pathe), Out of the Inkwell (State Rights), Pathe and Fox News.
Musical Program — Selections (Overture), Misses Sullivan and Gillespie (Juvenile Entertainers), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Enemies of Women (Goldwyn), Royal Screen Magazine (From Pathe and Kinograms).

Twelfth Street Theatre—
Film Numbers—The Hero (Al Lichtman), Bow Wow, Pathe News.

DETROIT

Adams Theatre—
Film Numbers — The Exciters (Paramount), Current Events (International and Pathe).
Musical Program — Songs (Selected).

Broadway Strand Theatre—
Film Numbers — Women Men Marry (State Rights), Current Events (International), Kick Out (Educational).
Musical Program—Geo. M. Davis (Tyrolean Yodler).

Capitol Theatre—
Film Numbers—Penrod and Sam (First National), Current Events (Pathe), Golf as Played by Gene Sarazen (Educational).
Musical Program — Songs (Selected).

Fox Washington Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Lost and Found (Goldwyn), Current Events (Fox), Silk Hat Harry (Comedy).

ST. LOUIS

Missouri Theatre—
Film Numbers—The Woman with Four Faces (Paramount), Fun from the Press (Hodkinson), A Quiet Street, Current Events (International News).
Musical Program—Gems from "The Mikado," "Pirates of Penzance," "Gondoliers" and "Patience" (Overture), Sam Ash Tenor Solos), "Yes, We Have No Bananas" (Orchestra). "I Love Me" (Organ), "A Midnight Serenade" (Musical Presentation).

Grand Central, West End Lyric, Capitol and Lyric Skydome Theatres—
Film Numbers—Quincy Adams Sawyer (Metro), The Frozen North (First National), Topics of the Day (Pathe), Current

Events (Pathe News), Aesop's Fables (Pathe).
Musical Program—"When Barney Google Goes Swinging Down the Lane with Bambalina" (Novelty Overture), Bartram & Saxton (Vocalists).

Delmonte Theatre—
Film Numbers—All the Brothers Were Valiant (Metro), Fun from the Press (Hodkinson), Current Events (International), Harold Lloyd re-issue.
Musical Program—Overture and orchestral numbers, Pierre & Pagie (Pantomime dance numbers).

Kings Theatre—
Film Numbers—Nanook of the North (Pathe), Fruits of Faith (Pathe), High and Dizzy (Pathe), International News, Felix Cat Cartoon (State Rights).
Musical Program—Overture and orchestral numbers.

Rivoli Theatre—
Film Numbers—Trifling with Honor (Universal), International News, Fun from the Press (Hodkinson), Century comedy (Universal).
Musical Program—Overture.

CLEVELAND

Stillman Theatre—
Film Numbers—Enemies of Women (Cosmopolitan).
Musical Program—Harp Ensemble (Overture).

Allen Theatre—
Film Numbers—Only 38 (Paramount), Four Seasons (Hodkinson), Fun from the Press (Hodkinson), International News.
Musical Program—"A Comic Opera Cocktail" (Overture), Saxophone Solo.

State Theatre—
Film Numbers—The Tiger's Claw (Paramount), Shipwrecked, Local-grams.
Musical Program—Jazz Review (Overture).

Park Theatre—
Film Numbers—The Heart Raider (Paramount), Oh, Ma, the Rent Taker, Modeling, Kinograms, Local-grams.

Reade's Hippodrome—
Film Numbers—Can a Woman Love Twice? (F. B. O.), The Barnyard (Vitagraph), International News, Plain Dealer Screen Magazine.
Musical Program—Excerpts from the Ziegfeld Follies.

Keith's East 105th Street Theatre—
Film Numbers—Divorce (F. B. O.), The Barnyard (Vitagraph), Pathe News.
Musical Program—Popular Medley (Overture).

Standard Theatre—
Film Numbers—Trifling with Honor (Universal), Hold on (Universal), International News (Universal).



"The Lonely Road" was given this three column ad by the Madison theatre, Detroit

INDIANAPOLIS

Cirele Theatre—
Film Numbers—Penrod and Sam (First National), Plumb Crazy (Educational), Pathe News, Kinograms.
Musical Numbers—"Second Hungarian Rhapsody" (Orchestra), "Gypsy Airs" (Violin Solo).

Apollo Theatre—
Film Numbers—Rich Men's Wives (Al Lichtman), Round Two, New Leather Pusher's (Universal), Fox News.
Musical Numbers — "I Wonder Who Cares Now?" (Organ Solo), Popular Melodies, (Orchestra).

Colonial Theatre—
Film Numbers—The Heart Raider (Paramount), Aesop's Fables (Pathe), Pathe News.
Musical Numbers—Popular Airs (Orchestra).

OMAHA

Sun Theatre—
Film Numbers—Soul of the Beast (Metro), The Kid Reporter (Universal), Current Events (International News), The Winter Carnival.

World Theatre—
Film Numbers—The Milky Way, Fighting Blood, Round 6 (F. B. O.), Oh, Nursie! (Universal), Movie Chats (Hodkinson).
Musical Program—Six acts of vaudeville.

Strand Theatre—
Film Numbers—The Rustle of Silk (Paramount), Back to the Woods (Educational), Current Events (Fox News).

Empress Theatre—
Film Numbers—The Fast Mail (Fox), Hello, Pardner (Fox), Camphor (Fox).

Rialto Theatre—
Film Numbers—A Man of Action (First National), The Artist (Fox), Kinograms.
Musical Program—University of Southern California Glee Club, Symphony Orchestra (Overture), Organ Solo.

DES MOINES

Des Moines Theatre—
Film Numbers—Penrod and Sam (First National), The Uncovered Wagon (Pathe), News Reel (Universal).
Musical Program—Thelma (Organ Solo, Comedy Interpretation).

Strand Theatre—
Film Numbers — Only 38 (Paramount), Back to the Woods (Educational), Kinograms.
Musical Program—"You Tell Her, I Stutter" (Organ Solo).

Palace Theatre—
Film Numbers — Westbound Limited (F. B. O.).

Garden Theatre—
Film Numbers—Minnie (First National), Hodge Podge (Educational).

Rialto Theatre—
Film Numbers—Soul of the Beast (Metro), Don't Get Fresh (Universal).

Orpheum Theatre—
Film Numbers — The Toll of the Sea (Metro), Aesop's Fables (Pathe), Pathe News, Topics of the Day (Pathe).

NEWARK

Branford Theatre—
Film Numbers—Scars of Jealousy (First National), Branford Review of Events (Selected), Topics of the Day (Pathe), Uneasy Feet (Educational), Sport Pictorial (State Rights.
Musical Program—"Pique Dame" (Overture), "Heart of Mine" and "The Fading Rose" (Soprano Solo).

ST. PAUL

Capitol Theatre—
Film Numbers—The Isle of Lost Ships (First National), Capitol Snickers, Capitol Digest (Pathe and International News), Felix Revolts (State Rights), Urban Movie Chats (Hodkinson), Graphic (Educational).
Musical Program—Selections from "Babes in Toyland" (Overture), "Carolina Mammy" (Organ Specialty), The Four Ushers (Vocal), "Swingin' Down the Lane" (Organ Recessional).

BALTIMORE

Century Theatre—
Film Numbers—The Woman with Four Faces (Paramount), Comedy (Selected), Century Topical Review and Magazine (Selected).
Musical Program—Overture (Orchestra), "A Waltz Dream" (Tabloid Light Opera).

ROCHESTER

Eastman Theatre—
Film Numbers — Grumpy (Paramount), Eastman Theatre Current Events Magazine (Selected), Our Gang Comedy (Pathe).
Musical Program — "Raymond" and "Capitol March" (Overture), "Un Petit Ballet" (Divertissement), "My Hero" (Vocal), Recessional (Organ).

SALT LAKE CITY

Paramount Empress Theatre—
Film Numbers — Main Street (Warner Brothers), Pathe News.

American Theatre—
Film Numbers — Enemies of Women (Goldwyn), Col. Heeza Liar in the Jungle (Hodkinson), Pathe News, Fun from the Press (Hodkinson).
Musical Program—"Fate," "Way Down Yonder in New Orleans" and "Marcheta."

State Theatre—
Film Numbers—Quicksands (Selznick), International News, Pathe Review, Aesop's Fables (Pathe).
Musical Program—The Original Raffles (Vaudeville).

Kinema Theatre—
Film Numbers—She Loves and Lies (Selznick), Our Navy in the Far East, In Hock (Universal), International News, Topics of the Day (Pathe).

SEATTLE

Coliseum Theatre—
Film Numbers — The Sunshine Trail (First National), Fun from the Press (Hodkinson), Grimm's Fairy Tale, Kinograms and Pathe News.
Musical Program — "Hungarian Lustspiel" (Overture).

Blue Mouse Theatre—
Film Numbers—Main Street (Warner Brothers), The Covered Pushcart (Pathe), Fox News.
Musical Program—"Parade of the Wooden Soldiers" (Overture), Gallagher and Shean (Orchestral Specialty), "Patriotic Airs" (Organ Medley).

Strand Theatre—
Film Numbers — Enemies of Women (Goldwyn), continued.

Columbia Theatre—
Film Numbers—Soul of the Beast (Metro), Topics of the Day (Pathe), Forgetting the Law (Universal), International News.
Musical Program—"Rose Maid" (Overture), "I Cried for You" (Organ Solo), "Dance of the Raindrops" (Prologue).

Liberty Theatre—
Film Numbers—Lost and Found (Goldwyn), Three Strikes, A Lyin' Hunt, International News.
Musical Program — "Military March" (Overture), "Serenade" and Selection from "Faust" (Organ Solos).

Winter Garden Theatre—
Film Numbers—Timothy's Quest (Selznick), Fun from the Press (Hodkinson), The Pill Pounder (Hodkinson), Pathe News.
Musical Program — Overture (Orchestra).



The Alhambra theatre, Toledo, ran this ad during the run of "Westbound Limited"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

MARSHALL NEILAN, famous moving picture director for the Goldwyn - Cosmopolitan Corporation, was a Chicago visitor on Monday for a brief stay en route to New York City where he will consult with the officials of the company in regard to plans for the coming season's productions. During his short stay here Mr. Neilan was registered at the Hotel Sherman and spoke enthusiastically of the new merger and this coming season's new pictures. He brought with him a print of "The Rendezvous," and gave a private showing at the Chicago branch. Mr. Neilan will enjoy a vacation of several weeks in the Adirondacks Mountains, after which he will return to California to resume work. His latest release is "The Eternal Three," in which Hobart Bosworth, Claire Windsor, Bessie Love and Raymond Griffith are being starred.

The Chicago Film Exchange Baseball League is still fighting hard for honors, and Universal is now leading with a perfect record, three games played and three won. First National and Metro are tied for second place with two games won and one lost. Standing, including the games played June 23rd, is

First National 15
F. B. O.-Hodkinson..... 2
Halpern and Katz; Simons-Sampson-Sullivan and Baker-Kassell.
Universal 6
Paramount 5
Astrichen and Collins; Gurney and Rowe.
Fox 15
Metro 11
Dryer - Levine - Ross - Bowden Kanttnaur and Kavanaugh; Shirley and Pete.

STANDING TO DATE

	Played	Won	Lost	Per.
Universal	3	3	0	1000
First National...	3	2	1	666
Metro	3	2	1	666
Fox	3	2	1	666
F. B. O.-Hodkinson	3	0	3	0000
Paramount	3	0	3	0000

Jerry Abrams, of Renown Pictures, reports that he will start releasing the Sol Lesser product about August 15th, and after that date one Lesser feature a month will be his schedule. The first release will be "The Spider And The Rose," with a cast of twelve stars. This picture is a colorful romance of old California and it will be followed by "Broadway Gold." Mr. Abrams has also taken over the Bray-Nature and Screen Magazine for Illinois and Indiana, and has secured the Illinois and Indiana rights for "Determination," the first of the United States Picture Corporation's features, which has been widely advertised. Starting with the first of August, Renown Pictures will put on a progressive selling campaign in this territory and Mr. Abrams will add several salesmen to his staff.

Pat Campbell, personal representative of D. W. Griffith, made his headquarters at United Artists' Chicago exchange this week. Mr. Campbell brought with him the first print of "The White Rose," the forthcoming Griffith release, which is heralded as one of the finest things done by the master of filmcraft. He expects to leave for the West Coast the latter part of the week.

M. G. Cleary, representative of Douglas Fairbanks, also stopped off in Chicago this week on his way to New York from where he will sail for Europe with President Abrams, of United Artists, on July 4th. He is enthusiastic in regard to "The Thief Of Bagdad," the latest Fairbanks' super feature, which he declares is even greater from a production standpoint than "Robin Hood," and in a much lighter entertainment vein.

Rockford, last Sunday, was a Universal town, "Trifling With Honor," was the feature at the big Midway theatre, "The Shock," at the Palm theatre, "Hunting Big Game In Africa," at the Colonial, and Universal's short subjects were on the screen at the State. Manager Lesserman's country sales force is on the job every minute.

Abe Cohen and Sam Schrager of the Midway-Hippodrome, Martin Saxe and William Giles, of the Pantheon, and Sales Manager Dave Rubin, of Educational, are the members of a Chicago quintette, which is vacationing at Hollywood. The tourists expect to be back on the job in ten days or so with first hand information of production activities and amusement possibilities of the western film center.

William M. (Bill) Schwartz was married Tuesday, to Miss Bess Farol, popular Chicago girl. Bill, who by the way, is a brother of I. Maynard Schwartz, of Educational, and who was formerly connected with that company as a salesman, is now a real estater.

The anti-street fair and carnival bill was another measure calculated to aid the motion picture theatre owners, which did not pass at the last session of the legislature, having failed to come to a final vote in the crowded closing hours of the session, although it had seemed that it had a good chance to pass.

Harold Lloyd, accompanied by his wife, arrived in Chicago Tuesday morning and spent a busy day. Immediately after leaving the train he was escorted to Mayor Dever's office, where he was given the keys to the city and from there, went to Orchestra Hall, where he reviewed his picture, "Safety Last," which is in its fifth successful week of its premier Chicago showing. Following this he christened the big clock in the famous Wrigley tower and in the afternoon again reviewed "Safety Last." In the evening he was guest of honor at a dinner at the Edgewater Beach Hotel, at which Manager Martin, of Pathe's Chicago exchange, was host, leading Chicago exhibitors and newspaper men and trade paper representatives, being invited to meet Mr. Lloyd at this time.

"The Spoilers," the Goldwyn-Cosmopolitan new feature, based on the famous old film drama, opens at the Roosevelt on July 2nd, for an extended run. The fight in the new edition of "The Spoilers" is said to surpass the celebrated encounter in the Farnum picture, which up to the present time had held the record for dramatic reality and intenseness.

Aaron J. Jones is now in New York arranging bookings for the Orpheum Theatre, which is to be remodeled and opened by about July 15th, and after that date operated as a first run picture house, where specials may hold the screen for lengthy engagements.

Lincoln J. Carter, author of many famous melodramas of the speaking stage and a master of screen effects, stopped off in Chicago, Saturday afternoon for a few hours, preparatory to leaving for the coast, where he will assume charge of the scenario department for the Fox Corporation. While in Chicago Mr. Carter went over the manuscript of "The Crash," a play which he has recently written in collaboration with Ralph T. Kettering.

S. Zeigfried, of Decatur, informs us he will celebrate Independence Day by closing his Bijou Theatre for a period of three weeks for a general overhauling. The house will be redecorated, the ventilation thoroughly modernized and fine new seats installed. The theatre will be reopened about the end of July. Mr. Zeigfried is the oldest vaudeville picture theatre manager in the state and during the entire period of twenty-two years, in which he has operated the Bijou, he has had but one manager, popular Paul Witte, who is still serving in that capacity.

Ben Weissenbach and Ed Gavin are two of the latest additions to Manager Eddie Silverman's Select sales staff. They are covering Wisconsin territory, working out of Milwaukee. A. J. Gallas is also selling films for Select in the Chicago territory. Other additions to the sales force are expected to be made in the near future. Select is releasing two features a week during July and August.

George Menee has joined Educational sales force. For the last nine years he has been connected with vaudeville booking agencies, having worked with Ernie Young and other Chicago producers and bookers, as well as having spent some time in New York.

President Maurice Hellman, of Reelcraft Films, Inc., has announced his engagement to Miss Minora Morris. While the date for the wedding has not been officially announced, it is understood that it will occur shortly.

Mat Cavanaugh, former assistant manager of Fox's exchange, who has been transferred to St. Louis, was presented with a walrus kit bag by the Fox staff.

The sales conference of Universal, held at the Congress Hotel, Chicago, last week ended Sunday night and the various officials departed for their home offices. Plans for better and more efficient service to exhibitors were made at the conference. Arrangements also were made for closer co-operation between the producing organization and the sales force of Universal in order to insure the highest box office value in future productions, it being felt that the sales force were in close touch with exhibitors throughout the country and could give valuable advice to the production department as to the wants of the men who operate theatres. Those present at the conference included. A. A. Schmidt, Gen. Sales Manager, New York; Joseph Friedman, Assist. General Sales Manager, in charge of special attractions, New York; N. L. Manheim, Assistant General Sales Manager in charge of short productions, New York; R. V. Anderson, Manager, Sales promotion Department, New York; Edward Armstrong, Assistant General Sales Manager, Pacific Coast district, San Francisco, California; L. W. Wier, Assistant to Mr. Armstrong, San Francisco, California; Cleve Adams, Assistant General Sales Manager, Middle West District, Kansas City, Missouri; Herman Stern, Assistant General Sales Manager, Western District, Chicago, Illinois; I. L. Leserman, Sales Manager, Country Division, Chicago, Illinois; F. L. Davie, Manager, Des Moines, Iowa; L. W. Alexander, Manager, Kansas City, Missouri; George Levine, Manager, Milwaukee, Wisconsin; E. Rosen, Manager, Minneapolis, Minnesota; W. P. Moran, Manager, Oklahoma City, Oklahoma; H. F. Lefholtz, Manager, Omaha, Nebraska; Barney Rosenthal, Manager, St. Louis, Missouri; T. H. Schlanger, Manager, Short Product Department, Chicago, Illinois; F. O. Nielsen, Chicago, Illinois, and Walter Hill, Exploitation Manager, Chicago, Illinois.



Art ad on "Enemies of Women" for its run at the Imperial theatre, San Francisco

Exhibitors' Service Bureau—Pages 67-71



Striking compo board front for "Douglas Fairbanks in Robin Hood" by Manager C. R. Sullivan of the Fair theatre, Amarillo, Texas

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
E. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. K. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.
William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.



C. I. Curson, manager of the Alhambra theatre, Shelbyville, Ind., prepared this display on "Hunting Big Game in Africa"

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
Paul A. Noble, Manager Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Two views of the lobby display used by Manager George Bradley of the Everett theatre, Everett, Wash., on "The Isle of Lost Ships"

Complete Campaign Is Put Over to Aid "The Flirt" Showing

Dallas, Texas.—Manager Jean Finley of the Old Mill theatre, and Jack Meredith, exploiteer, put over an unusually complete campaign on "The Flirt."

The campaign was begun two weeks in advance of play date when Mr. Meredith organized a Anti-Flirt Society composed of prominent club women. This society held it's meetings at a local hotel, and a notice of these meetings was posted on the bulletin board of this hotel for several days calling the public's attention to the meeting of the Anti-Flirt Society.

A double truck tie-up was arranged with the newspapers for cooperative advertising with the local merchants.

Six window displays were secured advertising the book together with the picture. These windows were scattered over the town in as many different directions as possible which broaden the campaign considerably.

Mr. Meredith used the suggestion in the press sheet about the lost diary. He had a young lady who resembled the flirt in the picture arrive from the East. The cameraman met her at the train and pictures were made of her which were published in the local newspapers. Immediately upon her arrival in Dallas she reported to the police the loss of her diary and gave them her card which read: Cora Madison, care of Adolphus Hotel.

She was taken immediately in a cab to the Adolphus Hotel, where she registered as Cora Madison, of New York City.

From the hotel she phoned the newspapers and notified them of her lost diary and placed a display ad in the newspapers offering $100 for the recovery of her diary. These ads appeared in the newspapers for three consecutive days.



Department store window tying up with "Souls for Sale" at Manager William Freise's Majestic theatre, La Crosse, Wis.

Enlarged Stills Used for "Souls for Sale"

JOPLIN, MO.—Goldwynner Homer Gill used enlargements of several stills showing Richard Dix and Eleanor Boardman in "Souls for Sale" for the showing of the film at the Hippodrome. These enlargements were placed in the windows of the bigger stores and carried simply the names of the players, title of picture, theatre and date of showing. Twelve of the Goldwyn studio streamers were placed in advantageous windows.

Eight full window displays were obtained; with the Palmolive tie-up in Woolworth's and two Jackson drug stores; a full window display of costumes, shoes and cosmetics with special cards was obtained in D. G. Newman's; a full window of shoes at the Royal Shoe Store and Walk Over Shoe Co; two full book windows were obtained in two stores with the Osterloh Book Co.

Novelty Box Is Attractor on "Trail of Lonesome Pine"

South Pittsburg, Tenn.—Manager E. C. Ogg of the Imperial theatre built a novelty shadow box in the lobby on "The Trail of the Lonesome Pine" that proved an exeellent attention getter.

A miniature mountain was built up as a background inside the box. It consisted of rocks and dirt, with small pine trees dotted about here and there. At the foot of the mountain stood a lone pine tree, a path leading by it and up the mountain.

Attached to the lone pine a card announeed the title "It's a Paramount Pieture—Don't miss it—(Date)."

Mathematical Problem Is Novel "Hottentot" Exploitation

Lima, Ohio.—A mathematical puzzle stunt, which may be applied to any picture with a horse race, was used by Manager George Ritzler of the Sigma theatre on "The Hottentot."

Here is the problem:

"In a field of fifteen fine horses entered in the great Southern Steeplechase, a racing classic duplicated in Thomas H. Inee's comedy-drama, 'The Hottentot,' are three thoroughbreds with which this problem is concerned. They are Challenge, Cannon Ball and The Hottentot. These horses and their riders start in the steeplechase at the same time and travel over the same course at different rates.

"Cannon Ball takes the lead and travels at a steady rate for the entire distance. The Hottentot encounters difficulties at the first water hazard where he falls and his rider is dismounted. But after Cannon Ball has traveled $1\frac{1}{2}$ miles, the Hottentot doubles his rate and in 18 minutes passes Cannon Ball, winning by a nose length.

"Challenge covers the first two miles in 10 minutes, but he falls and because of an injury is delayed for five minutes, putting him one-tenth of a mile behind the Hottentot. He continued the race with a rate of speed one-half as fast as he started. The rate of speed made by Cannon Ball is one-sixth mile per minute.

"In what order did they finish the race and what was the first and second speed of the Hottentot?"

There are various methods of solution, Algebra being given preference in Lima by the judges. The answer is: Hottentot—first, Cannon Ball—second, Challenge—third. First speed of Hottentot—one-tenth mile per hour. Second speed of Hottentot—one-fifth mile per hour.



Attractive latticework front on "Bella Donna" by Manager George Rea of the Colonial, Washington Court House, Ohio



Prologue to "Hunting Big Game in Africa" staged at the Pavilion, London, Eng., with extensive collection of savage implements.

Complete Campaign Is Put Over to Exploit "Safety Last"

Savannah, Ga.—Manager J. G. Evins of the Lucas theatre put over a complete and well varied campaign on "Safety Last." Starting well in advance, a week to be exact, attention was excited by red "Safety Last" cards placed on all parking signs around the city, this by permission of the Police Department. Three thousand heralds were distributed at the Lucas and Odeon.

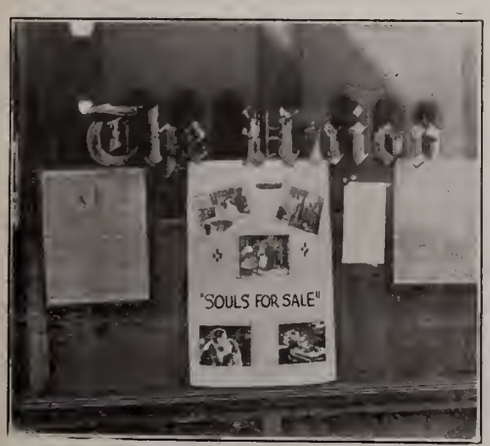
A dummy was placed on the corner of a tall building, where it could be seen dangling for a block. A sign on his back announced the picture.

Through cooperation with a savings bank 500 safety banks, furnished by the bank, were distributed.

A street stunt attracting large crowds was the climbing of front of the Nunnally Building, by three boys who volunteered their services. Each boy had a card on his back as he climbed.

The opportunity of advertising the picture to the baseball crowds was taken advantage of and two six-sheets were mounted on a truck and parked at baseball grounds several days before showing. This ballyhoo was worked for two successive days.

On the night before opening 200 "Safety Last" balloons were turned loose in the theatre, where they were blown about by the fans. Some of the balloons had passes attached and there was a scramble for them.



Tie-up with newspaper office on "Souls for Sale" at the Globe theatre, New Haven

Star Photos Used to Boost "Where Pavement Ends"

GREENSBORO, N. C.—"Where the Pavement Ends" received special attention from picturegoers in Greensboro recently because of an effective tie-up with the Greensboro Daily Record, which published a coupon entitling feminine theatre patrons to autographed photographs of Ramon Novarro when presented at the National theatre.

Novarro's popularity with Greensboro fans was evidenced by the great number of coupons presented during the run of the picture.

Empty Store Building Utilized to Exploit "Souls for Sale"

Schenectady, N. Y.—A thorough exploitation campaign for "Souls for Sale" was put over by Goldwynner Charles Cohen for the Albany theatre.

In an empty store on the corner of Albany and La Fayette streets, one of the busiest in the city, in every available inch of window space was placed advertising matter on "Souls for Sale," consisting of one-sheets, 3-sheets, window cards and 22x28 photographs. In addition to this a special set of exploitation stills showing the picture in the course of production were placed in the window. Each of these stills carried a caption describing the scene and stating that they were taken from the Goldwyn picture, "Souls for Sale."

In the front of this vacant store were placed two racks, each containing six dolls; between the two racks was placed an auction block, behind which stood a man dressed to represent the devil. He was apparently auctioning off the dolls. Each rack as well as the auction block itself carried an auctioneer's banner reading "Souls for Sale." The devil auctioneer distributed heralds to the passers-by. Another man dressed in devil's costume was sent along the principal streets of Schenectady distributing heralds. He was also used to place cards in various prominent shop windows and to attach a "Souls for Sale" tag hanger to door-knobs, autos, telegraph poles and fences.

A street car strike was in progress and practically every owner of a motor car was running it as a taxi. A large percentage of these cars were decorated with "Souls for Sale" hangers, window cards or one-sheets.

Exhibitor Utilizes His Car as "Souls for Sale" Ballyhoo

Newburgh, N. Y.—A stunt which cost nothing but the painting of the sign was used by Manager Duryea of the Park theatre on "Souls for Sale," at the suggestion of Goldwynner Charles Cohen.

Canvas was stretched over a framework cut to fit clear across the length of an automobile. The title of the picture was painted on this canvas in two-foot type. Pieces of card-board were cut to fit within the tires of the wheels and fastened to the spokes. The title of the picture in large black letters was painted on this.

The automobile employed was Mr. Duryea's own car and when it was not being run through the streets of the town, he parked it near a prominent corner where it attracted a great deal of attention. The ordinary channels of advertising and publicity were used in addition.



Traffic sign tie-up on "Within the Law" arranged by the Tivoli theatre, San Francisco



Historic DeWitt Clinton locomotive in New York's Silver Jubilee parade, arranged by F. B. O. to exploit "Westbound Limited."

Ideal Daddy Contest Staged in Advertising on "Daddy"

Rochester, N. Y.—A "Daddy" campaign somewhat different from the rest was put over recently by the Eastman theatre.

The theatre wanted to find out from the youngsters of the city what kind of a man made the ideal Daddy, and they opened a contest for all tots of 11 and under to submit their ideas through the Rochester Times-Union.

"Why do you think your Daddy is the best in the world?" was the manner in which the Times-Union put the question. If the answers of Rochester childhood is any criterion daddies the world over have a lot to learn about bringing up offspring. The paper asked the youngsters what they didn't like about their daddies as well as what they liked.

The responses furnished two columns of advertising-news interest for the Times-Union daily. There was genuine heart interest from the letter of ten-year-old Charlotte Wenner, who thought the nicest Daddy was one "who let you have everything you wanted and let you do everything you wanted to do," to little Gladys Hall, who had to write about Daddy by memory, because God took him away when she was three years old.

Rochester readers ate it up, and, while the Times-Union fed its circulation, the Eastman theatre reaped its benefit through the result of the accruing publicity to Jackie Coogan.

Auto Rental Company Ties Up to "Sixty Cents"

MEMPHIS, TENN.—In exploiting "Sixty Cents an Hour" at the Majestic theatre, Manager A. B. Morrison obtained the co-operation of the Rent-a-Ford Company.

A number of tickets were furnished them, which they advertised they would give to their customers (two tickets to each customer).

Bannered cars were thus secured, which paraded the streets advertising "Sixty Cents An Hour."

The Rent-a-Ford Company went still further and ran display ads in co-operation with supply companies, ads which carried not only the title of "Sixty Cents an Hour," but the week's program, as well, including "Fog Bound."

Elaborate Prologue with "Girl of Golden West"

CHICAGO, ILL.—The Chicago theatre used, in connection with "The Girl of the Golden West," one of the most elaborate prologues ever stages at the Balaban and Katz house.

Memories of road agents, gambling dives, the rude shacks of the West and men who lived or fell through the quickness of a "draw" were revived for the aleit of the Old Timers in the 15 minute act.

Thirty people in all were used in the brief sketch which was a combination of dance, melody and melodramatic action.

Coincidently with the staging of this bill the song tie-up "The Girl of the Golden West," published in Chicago by Remick and dedicated to Miss Breamer, made its appearance in Chicago as an exploitation aid.

Effective Angle to Phone Stunt on "Exciters"

MACON, GA.—In Manager George A. McDermit's campaign on "The Exciters," in addition to the usual methods of advertising, such as teaser slides in all houses, displaying the title and playing dates prominently on hotel menus, in the lobbies, at soda fountains, etc., the telephone was brought into use.

On the assumption that people like excitement in pictures, the one making the calls was instructed to say: "Do you like excitement? If you do, see Bebe Daniels in 'The Exciters'—at the Rialto such-and-such a time. Don't miss it. It's Bebe's best. Goodbye."

Novelty Heralds Freely Used in "Safety Last" Campaign

Waterbury, Conn.—Widespread exploitation, including novelty heralds and throwaways, was used by the Strand theatre with good effect in its campaign on "Safety Last."

First of all, the Strand issued novelty heralds folded like a court order and bearing the large, black type word, "Summons." Inside, between sections of small type were displayed the big type lines: "Auto Drivers Take Notice!" — "Arrested" — "Big Fine" — "Leaving Your Car." Read in connection with the lines of small type, the reader's "Attention is Arrested while we inform you that Harold Lloyd," etc., and the rest of a sprightly house announcement.

This was followed by a small sealed envelope bearing the words: "When Embarrassed Use the Enclosed," the enclosed being a "Safety Last" herald and a large safety pin. Liberal use of newspaper advertising space drove home the lesson to patrons. This included a facsimile telegram reporting the sensational opening of "Safety Last" at the Adams theatre, Detroit, and house proclamations like the following: "The Strand theatre apologizes to its neighbors for the row that's going on around the place this week. But we can't help it. Harold Lloyd's causing the uproar," etc. Concurrently the newspapers printed "Safety Last" comic strips.



Showing how the U. S. Navy tie-up worked out at the Delmonte theatre, St. Louis, on "Masters of Men."



Artistic front to exploit "Prodigal Daughters" at the Palmetto theatre, Rock Hill, S. C., with use of cutouts

Unusual Exploitation Measure Employed on "Main Street"

Los Angeles, Cal.—The campaign for the run of "Main Street" at Mack Sennett's Mission theatre was begun two weeks in advance.

The campaign was centered primarily on the question of moving the Main Street of Los Angeles over to Broadway. Considerable agitation was aroused via the billboards, the use of a number of girls distributing petitions, and stringing banners across streets. A number of other tie-ups were made.

The opening gun of the campaign was started by billing the city with 24-sheets, and addressing a pertinent query to the people on this order: "They're Going to Put 'Main Street' on Broadway. Ask Mayor Gryer." The stands were varied, so that each would hit councilmen and the public. Fully 50,000 cards were distributed all over the city, and a dozen girls dressed in gingham were placed on the busy corners asking the people to sign a petition advocating the moving of Main Street over to Broadway.

A special "Main Street" night was held at the Cinderella Roof, Los Angeles, ads and slides were thrown on the screen, and thousands of throwaways were scattered among the patrons throughout the evening. Book stores displayed the "Main Street" novels in an attractive manner, a large truck filled with "Main Street" covers was sent around town, and an old bus used in the picture was utilized to advantage. An old man was engaged to drive the bus, while signs on both sides of it asked the public to "take this free bus to Sinclair Lewis' 'Main Street' at the Mission."



"Souls for Sale" marquee and front display at the Pastime theatre, Ottawa, Kans., C. W. Goodell, manager

Exhibitor Picks Pictures with Summer Angle

VERMILION, OHIO — Manager Charles F. Decker of the Liberty theatre has a method of his summer bookings in which a keen tribute is paid to the box office powers of exploitation. He looks for pictures that have cool sounding titles and can be exploited against hot weather.

In line with this policy he recently booked "The Ol' Swimming Hole" and is looking for more pictures with similar names to run when Old Sol shines his hottest.

Women's Clubs Co-operate with "Famous Mrs. Fair" Stunt

Philadelphia, Pa.—The exploitation possibilities of "The Famous Mrs. Fair" were demonstrated during the run at the Stanley theatre by a representative of the Mayer offices.

"The Famous Mrs. Fair" has a controversial theme. Its story asks the question: "Can a woman successfully develop a career outside her home without endangering the future of society?" It was quite easy to convince the Civic Club of Philadelphia, an organization made up of a thousand or more women who are active in the affairs of the Quaker City, that an open discussion of this question would be extremely profitable for all women and particularly so for those women who engage in activities outside their homes. The Civic Club was glad to send out, on their own stationery and over the signature of their president, invitations to executive members of all of the women's clubs in Philadelphia to view the picture and discuss its theme at a special presentation at the City Club. More than sixty women were on hand Tuesday morning in response to the invitation.

The presentation was arranged in a small room at the City Club, the idea being to make the affair a very intimate gathering of women, so that they might feel to talk absolutely without reserve—and they did. Here are some of the headlines which were used in the Philadelphia papers, quoted to prove this last statement: "Film Stirs up a Storm Among City Club Women. Provokes Disputes Over the Question of Business Versus Home;" "Women Near Riot in 'Career' Debate. Club Members Dispute in Shouts of 'Man-Made Propaganda! Woman's Place is Home!'" etc.

"Hunting Big Game" Is Given Many Types of Tie-ups

Austin, Tex.—Manager E. B. Roberts of the Majestic theatre, used an excellent campaign to put over "Hunting Big Game in Africa."

One week in advance of play date Mr. Roberts interested the Austin American to put on a newspaper contest, which resulted in a full page tie-up. The contestants were to give the names and habits of certain wild animals whose pictures were published in the newspapers on consecutive days, with an announcement about the picture, "Hunting Big Game in Africa," with each cut.

A tie-up with the Ford Motor Company furnished a street ballyhoo. A parade was held on Saturday before the picture opened on Monday and then again on Monday and Tuesday the same parade was put on.

The local school officials permitted Mr. Roberts to place a lithograph poster on the bulletin board in every grammar school in the city with the announcement that a theme contest on the picture was assigned as the following weeks' English work.

The hardware stores put in window displays of Winchester arms together with announcements about the picture and also several jewelry stores placed special diamond displays in the windows with pictures and cards baout "Big Game."

Fifteen of the leading sportsmen of Austin who attended the special showing gave their personal endorsement of the picture which was also published in the newspapers.



Hand painted display stands of Norma and Constance Talmadge used by the Bluebird theatre, Anaconda, Mont., on pictures with these stars

Opinions on Current Short Subjects

"Where's My Wandering Boy This Evening?"

(Pathe—Two Reels)

THIS is the first of Mack Sennett's comedy series for Pathe release. Its principal exhibition value is the star, Ben Turpin, whose presence in the picture, if properly featured in your announcements, will probably bring 'em in in goodly numbers. Turpin plays the role of a swain who jilts his country sweetheart after becoming infatuated with a "vamp" from the city. As a simple, cross-eyed rustic laying siege to the artful, sophisticated Miss from the city, Turpin proves amusing. At one place he and the city girl are driven by a storm to the refuge of a lonely cabin where they are forced to spend the night. The grief of his cross-eyed mother over this first stain of compromise on the family's name "since his father hung himself," and Turpin's mock heroics in determining to wed the girl or shoot himself when he knows the gun is not loaded—or rather wrongfully believes that it is not—will probably get a laugh. There is another amusing sequence in which Turpin, delirious after being deserted at the altar, pictures himself and the faithless one romping hand in hand through the woodlands. In his delirium Turpin dances madly about the bed. His antics here in conjunction with the vision scenes are decidedly funny. A few of the titles are also good for a laugh. Except for the instances just cited, however, the subject, as far as comedy values are concerned, is not up to Turpin's better type of fun films. In the support, Priscilla Bonner plays the role of Turpin's country sweetheart while Madeleine Hurlock is seen as the city "vamp."—*E. F. SUPPLE.*

"The Uncovered Wagon"

(Pathe—One Reel)

THIS is an amusing travesty on the successful screen production "The Covered Wagon" and presents Paul Parrott in the featured role. There is a laugh in the substitution of the "flivver" for the customary horse- and ox-drawn prairie schooner, and the comedy appeal is further augmented by showing the Indians making their attack mounted on bicycles instead of the usual mustangs. The scenes showing the fording of a stream by the westward-bound pioneers are especially funny. Each Ford, in turn, takes to the water like a submarine, disappears below the surface leaving only the heads of its passengers visible, and then mounts again into view on the opposite bank. In conjunction with these sequences some very clever trick photography is introduced, showing Parrott submerged and cranking his Ford, which has stalled on the river bottom. The "fliv" and the bicycle are not the only notes of modernity injected into the picture: a machine-gun is introduced into the action at the height of the Indian attack, and just at the crucial moment when the hero and his sweetheart are looking about for some means of escape from the scalping red-skins, a full-fledged 1923 trolley car comes dashing across the trackless plains. The effects are ludicrous in the extreme. An entertaining and cleverly executed travesty which packs abundant action and amusement into its one-reel.—*E. F. SUPPLE.*



"Hunting Big Game in Africa" ballyhoo at Broadway Strand, Detroit.

"Steel Shod Evidence"

(Pathe—Two Reels)

THIS belongs to the Range Rider Series with Leo Maloney in the featured role. The action for the most part depends on hard ridin' and two-fisted fighting for its dramatic highlights, and there is a generous offering of both, especially the former. The story concerns a conspiracy against the owner of a fast race-horse, in which the hero is made to appear as responsible for the horse's lameness the day before the race. The hero is discharged from the ranch as the result of the suspicions cast upon him, although the circumstantial evidence responsible for the suspicions is very slight in character. However, the hero finds himself out of a job and separated from his sweetheart, the daughter of his erstwhile employer. Then the villain steals the race horse and by swapping horses at the critical moment compromises the hero still more in the eyes of his sweetheart's father. There is an element of suspense in the question as to how the hero will square himself. He eventually clears himself of all suspicion by dint of more hard riding, hard fighting and the assistance of a clever dog. A fair action two-reeler despite its rather threadbare plot.—*E. F. SUPPLE.*

"In Hock"

(Universal Comedy—One Reel)

A LOT of the boys have been caught in the same predicament which confronts Neely Edwards in the Universal one-reeler, "In Hock." There's a dance scheduled and the comedian is up against it. Not having anything "hockable," he puts up his valet and gets the required "soup and fish." However, the man who had put up the suit in the first place is very anxious to redeem it since there is a photo tucked away in one of the pockets which he values highly. The dance being called off there is no place for Neely to go, but romance beckons when he rescues a damsel in distress.

They are getting along finely in the girl's home when she discovers the fatal photograph — picture of a bathing beauty—but the hero, just to show that he doesn't care for her, tears up the photo. The pawnbroker, unable to locate the swaggering Neely goes to the home of the man who owned the suit. And the young man is located. A fair comedy acted with plenty of spirit by Edwards and Bert Roach.—*LAURENCE REID.*

"Should William Tell?"

(Universal—One Reel)

THIS one starts off with a very amusing situation. Neely Edwards and Bert Roach, in the respective roles of Nervy Ned and his valet, take over the management of two adjoining automobile concessions, one of which is devoted to parking space for cars at ten cents an hour and the other to the renting of cars at forty-nine cents per hour. They cash in on both concessions by renting out the parked cars as fast as they can—until one of the car-owners, Dr. Brown, who has just parked his auto, is knocked down by his own motor at a nearby street corner. In their flight from the enraged car owners headed by the doctor, Ned and his valet secure timely assistance from a girl in a snappy automobile. The girl takes them to her home, togs them out in pa's clothes and then introduces them to father, who turns out to be the aggrieved Doctor Brown. The doctor, who is a rifle expert, gets his revenge by staking a William Tell act with Nervy Ned in the role of Tell and his valet as the son balancing the apple on his head. The rest of the action is taken up with Ned's fruitless efforts to shoot the apple. At each shot the frightened valet loses one of his garments until finally he is minus coat and trousers while the apple still remains intact. The end comes when the doc stands both offenders against the wall and shoots them down. This one starts out in promising style, but the comedy peters out towards the close.—*E. F. SUPPLE.*

"The Covered Push-Cart"

(Pathe—One Reel)

THIS is an Aesop's Film Fable and presents in animated cartoon form a take-off on the current screen success "The Covered Wagon." Farmer Alfalfa gives lodgings to a stray pussy and at the same time heaps up a pile of trouble for himself. Miss Cat is pursued by an ardent lover, who after being kicked out by Farmer Alfalfa summons to his assistance a whole corps of cats. The feline cohorts lay siege to Farmer Alfalfa in his home, and the barrage of bricks and other sundries becomes so hot that Alfalfa and the errant pussy are forced to lay tracks for the West in a prairie schooner. The pussy's suitor at the head of his followers pursues the fugitives in another wagon drawn by a fleet-footed mouse. The cartoonist works in some amusing touches in the course of the action and creates some decidedly ludicrous effects.—*E. F. SUPPLE.*

Pathe Review No. 27

(Pathe—One Reel)

THIS number opens with an especially seasonable offering titled "January or July," which is an interesting mixture of winter and summer settings. A distinct note of novelty is struck in "The Theatre in China," showing an Oriental drama in progress. Next comes a touch of humor in "The Classic Centaur," in which the cartoonist depicts some of the imaginary troubles the Centaur must have experienced in reconciling the divergent tastes and habits of the man and horse in his composite make-up. An oasis in Tunis is presented in the Pathecolor offering.—*E. F. SUPPLE.*

MACK SENNETT

presents

BEN TURPIN

in



Where's My Wandering Boy This Evening?

Two parts

BEN is a country boy, homely but with an honest heart.

Into his happy home steps the beautiful brazen brunette, a boarder from the city

She sees; she conquers. She steps lively. Ben does too. To win her he would become a gallant, a man about town, a Beau Brummel. Imagine a calf at a cotillion; a farm hand playing Romeo!

That's *him!*

Funny! Of course. Mack Sennett and Ben Turpin see to that.

Pathécomedy

TRADE MARK



Where do they dance for thirty days and thirty nights without a let-up?

Talk about your Marathon dancers!

See

Black Shadows

A feature

"Ah yee! Ah muk a luk a lee! Ah yah!"

Chanting the same words over and over the naked Solomon Islanders, men and women, dance without let-up, sometimes for thirty days and nights on a stretch.

Streaming with sweat, part of the time under the blazing sun, part by the light of huge bonfires they jump and jog and trot in perfect time until the last dancer falls unconscious.

That's the way they heat their fighting blood for battle.

And the world's record for Marathon dancing is supposed to be about 100 hours!

Full of interest.

MOTION PICTURE EXPOSITION
Los Angeles July 2 – Aug 4

Pathépicture

TRADE MARK

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Sennett Company to Feature Children and Animals

MACK SENNETT is planning the organization of several more units to figure in the making of two-reel comedies called for in his Pathe releasing contract. The Pathe-Sennett arrangement stipulates for thirteen of these two-reelers to be delivered within the year, exclusive of the six or eight starring Ben Turpin.

One or more new Sennett Studio units will specialize in comedies featuring children and animals. It is well known in the Los Angeles Film Colony that for some time past the Sennett Studio has been steadily adding to its collection of domestic and other animals, and that these are in constant training for picture work.

In addition to the bevy of juvenile actors appearing in Sennett productions, other children are now on the Sennett Studio lists ready to be utilized according to the plans which are now taking shape.

The Sennett plans include also a new "Beauty Brigade" to supply the element of feminine charm in connection with comedy productions.

Turpin Chosen as Exemplar of Genuine Humor

Louis Weitzenkorn of the New York's editorial staff sees in Ben Turpin "the one real artist of the movies." This tribute was paid in the course of an article appearing in the June 9th issue of the World, the theme of which was a biological inquiry into humor. Said Mr. Weitzenkorn in part:

"Continuing our biological inquiry into humor, there is Ben Turpin. Endowed with a magnificent cocked eye, Turpin today is probably the one real artist of the movies. In this case, Nature, in her infinite wisdom, has put an insurpassable gulf between a motion picture actor and his common curse of prettiness and seriousness. If the potentialities of this ineffable buffoon are ever realized by a subtle director . . . the movies will have reached the point of art which Mr. Zukor and Rex Beach talk about.

"Turpin and his cocked eye engaged in the witching arts of love is far removed from the custard pie school. Here is the very nuance of comedy. Here the spectator is complimented by being given the right to inject his imagination . . ."

Broadway Showings for Educational Releases

"The Educator," an Educational-Hamilton Comedy starring Lloyd Hamilton, appears on the program of the Rivoli theatre, New York, during the week of June 24. "Mrs. Hippo," one of the Lyman H. Howe Hodge-Podge Series also released through Educational Film exchanges, Inc., was accorded a Broadway showing during the week of June 17, appearing as the novelty reel on the bill at the Capitol.

Paramount in Short-Subject Field

Re-enters Market with Series of 25 Mack Sennett Re-Issues; Due Aug. 5

FAMOUS PLAYERS-LASKY CORPORATION is about to re-enter the short-subject field as the distributor of short-length comedy reissues. Paramount will reissue, on regular schedule, twenty-five of the Paramount-Mack Sennett two-reel comedies during the coming season. This product was made under the supervision of Sennett over a period of from four to two and one-half years ago. Their distribution continued up to about two years ago when Paramount abandoned its short-subject program except for the Burton Holmes travel pictures, which were continued in distribution up until about a year ago. The first of the reissues will be released August 5 and thereafter one will be released every two weeks throughout the season of 1923-24.

In a statement from S. R. Kent, general manager of distribution for Paramount, it is explained that the reason for the reissue of these comedies is the reported shortage of good short-length comedies due largely to the fact that many comedians formerly featured in comedies of the short-length variety have gone in for comedy productions of five and six reels. Mr. Kent reckons that this cause alone has resulted in reducing the supply of short-length comedies by at least fifty reels a year.

"On the other hand, some of the big organizations that used to handle comedies and other short subjects have cut them out entirely," continues Mr. Kent, "and are devoting all their resources to the production of features.

"The twenty-five comedies we have selected for reissues are the very best of the lot. They have all been re-edited and retitled in our studios and brand new prints have been made. New accessories, including a block one-sheet on the entire group, are being prepared, affording exhibitors exactly the same service as for an entirely new run of comedies."

The complete list of pictures chosen follows: "Roping Her Romeo," "Two Tough Tenderfeet," "Are Waitresses Safe?" "Room 23," "East Lynne With Variations," "Friend Husband," "His Hidden Purpose," "His Smothered Love," "Movie Fans," "No Mother to Guide Him," "Salome vs. Shenandoah," "Uncle Tom Without the Cabin," "The Village Smithy," "It Pays to Exercise," "She Loved Him Plenty," "The Battle Royal," "When Love is Blind," "Village Sleuths," "Hide and Seek, Detectives," "Riley's Wash Day," "The International Sneak," "Those Athletic Girls," "Watch Your Neighbor," "Summer Girls," "Rip and Stitch, Tailors."

This comedy product represents the work of such directors as Edward Cline, Hampton Del Ruth, F. Richard Jones, William H. Watson, Mal St. Clair, Erle Kenton and Ray Grey.

The list of featured players in these comedies embraces names that have since become established stars in feature length productions. The line-up presented in the collection of subjects announced for reissue include Ben Turpin, Charlie Murray, Marie Prevost, Louise Fazenda, Charles Lynn, Chester Conklin, Ford Sterling, Kalla Pasha, Jim Finlayson, Vera Steadman, Myrtle Lind, Harriet Hammond, Alice Maison, John Henry, Jr., Mary Thurman, "Teddy," the Great Dane; "Pepper," the cat; Phyllis Haver, Tom Kennedy, Bert Roach, Harry Gribbon, Al McKinnon, Billy Armstrong, Eddie Gribbon, Baldy Belmont and others.



These stills are from "The Courtship of Miles Sandwich," a two-reel Hal Roach comedy starring Snub Pollard and released by Pathe.

New Comedy Vehicle Chosen for Ben Turpin

Ben Turpin will make his next appearance in a Mack Sennett two-reel comedy special under the direction of Roy Del Ruth.

The new picture is known by the working title—"$10 or 10 Days." The major part of the story is laid around a small railroad station in a rural town, where Turpin has been commissioned to act as ticket agent, baggage smasher, telegraph operator and in fact, to officiate wherever man-help is required. Madeleine Hurlock will play the feminine lead. Buddy Ross and Kewpie Morgan are also in the cast.

Al Christie on Way Home from European Tour

Al Christie has completed his vacation tour abroad and is heading home with Cherbourg as his point of embarkation. His plans for making some comedies abroad have been abandoned at least temporarily, it is announced.

Fox Release Shows Russia of Today

Conditions Under Red Rule Depicted in Special Two-Reel Timely Release

A TWO-REEL special of unusual interest at the present time, scheduled for immediate release by Fox Film Corporation, is "Red Russia Revealed."

This is a pictorial chronicle of actual conditions under the Bolshevik rule of Lenin, Trotzky and their henchmen in the land of the Tartars. The scenes in this film were taken by Fox cameramen at the risk of their lives, and expose the most brutal tyranny the world has known since the French Revolution, it is claimed. They will tell a story that the great newspapers of the world have been unable to present. There are episodes in "Red Russia Revealed" that would have sent the cameramen before the firing squad, had the Russian leaders known they were being taken and smuggled over the border, Fox officials say.

Some of the most striking scenes and figures in this startling film expose of Bolshevism are:

Trotzky and his staff reviewing the Communist army.

Scenes at the military academy where the youth of Russia is drilled in the brutal methods of warfare put into force by the Bolshevists.

Kelenin, the crude, unpolished peasant, who wields a tremendous power over the Russian peasantry. He is shown as he goes about his presidential duties, reviewing troops, presiding over town meetings, drinking tea with villagers, visiting the family and plowing in his own fields.

The Bolshevik soldiers compelling Russian priests, at the point of the bayonet, to rob the graves of the old aristocracy of Russia.

"Red Russia Revealed" concludes with the most remarkable closeup of Lenin, the Master Mind of Russia, ever presented on the screen. For five minutes—appro imately 300 feet—Lenin is shown as he talks with his chiefs, the camera registering every flash of his eye, every grimace of his nervous face, every gesture of his hand and every significant expression of his keen and fiery character. Seeing Lenin as he appears in this picture is to understand the mystery of how this obscure figure of the old days of Russia could have risen to the majestic heights which he occupies under the present regime.

Bruce Completes First of New Wilderness Series

After spending a fortnight on the Oregon Coast beaches filming views, Robert C. Bruce and his company returned last week to Portland with the first two of this season's "Wilderness Tales" series practically completed. Bruce will do some inside work in Portland before he undertakes the next picture in the series. His work at Newport and in the vicinity of Heceta head yielded some splendid results, he declares, and the amateur actors who, for the most part enacted the stories which he weaves in with his scenic environments did admirable work. Marvin Hall, a Portland girl with some experience, played the leading feminine roles in the first two pictures while James Jordan, a local newspaper man, and other Portland folk, had active parts. The two weeks' camera expedition was not unattended by hardships. After leaving Newport the company motored as far as possible toward Heceta head and then had to take to primeval old wagons for transportation. They were quartered in ancient pioneer homestead structures while making the Heceta head shots. Sometime within the next two weeks Selmar Jackson will arrive in Portland to become leading man for Bruce. Jackson is a favorite in Portland by virtue of the friends he has made.



Here are scenes from "Pick and Shovel," Stan Laurel's one-reeler for Pathe.

'Seaside Simps' Is Novelty in Comedy Construction

"Seaside Simps," the new Hallroom Boys Comedy, arrived from the coast this week and is ready for release.

An entirely new idea in comedy making is said to have been worked out, for the picture is "a comedy within a comedy"—and the audience is privileged to see both. In it, Percy and Ferdie are introduced to the public as actual moving picture actors who get a day off from the studio and go to a moving picture show. There they see a Hallroom Boys Comedy on the screen—and the whole thing is shown in detail, with Percy and Ferdie in the audience looking at and "kidding" Percy and Ferdie as they appear before them on the screen.

A special differentiation of style and type of titles have been worked out throughout, so there is no confusion at any time.



The Grand-Asher Distributing Corporation has some first-class comedy product forthcoming. Above, Sid Smith and a scene from his current vehicle, "A Man of Position." Below, Monty Banks and an amusing moment from his comedy, "Southbound, Ltd."

Four Pathe Comedies Shown on Broadway in Week

FOUR different Pathe comedies were shown on Broadway last week, nearly monopolizing the laughter ingredient of Broadway programs.

At the Capitol theatre the Our Gang 2-reeler, "Back Stage" loomed large on the program; the Mark Strand's patrons reacted appropriately to "The Watch Dog," a 1-reel Hal Roach "Dippy Doo Dad"; the Rialto kept them chuckling with the Our Gang comedy, "Dogs of War," and at the Broadway Harold Lloyd's "Haunted Spooks" was revived. The last named was also on the bill at the Mark Strand theatre, Brooklyn.

The New York newspaper reviewers found the Our Gang offerings especially worthy of their commendation.

T. Roy Barnes Signed for 2-Reel Comedy Series

T. ROY BARNES, well known comedian, has signed a 14-month contract with the Grace Page Productions, recently organized in Hollywood to produce two-reel domestic comedies.

Mr. Barnes is to start work immediately upon finishing his present engagement with Cosmopolitan Productions. Grace Page is the author of the stories in which T. Roy Barnes will be featured. Bess Mahoney, formerly with Famous Players-Lasky Company, will write the continuities.

While with Cosmopolitan, Mr. Barnes starred in the recently released feature production, "The Go-Getter," and co-starred with Marion Davies in "Adam and Eve. He will be directed by Al Davis, who is now assisting Philip Rosen in the filming of "The Dramatic Life of Abraham Lincoln," being made by Rockett Productions.

Pathe News Features Views of Chinese Banditry

The first motion pictures of the recent bandit outrage in China were screened at the New York theatres on Saturday, June 23, in the regular issue of Pathe News No. 51. These pictures are full of detail and take up a full third of the reel.

The tourist train derailed by the small army of armed bandits is shown. The original "proclamation" of the bandit chief in Chinese characters is photographed as posted. Roy Anderson and Mr. Berube, captured Americans, the latter released by the bandits to act as their spokesman at Peking, are among the victims shown in the pictures. There are "shots" of "peace delegates" being carried to and from the bandit stronghold in chairs.



Joe Rock and Billy Rhodes in "Rolling Home" on the Grand-Asher distributing schedule.



Scenes from Universal's two-reel western, "Lonesome Luck," starring Jack Daugherty.

Educational to Have Song Series

"Sing Them Again" Subjects to Show Old Favorites; Exploitation Planned

EDUCATIONAL FILM EXCHANGE, INC., has just completed arrangements whereby it will distribute a series of one-reel subjects to be known as the "Sing Them Again" series, and which will be produced by Norman Jefferies, who has been associated with theatrical enterprises for the past thirty years.

The "Sing Them Again" series is designed as a modernized revival of old favorite songs which any gathering will welcome the opportunity of singing again. While the house musicians play the verse the scenes and characters of the old songs are depicted in life motion. Then the familiar words are thrown on the screen for everybody to join in the chorus while accompanied by the musicians.

This series will offer opportunities for exploitation not afforded by any other short subject. In every neighborhood there are good "voices" who would welcome the opportunity to lead the "congregation" in song. For an occasion of this kind there will be no dearth of volunteers. House ushers, musicians and others of the house staff will have no trouble in bringing even the bashful patrons in on the first selection. Volunteer co-operation of locally well-known singers, trios and quartettes is easy to enlist for a "get-together" occasion of this kind.

Each issue will include several old song favorites with the scenes and characters artistically reproduced, sometimes with a novel twist that will bring an old scene a little nearer to date. The offering will conclude with an invitation to patrons to send in to the theatre manager the names of their old favorites for future issues.

Educational is preparing one of the most extensive and novel exploitation campaigns ever conceived on a one-reel series, designed to popularize the "Sing Them Again" series and to bring about revival of the old songs with their better sentiments through extensive newspaper publicity, and through the co-operation of various musical societies throughout the country.

Production work is already under way, and the first picture of the series will be ready for early fall release. These subjects will probably be released once a month.

Unusual Presentation for Repeat on Etna Scenes

Here's an instance of real showmanship applied to a short-subject offering and taking advantage of the element of timeliness resident in the subject itself. The Eastman theatre, Rochester, N. Y., ran the views of Mt. Etna in eruption when they were first released as a part of Pathe News No. 45 three weeks ago. The continued newspaper space afforded the later developments of the disaster in Sicily made a repeated run of the views seem advisable. The problem was to introduce a note of novelty into the second presentation so as to impart a quality of freshness to the views already shown the week previous. Director William Fait of the Eastman describes his procedure as follows:

"We took from the film two or three feet of a smoke-wreath effect which was placed in one projector with the two ends cemented together to form a smoke frame on the screen to continue through the projection of the sequence of scenes on the other machine.

"This smoke frame overflowed the margins of the screen onto the proscenium structure, giving to the audience the sensation of being in the presence of the actual vapors arising from the crater. Projected with a red glow contributed, the scenes of the picture within the smoky frame had unusual depth.

"The effect upon the public was that of new and brilliant illustrations furnished for the startling news cables of the inevitable effects of the cause shown in the film."

Resume of Current News Weeklies

KINOGRAMS, No. 2262: Queen of the Sea sets new records—"Leviathan's" famous trial trip: departed from Boston—speed trials off Atlantic Coast—Gaiety aboard—arrival at New York; Yale crew hands Harvard a beating—Big Blue eight defeats Crimson in classic on Thames; With the President on his tour—Harding hailed by throngs at St. Louis and Kansas City—Chief Executive reaps wheat at Hutchinson, Kan.; Egypt pays royal respects to Greece—Grand Chamberlain of King of Egypt makes state visit to Greek Legation at Cairo, and it is some picturesque call; "L" train at Brooklyn topples to ground—Seven killed when cars plunge from tracks to street; Fraternal parade ends New York's Silver Jubilee (N. Y. prints only)—50,000 in final Jubilee procession; Salvation Army and war vets join fraternal orders in mammoth parade.

INTERNATIONAL NEWS, No. 53: On the Atlantic—Striking pictures of the trial trip of the Leviathan; International Snapshots, New York City—Liquor seized on British ship Baltic; Napa, Cal.—Pipe Rock, a natural curiosity, is smoking again; New York City—New York's Silver Jubilee comes to an end; Hollywood, Cal.—Four tons of TNT clear away a hillside; St. Louis—President Harding welcomed on tour through West; Wu Chau, China—New army operates against bandits; New London, Conn. (Boston and New Haven only)—Yale makes clean sweep in rowing; In the Sierras, Cal.—Fire Department operated by railroad against forest fires; Brooklyn, N. Y.—Athletic meet for two, three and four-year-olds; St. Louis (only)—25,000 Rotarians in convention; Brooklyn, N. Y.—"L" train jumps track, killing seven and maiming seventy.

PATHE NEWS, No. 51: Buffalo, N. Y.—5,000 Knights Templars in 110th State Conclave; Bangkok, Siam—Queen of Siam entertains diplomatic Corps with her aviation hobby and jazz band; Cambridge, Mass.—Harvard Alumni and Seniors in Class Day sports; Lingcheng, China—Exclusive pictures of Chinese bandit outrage; Milan, Italy—Exclusive shots of Erminio Spalla, Europe's heavyweight champion; Paris, France—Dancing "Morality Belt" demonstration; Garden City, N. Y.—350-pound lady reducing at golf; New York City—High temperature scenes; Indianapolis, Ind. (that territory only)—Fifth annual pushmobile race.

PATHE NEWS, No. 52: On the Atlantic—Leviathan returns from test voyage, having broken speed record; shots of arrival, passengers, etc.; Brooklyn, N. Y.—Appalling disaster on elevated train, 7 killed, 70 injured; New York City—Seizure of liquor on British liner; New London, Conn.—Yale's defeat of Harvard in annual regatta; Pompton Lakes, N. J.—Pancho Villa takes flyweight championship from Jimmy Wilde; New York City—Hot wave scenes; Braunlingen, Germany—Peasant festival in Black Forest district; Gloucester, N. J. (that territory only)—Celebration of 300th anniversary of first white settlement on Delaware River; San Antonio, Texas (that territory only)—Exclusive pictures at National Training Camp for Girl Scout Leaders.

FOX NEWS, VOL. 4, No. 75: Buffalo, N. Y.—"Hail, Hail, the Gang's All Hear"—Police chiefs of American cities hold their annual convention; Washington, D. C.—A. D. Lasker, retiring head of U. S. Shipping Board, takes E. P. Farley, new chief, to White House; Rome, Italy—King Victor Emanuel reviews Italian army during celebration of nation's Constitution Day; Princeton, N. J.—Real tiger plays big part as "Tigers" hold 176th commencement of the historic university; Wichita, Kan.—Worst flood in history of Prairie states ruins $8,000,000 in property and maroons thousands; Santa Fe, N. Mex.—Tesuoue Pueblos enact the Sacred Corn Dance, recently forbidden but now permitted by Government.

FOX NEWS, VOL. 4, No. 76: Trenton, N. J.—At "The Silent Command" boys at State School for the Deaf quickly perform their drills; New York City—Designers show smart styles in autumn hats—one of canton crepe with antique gold edge; Dimotika, Thrace—Fox News cameraman with Greek army sees how armed truce is kept on Turk frontier; Cambridge, Mass.—Harvard students in gay confetti battle against old grade at close of 282nd commencement; Riverton, Wyo.—Record log drive made in Duvoir River as 500,000 railroad ties go roaring down stream; Kane, Pa.—Dr. E. H. McCleary proves that the wolf, enemy of man, can be gentled into a household pet; Cincinnati, O.—Firemen face inferno as 28,000 gallons of gasoline go up in spectacular blaze; New York City—Liberty Statue, ignored by natives, is magnet for visitors in city's sudden torrid weather; Ocean Park, Cal.—Society girls discover unique beach diversion, human checker with humps—and everything; Cantania, Sicily—Etna, ancient terror, again vomits fire and brimstone as 100,000 homeless flee for lives.



Paul Parrott in an amusing travesty titled "The Uncovered Wagon," which is on the Pathe schedule for release on July 8th. A review of this subject will be found in the present issue, Page 72.



Virginia Vance and Cliff Bowes in a Cameo comedy titled "Plus and Minus," to be released by Educational.

First Pathe-Sennett Comeoy Release Due July 8th

BEN TURPIN in "Where's My Wandering Boy This Evening?" tops a short subject program of nine releases announced by Pathe for July 8. This is the first of a series of six or eight two-reel comedies which Turpin is making for Pathe. It is presented by Mack Sennett, directed by J. A. Waldron and the star is supported by Priscilla Bonner, Madeleine Hurlock, Dot Farley and James Finlayson.

In the tenth episode of "Haunted Valley" the heroine, convinced that her lover has played her false, is driven practically to her last extremity. The collapse of her great industrial enterprise seems inevitable.

"Steel Shod Evidence" in the two-reel Range Rider Series with Leo Maloney deals with a ranch conspiracy to make it appear that the hero himself has lamed his employer's horse which is the favorite in a cowpuncher's coming race. In one of the most spirited actions in this series, the hero rides and fights his way to triumph.

Two travesties further enliven this program. The first is "The Uncovered Wagon," featuring Paul Parrott. The other is the animated cartoon, Aesop's Film Fable entitled, "The Covered Push Cart."

Pathe Review No. 27 present the contrasted joys of "January or July;" "The Theatre in China," with a native drama in progress; "The Classic Centaur," interpreted by the "Silliette" process; "Springtime Under the Microscope," in the Popular Science Series, and the Pathe-color travel picture showing the oasis of Nefta in Southern Tunis.

Aubrey Finishes His First Comedy as Independent

The first of Jimmy Aubrey's new two-reel comedies which this comedian is making under his own management, titled "The Buttinsky," has just been completed at Universal City, Cal. The story of "The Buttinsky" depicts the farcical adventures of a soap salesman in Darkest Russia. Aubrey as the vendor of toilet articles has new opportunities to create funny situations and his adventures with the Bolsheviki are said to be very amusing. The cast for this production includes Ford de Silva, for many years one of Larry Semon's principal supports; Ruth Hill, direct from the legitimate where she has been creating the name roll in the Coast company of "Abie's Irish Rose"; and the famous acrobatic family—the Metzettis. The Metzetti troupe of tumblers gave one of their number to the screen where he assumed the name of Richard Talmadge. The inclusion of the Metzettis will insure this comedy of thrills and action a-plenty.

Ward Hayes for a number of years on the directorial staff of Mack Sennett was associated with Jimmy Aubrey in the direction of this comedy and will also continue to direct Aubrey's future releases. The story and gags are the work of Charles Gordon Sexton, cartoonist of the New York Evening World, who severed his connection with this metropolitan daily to join the staff of Aubrey as chief story writer and "gag" man.

"The Buttinsky" is the first of twelve two-reel subjects Aubrey is making for Chadwick Pictures Corporation of New York City. There will be twelve of these pictures each year for the next five years, one each month. No arrangements for the distribution of the new Aubrey comedies have as yet been concluded.

Four Baby Peggy Contests Running Simultaneously

Four Baby Peggy contests are now running simultaneously in four different cities.

The Baby Peggy "Resemblance" Contest, in which the "doubles" of Baby Peggy, four year old Century Comedy starlet, are being songht throughout the country is running in the Pensacola Journal, Pensacola, Florida; in the Dallas Dispatch, Dallas, Texas; in the Buffalo Times, Buffalo, New York; and in the Syracuse Herald, Syracuse, New York.

These four papers make the twenty second to have chosen this novel stunt as a means to win new circulation and to "discover" local cuties.

Henry Lehrman to Direct "Fighting Blood" Series

Henry Lehrman, well-known as a director of screen comedies has succeeded Mal St. Clair as the director of "Fighting Blood," the H. C. Witwer two-reel series for Film Booking Offices at the Powers Hollywood plant. St. Clair, who made the first series of twelve and had completed the first one of the second series, is going to take a much needed rest.

First-Runs Close for "Fun for the Press"

Another ten-strike for the Short Subject was registered this week when five first-runs were closed for the Literary Digest's short-length novelty "Fun from the Press," which is distributed by the W. W. Hodkinson Corporation.



Buddy Messinger in unique attire in "So Long Buddy."

"From the Windows of My House" Held Over

Charles Couche, manager of the People's theatre, Portland, Ore., is holding over "From The Windows Of My House," one of the Robert C. Bruce Wilderness Tales on the Educational program, for a second week's showing.

The Wilderness Tales are popular in Oregon and Washington as the majority of them were filmed in the Pacific Northwest. The picture was held over at the People's theatre in response to the number of requests received from patrons who wished to witness it a second time.

Pathe News Views of Etna Disaster Widely Used

The Pathe home-office in New York reports that theatres all over the country are making extensive use of the strip of views showing Mount Etna in eruption, thus taking advantage of the newspaper space being given daily to developments in the latest volcano disaster in Sicily. These exclusive views showing the early stages of the volcano's renewed activities were a part of Pathe News No. 45. An editorial appreciation of the views will be found in Motion Picture News issue of June 16th, Page 2862-h.

Big Increase in June Sales for Century Comedies

That the short-subject is on the rise as hot weather screen attraction is attested by a report from the New York office of Century Comedies showing that the current month of June rolled up the largest number of sales ever tabulated for this month by the Century company. The actual number of theatres running the Century attractions this June exceeded last year's figure by nearly 45 per cent.

Jimmy Aubrey to Produce Series of Comedies

JIMMY AUBREY, former Vitagraph comedy star, has just signed a new contract to produce a series of two-reel comedies. He and Leon Lee have agreed to produce 12 two-reelers for the Chadwick Corporation, making one picture a month.

The first picture is now in the making out at Universal City, and has "gotten away" to a good start.

Associated with him and Producer Lee is Charles Sexton, of the New York Evening World cartoonist staff, who will help on stories and titles. Ward Hayes has been assigned to the directorial job, while Reggie Lyons who photographed "Black Beauty" is the cinematographer.

Boards of Trade Will Aid Pathe Color Photoplay

The announcement is made by Pathe that Pathe Review has secured the valuable cooperation of leading Chambers of Commerce in the United States in Pathecolor photography of America's world-famous natural wonders and beauty spots.

Recent issues of Pathe Review in which American subjects screened in Pathecolor have taken the place of Old World scenes, are said to have enjoyed an enthusiastic reception by exhibitors and their patrons. Encouraged by this result, Editor Emmanuel Cohen successfully solicited the active interest of various Chambers of Commerce in simplifying the labor involved in a systematic covering of this rich field of motion picture enterprise.

A staff cameraman of experience in Pathecolor requirements was then equipped and assigned to make a continuous trans-Atlantic tour of localities noted for the beauty and sublimity of their natural wonders, and, with the advice and facilities commanded by their Chambers of Commerce, to film them from the most effective points of vantage and in all the charm of their natural tints.

Under these auspices future issues of Pathe Review will miss hardly a great American Scenic from the Atlantic to the Pacific, all screened in Pathecolor. Among the Chambers of Commerce whose cooperation is now assured are those of Buffalo, N. Y.; Detroit, Michigan; Chicago, Ill.; Cleveland, O.; Milwaukee, Wis.; Los Angeles and San Francisco, Cal.

Herman in Full Charge of Buddy Messinger Unit

Al Herman has been given complete charge of the Buddy Messinger unit producing Century comedies.

The picture Herman is now producing with Messinger in the title role, is entitled "Buddy at the Bat," and is the last of the stories purchased from William A. Friedle, the New York bank clerk. The story deals with Buddy Messinger playing the part of a kid "Babe Ruth," who saves the "big game" at the opportune moment.

Sadie Campbell takes her place again in this picture as Buddy's leading lady. Fred Spencer, Jean Laverty, Frank Earl, Lillian Worth, Donald Hughes and Frank Weatherwax support the boy star.

Timely Urban Popular Classic Announced

A timely Urban Popular Classic appropriate for hot weather programs and to be released by Vitagraph shows the professional fisherman at work and the amateur at play. It is called "Fishing in Many Waters." One of the exciting episodes shows the harpooning of porpoise. Not only is deep sea fishing shown, but catching trout in cool, shadowed streams is also exhibited. The scenes include shots taken at sea, in the Columbia River, and on Lake Sunapee, N. H.

"The Gown Shop" Completed by Larry Semon

"The Gown Shop," the Larry Semon comedy which will be released by Vitagraph in September, is finished, and exhibitors will soon have an opportunity of seeing this latest production by the Vitagraph comedian. It is one of four Semon comedies which will be released during the coming season by this company.

Eight Pathe Releases for Week of July First

From the great battle of Kelly's Tomato Patch, fought by five commanding officers and one private, the whole bunch of Our Gang of juvenile favorites—including Mickey Daniels and Little Farina—invade the West Coast studio and produce one of the most successful comic riots of their career. The total result is in two reels bearing the appropriate title of "Dogs of War," and is released in Pathe's program of eight subjects announced for July first.

In the way of thrills and intense dramatic action, Ruth Roland and her supporting cast are seen in the ninth episode of "Haunted Valley."

In the one-reel Hal Roach Comedy called "Collars and Cuffs," Stan Laurel blithely manages to get all the other members of the cast well ironed and scrubbed by the machinery of a steam laundry. Aesop's Film Fables are represented by "The Beauty Parlor," in which Mary Mouse gets a permanent wave for her tail, and Mr. Hippo has his weight much reduced. Out of all this and much more emerges the moral: "He who laughs last laughs best."

Son of Prominent Composer in Century Comedies

Rudolph Friml, Jr., son of the prominent music composer Rudolph Friml, is now a member of the Buddy Messinger unit producing Century Comedies. Rudolph, who is thirteen years old, has appeared in minor parts in pictures like "The Street Singer" with Mary Pickford and "Bluebeard's Eighth Wife" with Gloria Swanson. Young Friml's first appearance in a Century Comedy will be in Buddy Messinger's "Bringing Up Buddy."

Charley Murray Vehicle to Be August Release

"Fiddling Fool," with Charles Murray, is the All Star Comedy released in August by the W. W. Hodkinson Corporation. It was produced by C. C. Burr, starring Charles Murray with Raymond McKee and Kathryn Martin in support.

In this two reel comedy Murray takes the role of a man endeavoring to fathom the intricacies of the income tax and shows how he is hounded by government officials.

Bull Montana to Take Vacation in Northwest

Bull Montana is making plans for a month's vacation tour in the Northwest. His program includes a sojourn at Shelby, Montana, where Jack Dempsey is in training for his July 4 bout with Tom Gibbons, heavyweight contender for the title. The cauliflower-eared comedian is taking advantage of the respite from picture work afforded by the absence in the East of his producer, Hunt Stromberg. Bull's newest comedy is "One Wild Day," a Hunt Stromberg production for Metro.

Additions Made to Sennett Comedy Company

The latest acquisitions to the company of comedy talent on the Sennett lot are Jack Cooper and Miss Sunshine Hart, both of whom have been made members of the Elmer Del Lord Company, now on location at Balboa Beach, shooting scenes for a new water novelty picture.



"Tom, Dick and Harry" is a Pathe Western with Leo Maloney.

Short Subjects in Force at First Runs on Coast

The short-subject registered a smash on the Coast when four of Los Angeles first-run houses booked simultaneously as many single reel comedies. The Mission signed up for "Art's Sake" with Paul Parrott; "The Noon Whistle," featuring Stan Laurel, was booked by Clune's; at the Kinema Paul Parrott in "The Uncovered Wagon" was engaged; while the California closed for one of Pathe's "Dippy Doo Dads" all-animal-cast series.

"Present Arms" Now "Bringing Up Buddy"

With the completion of Buddy Messinger's current Century Comedy, the title has been changed from "Present Arms" to "Bringing Up Buddy."

Al Herman, who directed it also wrote the story. Besides Messinger, Sadie Campbell, Marjorie Marcel, Dorothy Vernon and Jimmy Kelly appear in this film. This is Buddy Messinger's eighth comedy for Century Film Corporation.

American Liners to Screen "Out of Ink Well" Comics

The animated cartoon clown character whose antics are a feature of Max Fleischer's "Out of the Inkwell" screen sketches will be seen aboard the Leviathan and other liners of the United American Lines during their transatlantic voyages. A contract was closed last week between Max Fleischer and the United American Lines for a series of "Out of the Inkwell" comedies.

"Uncovered Wagon" Well Liked in Los Angeles

"The Uncovered Wagon," soon to be released by Pathe, is declared to be the funniest travesty of the season by West Coast audiences at pre-release showings, it is stated. There is only one reel of this Hal Roach side-splitter," which features Paul Parrott and is said to reveal in that comedian qualities hitherto unsuspected.

Grace Kingsley writes in the Los Angeles Times: "'The Uncovered Wagon,' a Hal Roach comedy travestying 'The Covered Wagon,' is full of whimsey, and is good for a round of laughs."

The Examiner reviewer says: "'The Uncovered Wagon' is, as you might imagine, a burlesque on James Cruze's 'The Covered Wagon.' This is a highly amusing comedy starring Paul Parrott and directed by J. A. Howe. Katherine Grant, who wone the recent Los Angeles Examiner beauty contest, plays the feminine lead opposite him. Others in the comic cast are Noah Young, George Rowe and Mark Jones."

Century Comedies Popular in England, Says Stern

Julius Stern, president of Century Comedies, who is on his way from England to France, this week cabled the New York office of his organization that the Century output is popular among the British exhibitors.

The cablegram stated, in part, that more British theatres are running Century Comedies today than ever before, and that Baby Peggy and Buddy Messinger are especially enjoyed by the discriminating English audiences. Many of the theatres have given special attention to exploiting such comedies as "Just Dogs," "Peg o' the Movies' and many others of the Baby Peggy series and Jack Cooper comedies. Cooper is a former English music hall performer.

Del Lord's First for Sennett Well Under Way

Elmer Del Lord is progressing with the production of his first two-reel comedy for the Mack Sennett comedy organization. Del Lord's company has been on location at Balboa Beach for two weeks, taking exterior scenes for a novelty water picture.

Prominent in the cast are Billy Bevan, Harry Gribbon, Alberta Vaughn, and Jack Cooper.

Archie Mayo Completes New Sid Smith Comedy

Archie Mayo has just completed another two-reel comedy production at the Grand studio, Hollywood, for the Grand-Asher Distributing Corporation. This subject is titled "A Man of Position" and presents Sid Smith in the featured role. Mayo is alternating with Hugh Fay in the direction of the Sid Smith comedies.

Christie and Mermaid Comedies on Same Program

The Christie Comedy "Hot Water," with Neal Burns and the Mermaid Comedy, "Casey Jones, Jr.," with Lige Conley will both appear on the program of Loew's New York theatre on July 2. In a number of other instances these two comedies will appear on the same bill at other Loew houses.

Twenty Years' of Progress of Fox Films

TWENTY years of consistent and constructive advancement in the art of producing and the business of marketing motion pictures. This is the record of the organization at the head of which stands William Fox.

Reaching out, as it does, to the remotest corners of civilization, the Fox Film Corporation of today is a long step from the organization created by William Fox a score of years ago when the first picture bearing the Fox trademark was produced under the title "Life's Shopwindow."

Virtually every country on the globe is entertained by Fox attractions, and by the first of the new year there will be only one country in the civilized world where there will not be a Fox office. That country is Russia.

Each year since the birth of Fox Film Corporation that organization has enlarged its activities, in the construction of new buildings, in the creation of new branches, in increasing its personnel and in bettering its product; but the 1923-24 season, from all indications, will surpass any previous year in sound advancement.

Already the ground is being broken in a suburb of Los Angeles for what it is said will be the largest studio plant in the world, which will shelter all the West Coast producing units. And this is only a comparatively small part of the plans and the work being done by Fox Film Corporation.

In Philadelphia a new office and theatre building is rapidly nearing completion, which will give that city one of the finest motion picture palaces in the country. In Oakland, California, a new theatre has been completed which has met the approval of everyone in that part of the United States. In Lynbrook, L. I., William Fox also has completed a new theatre. Other houses in various parts of the country are planned.

In addition to the many theatres, the new western plant and the other constructive plans of the corporation, there is the opening of new branches in all parts of the world which work is rapidly going forward.



William Fox, President Fox Film Corporation

Another distinct step forward by this organization is the abandonment of the so-called program picture. The Fox product for the 1923-24 season includes best sellers among novels of the past few years. In addition to the biggest stage hits of Broadway translated into screen form.

Instead of placing his stars in program material, William Fox has arranged to give them vehicles more worthy of their histrionic ability. Fiction from the pens of America's most noted authors will supply the majority of the scenarios which the Fox stars will use, on the screen during the coming season.

The twenty-five special productions are in addition to the star series attractions. Headed by "If Winter Comes," the list of super-productions contains titles that already are well known from Broadway to the Golden Gate, either through the tremendous circulation of the stories in book form or as a result of road tours of stage plays.

The present scope of the activities of the Fox organization is indeed a far cry from the start of William Fox in motion picture producing and distributing. From an humble beginning the corporation has grown to one of the greatest organizations in the industry.

Shortly after his entry into the film business William Fox was forced to compete with the so-called Motion Picture Patents Company and allied concerns which at that time completely controlled the destinies of the infant industry. How this young organization fought and conquered the trust forms one of the most interesting stories in the life and advancement of the motion picture.

From that time the Fox organization has grown steadily. Starting with a small office and a small staff of assistants, it has grown until now its home office occupies a building that stretches for a full city block on Tenth Avenue at Fifty-fifth Street, New York, while one block down the avenue is another building of nearly equal size which is occupied by Fox departments.

In every big city from coast to coast are Fox offices, many of them being housed in Fox buildings. In foreign lands, including the various countries of Europe, South America, the Antipodes, the Far East, in fact, in every part of the globe, are Fox branches. Literally, the sun never sets on Fox film showings.

Branch Managers See "Fool"

Seventy Fox Film Corporation branch managers attended a performance of "The Fool" at the Times Square theatre, New York, while in the city for their annual convention. William Fox has purchased the screen rights to the play, which will be produced as a picture at the end of its stage run. In the theatre party were Fox representatives from all parts of the world.



Executives of Fox Film Corporation: Winfield R. Sheehan, Vice-President and General Manager; Jack G. Leo, Vice-President; Saul E. Rogers, Vice-President and General Counsel, and John C. Eisele, Treasurer



Fox Executives: Top row, left to right, R. A. White, general sales manager; Clyde Eckhardt, assistant to general manager; George R. Allison, Southern district manager; Howard Sheehan, district manager Pacific Coast; Louis Rosenbruh, manager New York exchange. Bottom row, Jack Sichelman, contract manager; Sidney Meyer, branch manager; Edw. B. McCaffrey, Canadian district manager; Clayton P. Sheehan, Eastern district manager; Harry Campbell, New England district manager.

Fox Has High-Powered Sales Organization

THE driving power of every big industry is its sales organization. The efficient selling force of Fox Film Corporation is the result of years of intensive and intelligent application of the principles of salesmanship.

R. A. White, General Sales Manager for the United States and Canada, started in the Contract Department June 23, 1919, and a few weeks later was promoted to the position of Assistant Manager of the Washington Exchange. One month later he won another promotion and returned to the home office as Assistant to the General Sales Manager. After two months in this position, he became Manager of the Contract Department, where he remained until October, 1921, when he was advanced to the important position he now fills.

Mr. White is a native of Wilkes-Barre, Pa., was graduated from the high school there, and then went to Holy Cross college. After leaving college, "Dick" entered the mail order business. When America entered the war, he won his commission as a captain and went overseas. Upon his return he entered the Fox organization, where, by sheer ability and loyalty, he rose rapidly to the position of General Sales Manager.

Cylde W. Eckhardt, Assistant to the General Manager, began his career with Fox on September 13, 1915, as Assistant Manager of the Pittsburgh exchange. Two months later he was made manager of this exchange, and in September, 1917, was transferred to the management of the Chicago exchange, remaining until he joined the staff of the home office last fall as assistant to General Manager W. R. Sheehan.

Mr. Eckhardt was born in Chicago, but passed his youth in Canton, Ohio, whither his parents moved when the future motion picture executive was a child. His first experience in the theatrical field was at the Criterion theatre in Chicago, then run by Lincoln J. Carter. He was the first advance man Carter had for the thrilling melodramas which William Fox is now making into pictures. There is no better posted man in the film industry than Clyde Eckhardt, and his friends are legion.

Clayton P. Sheehan, Eastern District Sales Manager, is another of the "Old Guard" who has risen high in the Fox organization from the ranks. Mr. Sheehan started as a salesman at the Boston exchange on September 25, 1916. His fine work there won him promotion as Manager of the Syracuse exchange, which was subsequently transferred to Buffalo. His appointment as Eastern District Sales Manager was made in November, 1918.

Mr. Sheehan was born in Buffalo, N. Y. He is a graduate of Holy Cross College, and also a 1917 graduate of Harvard Law School. He was admitted to the bar of the State of New York.

Mr. Sheehan recently returned from a trip to South America as Foreign Representative, visiting the Fox offices in Rio de Janeiro, San Paulo and Santos.

Louis Rosenbluh, New York District Executive, probably has been identified with William Fox longer than any other executive in the Fox organization. His association with Mr. Fox began in 1904 as Manager of the Harlem Comedy and Vanity Fair theatres. In 1905 he organized the Greater New York Film Rental Company, with Mr. Fox as President. In 1916 he organized the Standard exchange of Fox Film Corporation, which in 1919 became the New York exchange.

Harry F. Campbell, New England District Manager, became Manager of the Boston Exchange in December, 1914, remaining until June, 1917, when he resigned. But the strain of separation was too great to endure, and Mr. Campbell returned to Fox in November, 1917, and was placed in his present responsible post.

Howard J. Sheehan, Pacific Coast District Manager, began his career with Fox as a special representative of the Detroit office in January, 1919, and was promoted to the district managership of the Pacific Coast in July, 1919. He is a native of Buffalo, N. Y., and a graduate of Canisius College of that city.

George Allison, Southern District Manager, with supervision over the Atlanta, Charlotte and New Orleans exchanges, was promoted to this responsible place while manager of the Atlanta exchange, where he had been in charge since August 25, 1919. Mr. Allison blazed the motion picture trail in the South in 1913, when he went through Dixie with the first five-reel feature ever released south of the Mason and Dixon line. This was when he was with the General Film Company. Subsequently he went with Pathe and Vitagraph as branch Manager in Atlanta. In 1910 he was motion picture editor of the Pittsburgh *Leader*, and put out the first motion picture page that ever appeared in a daily newspaper.

Sidney Meyer, Chicago District Manager, was first employed as salesmen in the Omaha office in 1917. He was made Manager of this exchange in April, 1918, serving for more than four years. When Clyde W. Eckhardt was brought to the home office as Assistant to General Manager Sheehan, Mr. Meyer won a well-deserved promotion as Manager of the Chicago exchange, in November, 1922.

Edward N. McCaffrey, who was made Canadian District Manager for Fox a few weeks ago, is a native of New Hampshire. He started with the Contract Department of Fox in September, 1921, his initial field of selling operations being Indianapolis, and subsequently Buffalo. He was then brought to the Home Office and placed in charge of the Mail Order Sales Department, from which he was transferred to the Educational Sales before being advanced to his present position.

Jack Sichelman, who has been Manager of the Contract Department since October 8, 1921, entered the Fox organization on October 7, 1918.

Seven Star Series Films For Charles Jones

Charles Jones, star of Fox pictures during the coming season will have ample opportunity to display his varied talents. In the two specials in which he will appear Jones has an assortment of hair-raising stunts, hand-to-hand combats and hectic situations that will tax all his resources, says the announcement.

"The Eleventh Hour," the Lincoln J. Carter thriller in which he will be aided by Shirley Mason, is a melodrama of love and pirates. Jones is called upon to do strenuous battling in this production and also will exhibit some red-blooded romantic wooing with the petite Shirley.

In "Hell's Hole," a 1924 special and punchy story with a surprise climax, this two-fisted star will be seen in a role that calls for some breezy comedy and high-voltage action.

Seven Star series productions in which Jones is scheduled to appear have been selected with a view to exploit his versatility.



The Fox Array of Authors. (Left to right) Roy Norton, William Anthony McGuire, George Scarborough Harry Leon Wilson Booth Tarkington, A. S. M. Hutchinson, Lincoln J. Carter and Maurice Maeterlinck

Eminent Names on Fox Roster of Authors

THE list of novelists and playwrights whose work appear on the schedule announced by William Fox for the coming season includes names that are household words to every reader of fiction, whose production demand great sums.

Heading this galaxy is A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom," both of which are on the Fox Film schedule as specials.

Hutchinson is one of the most popular English novelists since Charles Dickens. The sales of "If Winter Comes" and "This Freedom" are remarkable, heading the list of best sellers virtually since the dates of publication.

Maurice Maeterlinck, the Belgian author-dramatist, is on the list. "Monna Vanna," his spectacular masterpiece, has been adapted as a special production.

Booth Tarkington, famous as the author of real books about real Americans, who has to his credit twenty novels and fourteen stage plays, is represented among the specials by "Gentle Julia" and "Cameo Kirby," two of his outstanding successes.

Another illustrious American writer represented in the Fox program is Gouverneur Morris, who for twenty years has been one of the highest paid contributors to leading publications. One of the most delightful of his stories, "You Can't Get Away With It," is his contribution to the Fox schedule.

Few writers have equalled the record made by Augusta J. Evans, whose novel, "St. Elmo," has been a steady seller for fifty-seven years. "St. Elmo" is one of the big specials, in which John Gilbert will appear.

One of the greatest thrill-makers the stage has known who will supervise personally his sensational stage successes for Fox, is Lincoln J. Carter, author of twenty-six stage successes in twenty-six successive years. Fifteen years ago Mr. Carter retired from active work and bought a farm in Indiana; but a tempting offer from Mr. Fox brought him out of retirement, and he is now on the West Coast supervising the production of "The Eleventh Hour" and "The Arizona Express," two of his biggest stage hits.

Harry Leon Wilson, co-author with Booth Tarkington of "Cameo Kirby," is a name added to the Fox roster. Mr. Wilson's books have furnished material for many outstanding screen successes of the past few years, notably "The Man from Home," which he wrote in collaboration with Booth Tarkington; and "Bunker Bean" and "Ruggles of Red Gap," both of which were hits.

In obtaining the rights to "Shadow of the East," Fox has purchased motion picture material from a writer who scored an astounding success. When E. M. Hull wrote "The Sheik" it was believed that she had reached the zenith of her career, but, it is said, sales are proving that "Shadow of the East" is this brilliant writer's best book.

One of the popular writers of fiction who will contribute to the success of the Fox program of 25 specials is Maravene Thompson, author of "The Net." Mrs. Thompson's stories in *McClures, American Cosmopolitan* and *Everybody's* are known to every magazine reader in the United States.

Roy Norton, whose "The Plunderer" will be seen in screen form as a Fox special, has supplied some of the finest photoplay material of recent years. "Mary Jane's Pa," "The Mocassins of Gold," "Captains Three," "The Flame," "Drowned Gold," and "Mixed Faces" are among his most popular stories.

"Hell's Hole," a melodramatic special, is the work of George Scarborough, a playwright who is responsible for many stage and screen successes, among them "The Lure," "The Heart of Wetona," "The Son-Daughter," and "The Grail."

William Anthony McGuire achieved fame when he wrote "Six Cylinder Love." This delightful comedy had Broadway holding its sides for fifty-three weeks, and made McGuire's name synonymous with triumph.

When Mr. Gallagher and Mr. Shean were signed by the Fox organization, Louis J. Sherwin was commissioned to write a suitable vehicle for these inimitable comedians, and "Around the Town" is the result. Alice Bradley wrote "The Governor's Lady, a David Belasco stage success which is one of the Fox Specials. She is an Englishwoman.

One of the greatest names on the Fox roster of authors is Dr. Selma Lagerlof, a Swedish woman who has reached the highest pinnacle of fame in her own country and whose books have been translated into many alien tongues. Her best known works are "From A Swedish Homestead," "The Girl From the Marshcroft and Other Stories," "The Emperor of Portugallia," and "Jerusalem." Dr. Lagerlof won the Nobel prize for literature in 1909, and the honorary degree of Doctor was conferred upon her by Upsala University, Sweden. One of the great novels of this eminent writer has been adapted to the screen and will appear as a Fox special under the title "The Blizzard."

Among the other authors and playwrights whose names appear on the Fox list are: Henry Arthur Jones and Wilson Barrett, co-authors of "Hoodman Blind"; Wright Lorimer and Arnold Reeves, authors of the stage success, "The Shepherd King," made into a spectacular screen drama; Garret Parker, who wrote "Does It Pay?" Rufus King, who is responsible for "The Silent Command," a melodrama of love, intrigue and the high seas; Lillian Mortimer, author of "No Mother to Guide Her," a stage success; and Jules Furthman, who wrote "North of Hudson Bay," the special drama of the white wilderness in which Tom Mix will enact the leading role.

Six Star Productions for John Gilbert

ANNOUNCEMENT is made by William Fox that for the year 1924 John Gilbert will appear in a series of six star productions, aside from his appearance in a special "St. Elmo," adapted from Augusta Evans' popular romance of that name.

Since his appearance in the title role of the Fox special, "Monte Cristo," John Gilbert's popularity as a romantic lover in vehicles filled with dramatic suspense has been growing.

Stage successes and novels have been revised, and these standing at the top for popularity and wide circulation have been selected, it is stated.

The supporting Gilbert casts will be in keeping with the star and the story. In "St. Elmo" are Barbara La Marr and Bessie Love, with others also contributing fine work. This same standard will be upheld throughout the succeeding Gilbert productions.

In each of his six forthcoming pictures Gilbert will have roles offering even greater opportunities to display his talents as a romantic lover Fox declares.

Maeterlinck's "Monna Vanna" on Fox Program List

Fox announces on its list of special productions for the season of 1923-24 the picturization of Maurice Maeterlinck's literary masterpiece, "Monna Vanna."

"Monna Vanna" is probably the greatest lyrical drama ever written by the celebrated poet and dramatist, and in its transfer to the screen Richard Eichberg, the German director, has accomplished a classic bit of artisty, it is said.

"The Belgian Shakespeare," as Mirabeau named Maeterlinck, wrote the play in 1909, and it since has been presented on the stage in many countries, having been translated into numerous foreign tongues.

While no actual figures are quoted by the producer on the numbers of extras used in the mob scenes, it is doubtful whether the American public has been shown a photoplay with actors and supers in such overwhelming abundance. The expert handling of the crowds has been another Eichberg achievement, it is declared.

The story, of course, is one of the finest in all literature, dealing with the sacrifice of the wife of a besieged city's general, who offers herself to the opposing military leader as a hostage.



A Group of Scenes from "Six Cylinder Love," with Ernest Truex. Elmer Clifton is Directing it for Fox Release. In the Cast is Florence Eldridge

"Six Cylinder Love" Being Screened by Fox

ERNEST TRUEX, whose inimitable comedy in "Six Cylinder Love," the most successful stage comedy in twenty years, had Broadway holding its sides for fifty-three weeks, is to return to the screen after an absence of four years and in the well-known William Anthony McGuire play. William Fox has signed the little comedian and has begun work on the film production. The direction is by Elmer Clifton, who will be remembered as director of "Down to the Sea in Ships."

Dealing as it does with a favorite American outdoor sport, motor mania, "Six Cylinder Love" lends itself admirably to adaptation for the screen. The facilities of the photoplay craft to treat in visual detail all the laughable phases of the stage success make apparent the improvement of the motion picture over the play.

Mr. Clifton started his work with the advantage of having four members of the original Broadway company to recreate their roles in the screen version. Besides Mr. Truex as Gilbert Sterling, the film cast includes Donald Meek as Richard Burton, Ralph Slippery as William Donroy, the salesman, and Berton Churchill as George Stapleton.

Florence Eldridge, who appeared in "The Love Habit," "Ambush" and "Six Characters in Search of an Author," during their Broadway runs, will portray the clinging vine wife of Truex who shares his seemingly tragic experiences brought about by her own automobile affliction. Other members of the cast are Maude Hill as Geraldine Burton, Anne McKittrick as Phyliss Burton, Grace Gordon as Mary, Marjorie Milton as Margaret Rogers, Thomas Mitchell as Burton Rogers, Harold J. Mann as Harold Winston, Frank Tweddell as Tom Johnson, and William Kenny as Smith.

Before Mr. Clifton began work on the film, he and his assistant director, George Richelavie, spent a week in Boston attending every performance of "Six Cylinder Love," sitting different parts of the theatre each night to get a line on what phases of the play appealed most to the audience. Critical New England theatregoers helped with generous comments, and the result was that when the photoplay was started a great deal of emphasis was placed on that part dealing with the trials of the motorist. The auto accident, the road race, the tire trouble, a refractory carburetor, the misbehaved magneto —all the woes of the "sport" are humorously pictured with the subsequent developments of social insanity which spell disaster.

The little "love nest" in the screen version is an actuality, near Glen Cove, Long Island, where most of the location work is being done. One of the biggest interior scenes is the "Diamond Horseshoe" from the Music Box Revue, an actual picture of the spectacle, staged after two hundred and fifty mechanics had transformed the famous Broadway theatre into a motion picture studio for a night for a special performance.

The mobile possibilities of the camera have made it possible to develop thoroughly the parallel love stories of the play and thus make more interesting the theme which, even with the limitations of the stage, attracted country wide attention.

Varied Roles for Tom Mix in New Pictures

THE 1923-24 Tom Mix releases prepared by William Fox comprise the most ambitious schedule of vehicles that this popular star has ever attempted. Little in the way of expense and energy have been spared in the selection of suitable stories and expert directors.

"Every resource at the call of the Fox studios and management has been marshalled in a unified array that the demands of an insistent public and exhibitor might be thoroughly met," says the announcement. "It is the sincere belief of those associated with Mix and those who have reviewed his performances during the past few years that Mix is the most versatile and capable actor of his type before the picture-going multitudes today.

"To substantiate this, they point to the results of the recent extensive questionnaire compiled by the Russell Sage Foundation. This referendum was conducted impartially and among the students of schools in 81 cities of the United States. Final compilations of the thousands of replies proved that Tom Mix ranked as one of the three most popular males on the screen, and that in many localities, especially the New England states and the middle-west, he stood head and shoulders above the others by thousands of votes.

"In the forthcoming program of Fox productions Mix will be seen in one special and in a series of six starring vehicles. This is in line with the recently announced general policy of the Fox corporation to eliminate the program picture from its production plans.

"The special in which Mix will appear is 'Soft Boiled,' directed and written by Jack Blystone, who has been responsible for many of the best comedies during the past few years. It is a story replete with the charm and thrill of the Mix personality. 'Soft Boiled' is an epic work both for the variety of movement afforded the performer and for the skillful manner in which the exciting moments are portrayed pictorially. Billie Dove is the leading woman in this picture, and the superb cast includes also L. C. Shumway, Tom Wilson, Frank Beal, Jack Curtis, Charles Hill Mailes, Harry Dunkinson, Wilson Hummell, and Joseph Girard.

"The first of the Tom Mix pictures in the star series is 'The Lone Star Ranger,' adapted by Lambert Hillyer, who will direct the picture from the famous story by Zane Grey. Billie Dove will play the feminine lead in this photoplay also."

Program Pictures Abandoned

THAT the so-called "program picture" soon will be a thing of the past is evidenced by the recent announcements of various motion picture producing organizations. The latest to state that it will release no more of this type of photoplay is Fox Film Corporation, which, during the coming season will distribute special productions and "star series" photoplays.

William Fox will release six Tom Mix attractions, six John Gilbert productions and seven Charles Jones vehicles; and in addition there will be one William Farnum, two Shirley Mason, three Dustin Farnum and two William Russell attractions. These photoplays, however, will not be distributed as program pictures but as special starring vehicles.

Never before have such great efforts been put forth, according to announcement from Fox to provide vehicles that will give these stars exceptional opportunities to display their talents. For their use many of the current best sellers will be translated into screen form during the coming season.

Gallagher and Shean in Special Production

MR. GALLAGHER AND MR. SHEAN, probably the two best known comedians on the American stage today, are to make their debut as screen artists in Fox Films. Positively and absolutely!—to use their own well known expressions of assurance. They are to be featured in one of the big specials prepared for the new season, which will bear the title, "Around the Town With Mr. Gallagher and Mr. Shean."

These comedians have made one of the sensational successes of the amusement world. Comparatively unknown a few years ago, although playing in vaudeville and musical comedy for years, Ed Gallagher and Al Shean have carved a niche for themselves in the theatre's hall of fame. With their original, funny and seemingly inexhaustible supply of jingles and ditties, sung to the catchiest of tunes, they became the pets of the vaudeville world almost overnight. Before they recovered from the pleasant flush of their conquests, Gallagher and Shean were offered a huge salary to become the featured players in that annual American institution, Ziegfeld's "Follies."

From this point their career is known to practically every man, woman and child who follows the news of the stage. Song publishers, sensing the hit their amusing ditties were making, published large numbers of the verses and sold them like the proverbial hot cakes throughout the country. Orchestras in the theatre, dance and concert hall—wherever music is played—featured the "Mister Gallagher and Mister Shean" tunes.



Mr. Gallagher and Mr. Shean will appear in a special production for Fox

Phonograph companies flooded the country with records of the songs. Mr. Gallagher and Mr. Shean themselves made records for one of the leading phonograph concerns, which have sold by the tens of thousands. In short, their names and lilting tunes filled the air in one laughable chorus from coast to coast.

Despite the craze they have become, Gallagher and Shean have been seen in person by only a small percentage of the Myriads of theatregoers throughout the country. Captured by Flo Ziegfeld when they became famous, they have held forth at one theatre in New York for more than a year, as a conspicuous feature of the "Follies." Fox has signed them as motion picture stars, and their thousands of admirers thus will have a chance at last to see the famous pair in action.

The director who will produce the Gallagher and Shean pictures has not been selected as yet nor has the supporting cast been decided upon. However both director and cast will be in keeping with the calibre of the stars.

It is presumed that "Around the Town With Mr. Gallagher and Mr. Shean" will be so constructed as to give the team plenty of opportunity for the kind of humor for which they are famous.

"This Freedom" to Be Released as Special

"THIS FREEDOM," another successful novel from the pen of A. S. M. Hutchinson, author of "If Winter Comes," will be released as a William Fox special production during the coming season.

For record number of sales "This Freedom" has been eclipsed only by "If Winter Comes," according to reports from book agents throughout the United States. Seldom in the history of modern fiction has the theme of a novel aroused the interest that has been manifested in the English author's latest works.

The story deals with a modern woman, her attempt to follow a career and still be an ideal wife and mother. It is a theme of vital interest to every woman and every man—a theme discussed today more than ever before. With American women entering business of all kinds the story of "This Freedom" should strike a chord of universal interest.

The film was produced in England in the actual locations described by the author in his novel. The work was in the hands of Denison Clift, an American director and scenario writer of acknowledged ability. The cast is headed by Fay Compton, screen actress, who has won followers throughout America by her work in a number of recent pictures.

Others in the cast include Fewlass Llewellyn, Clive Brook, Adeline Hayden-Coffin, Bunty Foss, Joan Maude, Faith Garden, Iris Delaney, Percy Field, Mickey Brantford, Gladys Hamer, Gladys Hamilton, Charles Van, Jilie Hartley-Milburn, Athene Seyler, Myddleton Evans, Robert English, Maurice Hopkins, John Stuart, Betty Gardner, Nancye Kenyon, Tony Laing, Albert Brantford, Richard Atwood and Silvia Young.

The scenario for "This Freedom," was written by Mr. Hutchinson in collaboration with the director. The titles also were written by the author. In a letter to the producers Mr. Hutchinson said:

"The filming of 'This Freedom' has shown me what I have always believed—that a novel can be wonderfully presented by a series of pictures. Much must necessarily be omitted (I am far from saying that in my own work it is by any means a loss), but much that the author can only indicate can, by the ingenuity of modern production, be put clearly before the eye. Everything depends on the producer and on his company; and Mr. Clift and Miss Fay Compton and her fellow actors have in this book of mine caused the characters to step out of the pages and live and move and have their being."

"I attended some of the filming at the studio. I wish the general public could know the wonderful care and inexhaustible patience with which the producer and actors embody ideas in pictures. They set themselves the highest standard, and they will not be satisfied until they have achieved it. I would like to add one word about Rosalie in this book. Many working women are also mothers, and in both capacities to be honored. The point is that they work, directly or indirectly, for their children. Rosalie worked for herself alone. She let nothing whatever stand in her way. All her life herself was the object. Someone has to pay."

Intensive Exploitation for Fox Specials : :

IT looks like a year of intensive exploitation for the 25 new William Fox specials. Unusual stunts will be suggested to every live showman upon looking over the Fox line-up, it is announced.

Complete and practical advertising campaigns and new angles of exploitation will be prepared for each picture by the Fox advertising and publicity staff. This is the most ambitious schedule ever announced by Fox Film Corporation, and the pictures merit all the exploitation aids planned for them.

The public fancy at present appears to favor screen versions of the famous novels and successful stage plays. The titles of most of the Fox specials alone have great advertising value, recalling as they do great popular successes as novels or plays. The list of authors whose work has been transcribed to the screen reads like a section of a literary Who's Who.

Hutchinson's "If Winter Comes" heads the list of the new season's Fox product. Then there is "This Freedom," that other famous Hutchinson story. Two plays by Lincoln J. Carter, whose melodramas are remembered wherever a theatre exists in America, will be exploited to the limit. Among the outstanding exploitable titles are "Six Cylinder Love," "St. Elmo," "The Governor's Lady, "Gentle Julia," "Monna Vanna," "Cameo Kirby," "The Shepherd King," "Shadow of the East," "Around the Town" with Gallagher and Shean, who are known in every hamlet in the country through their humorous topical songs—and "The Blizzard," by Selma Lagerlof, winner of the Novel Prize in Literature.

Exploitation and press books containing important sales angles in the picture will be published for each of the specials and will contain much matter never before used in motion picture publicity. Special heralds, slides and advertising novelties are being prepared, as well as a complete line of punchy pictorial paper.

When "If Winter Comes" is nationally released it will bring to the exhibitor the most extensive advertising campaign ever given to any picture, it is announced. It will be backed by two years of most valuable book publicity.

National tie-ups with the book publishers, record manufacturers and song publishers provide advertising stunts suitable for every town. The press book will contain at least thirty-two pages of feature stories in addition to the ads and exploitation stunts.

Complete exploitation campaigns are being worked out to suit the needs of theatres in both large and small towns.

These campaigns will be destinctive and original following out the most approved methods of helping sell the picture to the public. Every effort will be made to help the exhibitor put the picture over.

Scenes From Five of the New Fox Super-Specials Which Will Be Presented During the 1923-1924 Season



At the Top is One of the Spectacular "Shots" in "Monna Vanna". The Center Views Are from "If Winter Comes" and "The Silent Command". Below Are Scenes from "This Freedom" and "The Blizzard".



Members of the Fox Scenario Staff: Anthony Paul Kelly, John Russell, Peter Milne, Marc Edmund Jones and Howard Irving Young

Leading Scenarists Enlisted by Wm. Fox

IN the preparation of the twenty-five special pictures which Fox will release next season, a number of the foremost scenarists in the industry were added to the staff.

Two among the new arrivals perhaps best known to the theatre-going public are Frederick and Fanny Hatton, who have prepared the scenarios for the Booth Tarkington story "Gentle Julia" and the E. M. Hull modern romance "Shadow of the East." The Hattons, as they are familarly called, have been long famous as the authors of a dozen stage plays that are celebrated for their brilliancy and the novelty and timeliness of their themes. Since becoming identified with moving pictures they have placed a number of splendid scenarios to their credit.

Anthony Paul Kelly has furnished the scenarios for two new Fox productions. These are "The Silent Command," and the screen version of David Belasco's stage play "The Governor's Lady." One of the earliest and most successful of screen dramatists, Mr. Kelly was recognized as a leader in his profession from the start.

Another name associated with several leading achievements of the printed word and the screen is that of John Russell. His stories are noted for the pulsating current of real life that runs through them and their radical departure from the beaten path.

As a scenarist he has turned to the best account his wide range of experience with humanity and his finished skill in the drama. In the famous English melodrama "Hoodman Blind," and in the rousing western novel "The Plunderer," he has been given every opportunity to construct two swift-moving and closely-knit photoplays, and has delivered the goods in every particular.

A fourth newcomer to the Fox scenario department is Carl Stearns, who was intrusted with preparing for the screen the William Antony McGuire comedy "Six Cylinder Love." The clever way in which he has retained all the laughable situations of this sparkling comedy and expanded its humor and human appeal for the wide range of the film should place him among the foremost members of his calling.

Virginia Tracy, recognized as an accomplished scenarist by her work on "Nero" and "Queen of Sheba," has added to the security of her position in the picture field by doing the scenario of the master production "The Shepherd King," the celebrated stage play which was put into film form in Egypt and the Holy Land under the direction of J. Gordon Edwards.

Louis J. Sherwin, who had established an enviable reputation as dramatic reviewer on the New York *Globe* when he took up the writing of scenarios, was connected with a number of successful pictures as a screen dramatist before signing with William Fox. His handling of the scenario for the Lincoln J. Carter stage thriller "The Eleventh Hour" and the story and continuity for the Mr. Gallagher and Mr. Shean picture "Around The Town" is exceptionally effective.

Other well-known scenario writers employed by Fox in the making of his 1923-24 features are Jules Furthman, who did "North of Hudson Bay" and "St. Elmo;" Olga Linek Scholl, who supplied the scenario for "The Net;" Bernard McConville, "Hell's Hole;" Charles Kenyon, "The Grail;" Robert N. Lee, "Cameo Kirby;" Howard Irving Young, Peter Milne and Mark Edmund Jones.

Twenty-Seven Pictures in "Star Series"

THE production program for the season of 1923-24, announced this week by William Fox, has for one of its features a "star series" of 27 pictures in which will appear seven Fox stars. This virtually marks the passing of the "program picture." These 27 pictures are a production unit standing quite apart from the list of 25 big specials announced.

Tom Mix, the film hero named as one of the three most popular male stars by the Russell Sage Foundation, following a questionaire circulated among American school students, will essay the leading role in six of the star series. The first of these now in course of production, is "The Lone Star Ranger," adapted from the famous "best seller" by Zane Grey, one of America's leading fictionists. It is directed by Lambert Hillyer, whi is responsible also for the screen version of the tale. Billie Dove plays the feminine lead.

John Gilbert, who won his starring laurels with his excellent portrayal of the Count in "Monte Cristo," and who since has achieved a wide-spread popularity among fans the world over, will be presented in six romantic film plays.

Charles Jones, the versatile player of western heroic roles, has a list of seven productions for the impending season.

The remaining stars include the following: Dustin Farnum, will be seen in three superior productions, two of which are "The Grail" and "The Man Who Won." "The Grail" boasts a fine cast, with Peggy Shaw, recently added to the Fox forces as a leading woman; Richard Hedrick, Alma Bennett, Frances Hatton, James Gordon and others of prominence. Colin Campbell is the director. The story comes from George Scarborough, was adapted by Charles Kenyon, and presents the popular actor in the sort of romantic and adventurous part for which he is famous.

William Wellman will direct Farnum in "The Man Who Won." In the cast are such names as Jacqueline Gadsden, Lloyd Whitlock, Ralph Vloninger, Mary Warren, Harvey Clark, Lon Poff, Bob Marks, Micky McBan and Muriel McCormack.

Shirley Mason, petite and fascinating in her ingenue characterizations and a successful luminary of many seasons under the Fox banner, will be offered in two features.

William Russell is at work on two productions. They are "Alias the Night Wind," and "Times Have Changed."

William Farnum, veteran Fox star, will be presented in "The Gunfighter," the kind of picture that has been largely responsible for this actor's vast public favor. It will be directed by Lynn Reynolds, who also wrote the screen version from the story by John Frederick. Doris May, a star in her own right, will support Farnum.

Wm. Fox Will Present "The Blizzard"

In "The Blizzard," is a powerful reindeer stampede. There are scenes laid in the far north and scenes laid "down south." There is a battle between an idealistic son and a materialistic mother. There is a big circus troupe. On the other hand, there is a situation out of which rises all the drama of the story—the over mastering love of the idealistic son for his violin.

The story is by Dr. Selma Lagerlof, the literary genius whose work has twice won her the Nobel prize for fine literature. In the course of the action the scenes range from Sweden to Canada. The picture has breadth of action, breadth of theme, breadth of locale and breadth of treatment.

Fox Foreign Trade Being Rapidly Expanded

IT has been the presistent desire of William Fox, ever since the inception of Fox Film Corporation, to have his productions placed at the very door of every foreign country. Thus only can all exhibitors the world over successfully present Fox pictures soon after they are offered in the American market.

For years the head office of Fox Film Corporation has been besieged with requests from virtually every corner of the earth for its latest productions, it is declared. It was found impossible to meet this demand without having nearby offices established.

In order to care properly for conditions as they have progressed universally within the past few years, every energy and resource of Mr. Fox and the entire Corporation has been exerted to create a foreign organization that would conform with the improved and modern presentation of motion pictures—with a department in New York particularly fitted to fulfill every requirement of the foreign trade and local offices in all parts of the world, where Fox productions may be obtained easily.

The Foreign Department in New York is under the management of Sydney E. Abel. Because of his knowledge of the needs of race, cread, custom or taste of almost every people on the globe, supported by a most liberal policy on the part of both Mr. Fox and General Manager Winfield R. Sheehan, the success accompanying the expansion of Fox trade overseas has been achieved.

A capable staff of men who know the particular necessities of each country and are competent to supply the wants of every land as fast as they are presented, furnish the background for an efficiently organized department. The personnel includes natives to make the adaptation of all pictures meet the characteristic needs of each territory; and special attention is given to the required methods of exploitation and publicity, as part of a distinctive service to the exhibitors.

To supplement the existing Fox channels of distribution abroad, it is contemplated to open, within the next few months, several new offices in different parts of the world. All of these new links to Fox expansion will be equipped with the latest and best Fox productions, among which are such notable photoplays as "Over the Hill," "Queen of Sheba," "A Yankee in King Arthur's Court," "Nero," "Monte Cristo," "A Fool There Was," "The Fast Mail," and "The Town That Forgot God," and many more in the extensive list of Fox successes.

The first of the new offices to be opened will be in Tokyo, Japan, where suitable quarters have been engaged and a Fox representative is on the ground ready for business. The radius of operation for this office will cover the Empire of Japan, Manchuria and Korea.

Bombay, India, headquarters will have been established by the end of July, and this promises to be one of the biggest branches in the Fox foreign organization, with every facility for up-to-date methods of trade-showing and distribution. The territory to be covered from this important center includes the whole of India, Burma and Ceylon.

Next in the list of offices to be started in the near future is that in Amsterdam, Holland, to take care of the requirements of The Netherlands trade. As a subsidiary of the London office, and therefore under the supervision of Lewis S. Levin, managing director for Great Britain, the Amsterdam house will be in full operation by the middle of July.

Also some time in July an office at Rome will be in complete operation to care for the needs of the Italian peninsula, at Barcelona, Spain, to cover Spain and Portugal; at Stockholm, Sweden, which will serve all of Sweden, Norway and Denmark until subsidiary offices are opened to accomodate the Scandinavian countries more expeditiously; at San Juan, Porto Rico, with that island and Santo Domingo for a territory; and at Mexico City.

The Auckland, New Zealand, office will be functioning shortly, making the seventh subsidiary in Australasia; and a new house is soon to be opened at Rio Grande, de Sul, Brazil, which will be the third office in that Republic and will serve the southern part of the country.

Foreign Representative Walter J. Hutchinson, of Fox Film Corporation following a visit to the home office in New York, has just started on an extended trip throughout the Far East to survey the field anew with a view to establish offices at additional points of that territory.

Lincoln J. Carter Joins Wm. Fox Staff : :

LINCOLN J. CARTER is now a member of the William Fox production staff. He has signed a contract under which he places his great store of practical information on every branch of melodramatic effect at the disposal of the Fox western studios. The success of Carter's "The Fast Mail" in picture form induced Fox to secure the services of its author in filming others of his work.

Lincoln J. Carter is known as the man who wrote, produced and managed twenty-six stage successes in as many years—a record said to be without a parallel.

At one time Mr. Carter had twelve companies on the road playing his dramas—nine in this country and three in England. Following "The Fast Mail" and "The Tornado" came "The Heart of Chicago." In this play the producer introduced a railroad effect that for simplicity of construction and remarkable power of illusion outclassed anything then known to the stage.

In "The Tornado," the second of the Carter melodramas, the chief effect was the destruction of a town by a wind storm, which was marvelously realistic for a stage illusion. Another thrilling scene was a steamboat explosion.

Speaking of his stage experience and the possibilities of the screen Mr. Cartier says:

"I'm glad I did what I did on the stage when I did it. I realize that if I had waited until the moving picture had become a rival to the stage in supplying the public with 'thrillers' I should not have fared as well financially with my productions. I regard the screen as a marvelous means of education as well as amusement. We are just beginning to comprehend the vast possibilities of its development. As for myself, I am glad to have allied myself with so important an industry, as practised by Fox Film Corporation, and to assist in giving the public the best of its favorite form of amusemert—clean and honest melodrama."

Pirates form the center of action in "The Eleventh Hour," but, instead of the familiar swashbuckling Spanish Main type, these knights of the skull and crossbones ply their trade in a submarine. Bernard Durning directed the production. Durning also made "The Fast Mail."

"The Eleventh Hour," once the most popular stage production on Broadway, is one of the best known of the Carter melodramas. More than a dozen road companies played the thriller at the peak of its popularity.

A colorful love theme threads the hurricane action of "The Eleventh Hour" which lends itself most admirably to screen use. The plot concerns a young and beautiful heiress and her fight for her most valuable heritage—the secret formula of the most powerful explosive evolved by science. The chief of a United States Secret Service unit aids the girl, but in the guise of an antagonist, so that she does not know of his great help until he saves her life.

Charles Jones and Shirley Mason play the leading roles in the picture which is to be issued as a special. In the supporting cast are June Elvidge, Alan Hale, Edward Martindale and Frederick Kelsey.

Included in the exciting moments of "The Eleventh Hour" are such stunts as the destruction of an island by the explosion of a vial of secret explosive; a fight between a government hydroplane and a submarine manned by pirates; the sinking of a submarine; the shooting of Charles Jones and Shirley Mason from the torpedo tubes of the sunken submarine! a fight in a lion's cage; a hundred-foot leap from a shore-line building into the ocean, and the feat of the girl swinging on a traveling crane over a cauldron of molten iron.

"Silent Command," Made by J. Gordon Edwards

"The Silent Command," a Fox special, directed by J. Gordon Edwards, presents a series of thrilling incidents on shipboard, at the Panama Canal, at Annapolis and in Washington and New York. Buildings and locations that are famous throughout the world have been used in shooting the scenes of the picture, or have been reproduced with the utmost fidelity to the originals.

The story was conceived by Rufus King and put into scenario form by Anthony Paul Kelly. It is thoroughly American in theme, and contains such promising characters as Captain Richard Decatur, Admiral Meade and a trio of foreign spies.

The love interest is closely interwoven with the international political angle in "The Silent Command." Torn between love and duty, Richard Decatur does not shrink from physical of mental torture of any sort when the safety of his country is at stake,

The cast includes Edmund Lowe, Bela Lugosi, Carl Harbaugh, Gordon McEdward, Byron Douglas, Alma Tell, Martha Mansfield and Betty Jewel.

"Tony" and "Arabia" Clever Horse Actors

To William Fox is due the credit of having discovered an equine picture star. He exploited "Tony," Tom Mix's famous cow pony, as a co-star with the redoubtable Mix. Co-star is the right word, for "Tony" starred in his own right in "Just Tony."

Now Mr. Fox announces that during the forthcoming season another equine star will do his "stuff" before the camera in Fox productions. He is "Arabia," the Horse Beautiful, a milk white Arabian steed of the highest pedigree, who will make his debut in a featured role in "The Temple of Venus," a special made under the direction of Henry Otto at Santa Cruz Island, Pacific Ocean.

"Tony" is the equine prototype of his famous master on the screen, a dare-devil, thrill-provoking stuntmaker.

"Arabia" is the aristocratic, subtle, well-educated, high brow screen horse-actor, who has been privately tutored by a famous trainer to put the finishing touches on his education.

"Tony" was bought by Mix when a colt, his former owner being a street vender's son, who received for him $12.50. It's a far cry from this amount to his present value. He is insured for $100,000.

It is declared that "Arabia" knows more dance steps than Pavlowa and can shimmy with as much abandon as Gilda Grey. When "camera" is called he stands at attention, ready to perform any histrionic feat the scene requires.



New Leading Women in Fox Photoplays: Jean Arthur, Margaret Fielding, Trilby Clark, Peggy Shaw and Ruth Dwyer

Many New Leading Women Signed by Fox

RECOGNIZING the need of new blood in motion pictures, William Fox has signed a bevy of seven talented beauties, in addition to established favorites for forthcoming specials. Included in this group are Margaret Fielding, Peggy Shaw, Jean Arthur, Betty Young, Ruth Dwyer, Dolores Roussee and Trilby Clark.

Margaret Fielding, who appears in the role of Mabel in the soon to be released Fox version of Hutchinson's novel, "If Winter Comes," came to pictures while playing the feminine lead in the stage hit, "The Bat." Previous to this she played leading roles for two years with the B. F. Keith stock company. There followed a period of travel and study, after which she returned to the stage in the two-year Broadway run of "The Bat." She received several inviting motion picture offers while with this show, appearing, in addition to other features, with Frank Keenan in one of his most recent productions. Because of her work in "If Winter Comes," William Fox signed her to a contract, and Miss Fielding is now at the Fox West Coast Studios, where she has the leading feminine role in "The Arizona Express," a Lincoln J. Carter melodrama to be directed by Bernard Durning.

Peggy Shaw, known for her work in previous William Fox specials and prominent in the cast of the forthcoming productions, "Does It Pay?" and "The Grail," made her initial important bow in "Who Are My Parents?" She came direct to pictures from the Ziegfeld Follies, where her dancing and wistful beauty had made her a favorite.

Jean Arthur, five feet three of brunette loveliness, is a distinct "find." Learning that a group of eminent New York artists were to be the judges in a beauty contest the winner of which would be given an opportunity in pictures, Miss Arthur was persuaded by her friends to enter. She was acclaimed "a beauty among beauties." William Fox gave her a screen test, which registered faithfully to her exquisite charm. Miss Arthur is now on the Coast, where she made good so rapidly that she is prominent in the cast of "The Temple of Venus" and "Cameo Kirby."

Betty Young, another newcomer to the Fox fold, is from the Ziegfeld Follies of this year. A Columbus, Ohio, girl, Miss Young came to New York after graduating from high school. Here her love for the stage led her to adopt it. Mrs. Fred Wayburn, wife of the well-known stage director and a friend, spoke to her husband about Miss Young, with the result that after a tryout she found herself a member of the Follies. A short time ago, she came to the William Fox Eastern studio to see the casting director. This resulted in her being given a screen test. Her vivacity and beauty brought excellent results. Miss Young is now on the Coast, and in all probability will be cast in Lambert Hillyer's production of "The Plunderer," one of the season's big specials.

Ruth Dwyer, who will be remembered as the featured player in "The Stealers" and as Eugene O'Brien's leading woman in "Clay Dollars" and other features, returns to the screen after a vacation spent in travelling abroad. Miss Dwyer, a petite blonde, probably will be prominent in the cast of the screen version of Lincoln J. Carter's melodrama, "The Arizona Express."

Dolores Roussee is a California girl who came to New York several winters ago after completing her schooling in San Francisco and Los Angeles. Curiously enough, she never thought of going into pictures while in Los Angeles. Upon coming to New York she went with the George White "Scandals," and from there to the Ziegfeld Follies. She, too, visited the Fox New York Studio in the hope of finding an opportunity to get into pictures, her interest in the cinema having been fired through her stage work. She was given a successful screen test, and the Fox officials were impressed with her piquant brunette beauty. She has made good. Miss Roussee will be seen in a prominent role in Charles Horan's production of "No Mother to Guide Her."

In Trilby Clark, a newcomer with titian hair and brown eyes, William Fox has signed an Australian girl well known on her native continent as an actress. Miss Clark has made only one picture appearance. During the war she played a leading feminine role in an Australian propaganda picture. She arrived in this country recently and went to the Coast. Soon she proceeded to New York and was given a test at the Fox Studio, proving to be a vivid screen subject. Miss Trilby's American picture debut in all likelihood will be in the special comedy which Gallagher and Shean, that famous stage team known throughout the country, are to make for William Fox, "Around the Town."

Fox News Staff Launches New Drive

"THE FOX NEWS staff of 1,352 cameramen have launched a new drive to scoop all competitors in pictorial presentation of the news," says the Fox announcement. "Daily they are facing peril in all parts of the earth, and daring the storms of the seven seas to bring to the theatre screen bright, interesting, worthwhile facts in pictorial form.

"In addition to the field staff there are trained newspapermen who edit the reel. It is their business to make Fox News clean, fair and truthful. But they do more than this, working continually to obtain perfect prints and to give exhibitors the speediest service possible from the laboratory to the theatre projection room."

Exhibitors Praise Fox Educational Pictures

Regarding Fox Educational Entertainments letters have been received by the corporation from exhibitors in various parts of the United States and Canada. Edwin F. Allman of the Pike Theatre, Dover, Ohio, writes in a recent letter: "Our Customers enjoy Fox Educational Entertainments because they are different and interesting. Our patrons also like the educational value. I have found out from the heads of various welfare departments here that they are a strong agency in promoting various public causes, as well as furnishing high-class entertainment. The subjects are just long enough and help to round out a program."

G. D. Cameron, who operates theatres in Lang, Wilcox, Lumsden and Milestone, all in Canada, writes: "Undoubtedly Fox Educational Entertainments are valuable as 'ballast' and will go a long way toward giving prestige to a program. They are really worthwhile and seem to hold the interest even of those who, as a rule, are not fond of anything labelled 'Educational.' We are quite satisfied that our patrons enjoy them.

"As long as such care is taken with the photography and choice of subjects, these pictures will continue in favor. The photography is excellent in detail, which seems to be overlooked often in this sort of product. They are good for the children, and therefore will surely have the support of parents. If anything could silence the howls of censorship, these Educationals should turn the trick. Keep them up to their present high standard and they'll always have a place on the program. We think they are fine pictures and hope to run more of them."

New Fox Studio to Be Built in Los Angeles

THAT the new studio of Fox Film Corporation, soon to be erected in a suburb of Los Angeles, will be the largest and best equipped in the world, is forecast in the anouncement William Fox made recently.

The studio building will be in the Mission style of architecture, of concrete, fire proof construction throughout, and will embody every modern improvement making for efficiency and convenience in the production of motion pictures. The stages will be the largest cinema stages in the world. The laboratory, complete in every detail and so equipped as to handle and develop negative and produce positive prints in great quantity, will be a model of its kind. An experimental department devoted entirely to research work for the improvement of photography, toning and printing, will be a salaint feature. A unique and valuable adjunct to the plant will be a costume department under the supervision of a world-famous authority on fashions and dress modes, assisted by a corps of style experts.

Every provision will be made for the comfort and convenience of the players. The principal actresses will have dressing rooms built en suite, with sitting rooms and separate rooms for maids. Toilet and bath rooms and a cosmetic parlor will be in close proximity. The principal actors and the scenario staff also will have private dressing rooms, each with a private bath; while nearby will be a large plunge with heated water and hot and cold showers. A complete gynasium, a handball court and tennis courts are included in the plans.



Al St. John

The deal for the purchase of the tract of land was consummated by John C. Eisele, Treasurer of Fox Film Corporation, and the site was selected by General manager Winfield R. Sheehan in conjunction with Mr. Eisele while both were on the coast several months ago.

The tract, consisting of 444 acres, is located in the Westwood-Beverly section, close to Los Angeles. The new location has been named Fox Hills, in honor of William Fox, President of Fox Film Corporation, whose vision and enterprise have made this monumental project possible.

The entire tract lies between Los Angeles and Santa Monica. It is bounded on the north by the Los Angeles Country Club, and on the south by the Rancho and Hillcrest Country Clubs. The Pico Boulevard skirts one side and the Santa Monica Boulevard forms the western boundary. A trolley line operates on the Santa Monica Boulevard, and a railroad siding will be built to the studio grounds.

The studio will be located on a strip of land 1,000 feet in width, extending through the property for a mile. Plots suitable for home sites will be sold to employes of the Fox West Coast studio who may desire to purchase them. An easy payment plan will be arranged.

The new Fox Studio will be only thirty-five minutes from the heart of Los Angeles.

Many Plays and Novels Will Be Screened

BOOKS that have been read by millions and plays that have filled the coffers of stage producers have been corralled by William Fox for photoplay production the coming season. The list reads almost like a compendium of best sellers and Broadway successes of the past few years.

Two novels that have headed the list of best sellers within the past two years, "If Winter Comes" and "This Freedom," by A. S. M. Hutchinson, will be seen on the screen. There is probably no lover of fiction in the United States who has not read or read about these books, and indications are that they will continue to be near the top of the best selling fiction for the next two years.

"Gentle Julia," by Booth Tarkington, and "Cameo Kirby," which the distinguished Hoosier novelist wrote in collaboration with Harry Leon Wilson, and which had a tremendous success on the stage, are stories on the Fox list.

Another story by an American writer which had great vogue at the time of publication, and is still going strong is "The Plunderer," a tale of gold mining with a strong heart interest. Written by Roy Norton, it created a furore when published in 1911. One of the best tales that Gouverneur Morris ever wrote, "You Can't Get Away With It," is on the schedu'e.

A story of intense human interest is "The Blizzard," based on a novel by Dr. Selma Lagerlof, one of Sweden's most illustrious writers. A thrilling stampede of an immense herd of reindeer is featured in this production.

"The Shadow of the East," by E. M. Hull, author of "The Sheik," which is said to excel even the latter's sensational success in sales, is listed in the Fox Specials.

Among the stage plays that have turned in new box office records on Broadway, photoplay rights to which have been purchased by Fox, is "Six Cylinder Love," William Anthony McGuire's great comedy hit, which had a fifty-five weeks' run on Broadway and has played to crowded houses in Boston for several months.

"St. Elmo," adapted from Augusta J. Evans' celebrated book, was the outstanding success of the season when first produced at the Fox Academy of Music in the United States, and takes rank with "Uncle Tom's Cabin" as one of the sure-fire hits on the dramatic stage.

Two melodramatic thrillers, "The Eleventh Hour" and "The Arizona Express," by Lincoln J. Carter, master thrillmaker of the stage, will be seen with the enhanced effects which the screen affords.

"Monna Vanna," Macterlinck's superb drama, has been for years a European stage sensation, and in screen form promises to set a new standard for spectacular photodrama.

Another great stage spectacle on the Fox list is "The Shepherd King," by Wright Lorimer and Arnold Reeves, a J. Gordon Edwards production, filmed in Egypt and Palestine.

A David Belasco stage success, "The Governor's Lady," by Alice Bradley, and Maravene Thompson's "The Net," a mystery drama produced on the stage in 1919 at the Forty-eighth Street theatre, New York City, also are included in the 25 productions to be released as specials by Fox.

"The Shepherd King" Filmed in the Orient

"THE SHEPHERD KING," a J. Gordon Edwards production, is among the 25 big specials announced by William Fox for the season of 1923-24. It was adapted by Virginia Tracy. It is a spectacular drama, vivid with the high lights of tense drama and pictorial display, in which is woven a wonderful love story.

"The Shepherd King" as a stage play was a sensational success, and set a new standard in spectacular effects—which in screen form are said to be built up in impressive form.

The scenes and incidents of "The Shepherd King" were photographed in Egypt and Palestine. Director Edwards on arrival in Cairo, assembled his company, together with 5,000 Egyptians, 485 camels and nearly as many donkeys. With his entire force he passed the two big Pyramids and the Sphinx, and there shot big scenes for the picture.



Appropriate "Isle of Lost Ships" street ballyhoo by Manager C. L. Laws of the T. & D. theatre, Watsonville, Calif.

Some of the scenes were taken in the Valley of Kings—that valley in which the tomb of King Tut-ankh-Amen was recently discovered, revealing some of the mysteries and glories of the Pharaohs that have startled the world.

"It is something more than local color that these graphic Egyptian scenes in 'The Shepherd King' will bring to the millions who have read of the excavations now being conducted in the Valley of Kings. They are really a page of history, significant, colorful and soul-stirring—secenes that arouse the imagination and thrill the heart as could no romance sprung from the mind of man. The realism of these scenes stamp this production as something unique in pictorial art on the screen," says the Fox anouncement.






Views Representative of New Fox Pictures. (Left to right) Charles Jones in "The Eleventh Hour"; Tom Mix in "Soft Boiled"; John Gilbert in "Cameo Kirby"; and Shirley Mason in "The Eleventh Hour"

Making Screen Version of "Governor's Lady"

THE screen version of David Belasco's stage success, "The Governor's Lady," is another special coming from Fox Film Corporation for 1923-24. It is a Harry Millarde production, as is "If Winter Comes." The cast includes Robert Haines in the role of the Governor and Jane Gray in the title role.

"The Governor's Lady," from the pen of Alice Bradley, is a powerful story, dealing with the romantic growth of a man who completes his education through his work and contact with big people. His wife is slow in adapting herself to his rapid development. And herein lies the drama.

Speaking of the play's long stage run, Miss Bradley says:

"'The Governor's Lady' was given to Mr. Belasco at three o'clock on a Monday afternoon and the contract signed the next day at eleven.

"Being English, when I first same to this country I was impressed by the dynamic force of the self-made American and how, in her way, the woman's love was as great a factor in his success.

"So I conceived 'The Governor's Lady,' in which the man completes his education in his work, and is taken up because he represents a power in the business world. The woman, on the other hand, living in the atmosphere she has always lived in, without outside influences to change her viewpoint and contribute to her education, is slower in changing.

"At this crucial point in the lives of these two the man meets Senator Strickland, a power in the political world who can do so much for his success. Also the Senator's daughter, who is tactful and discerning, a cultured woman of the world a direct contrast to the man's wife. In the man Miss Strickland sees marvelous material, the coming Governor, in fact. She does not consider his wife. Nor does she consider the young lawyer she is engaged to marry, when circumstances link her with the man.

"On these highly dramatic, romantic and economic situations I based the story of 'The Governor's Lady.' On the stage it made a powerful play. The screen version is even more engrossing and dynamic, permitting a scope of action that was naturally restricted by the stage."

Director Millarde hopes to make "The Governor's Lady" another "Over the Hill" as a box office hit. The author served in an advisory capacity, to help achieve this aim, and Anthony Paul Kelly wrote the scenario.

"If Winter Comes" Ready for New Season

WILLIAM FOX has just completed the screen version of "If Winter Comes," adapted from the masterpiece of the famous English author, A. S. M. Hutchinson—a book which has reached its sixth edition on the press.

After paying the highest price on record for the film rights to a novel, according to the Fox announcement, Mr. Fox set about producing a photoplay which would adhere accurately to the novel. His motto was: "Mightier Than the Book" and he feels confident he has gained his goal.

Harry Millarde was selected as director. The next step was the choice of an actor to play the lovable, whimsical Mark Sabre. He was found in Percy Marmont, who is the living counterpart of the Hutchinson character. Ann Forrest was engaged for the part of Nona. The company was sent to England, and to the very ground on which the story was developed. Here was the perfect setting for the filming of Mr. Hutchinson's great romance. Mr. Hutchinson personally aided Mr. Millarde in the selection of locations that were to represent the quaint town of Tidborough, the scene of most of the action of the story; and an idea of the success of their selection may be gleaned from mention of a few of the places "shot."

Canon Bickersteth of Canterbury Cathedral permitted the taking of the precincts of the cathedral which were used to show the dignified surroundings of the firm of Fortune, East & Sabre. Chilham Castle was photographed by the courtesy of Mr. Edmund Davis, and C. P. Wicken-Marten, owner of Leeds Castle known as "the old court of the Plantagenets" and dating back to 1276 was used to represent the home of Lord Tybar. The accuracy with which these scenes represent the places described by Hutchinson will be apparent to anyone who has read the story.

That the realism of the picture might be further increased, permission was obtained from Mayor James Robinson, of Aylesbury, to stage the coroner's court scene in the old courthouse of that city.

The entire Royal West Kent regiment, known as "The Buffs" and commanded by Major Guy Leigh, were used in the military scenes, and the inhabitants of Canterbury and St. Albans, where most of the work was done, joined wholeheartedly in the work of extras for mob scenes and the like.

Despite the willingness of nearly everyone to assist the production, Mr. Millarde encountered difficulties at the outset of his work. Some typical English weather was the greatest of these. Then the order of the British authorities barring foreign actors from taking part in motion pictures made in Great Britain caused some delay. This ruling, however, was soon revoked.

After the greater part of a year passed in England, the company returned here for the finishing touches of the production and, for the titling, editing and cutting of the film. Mr. Fox now is ready to release the finished product.

Sharing the credit will be the players who so ably supported Mr. Marmont and Miss Forrest. They are Sidney Herbert as Twyning, Arthur Metcalf as Hapgood, William Riley Hatch as Rev. Sebastian Fortune, Raymond Bloomer as Lord Tybar, Walter Kolb as Harold Twyning, Margaret Fielding as Mabel, Leslie King as "Humpo," Gladys Leslie as Effie, Virginia Lee as Miss Winifred, George Pelzer as Old Bright, Dorothy Allen as High Jinks, Eleanor Daniels as Low Jinks, James TenBrook as The Coroner, Eugenie Woodward as Mrs. Perch, and Russell Sedgewick as Young Perch.

121 Subjects for Release by Fox in New Season

A RECAPITULATION of the program announced by William Fox for the season of 1923-24 shows that twenty-five special productions, twenty-seven Star Series pictures, twelve Imperial Comedies, twenty Sunshine Comedies, eight Al St. John Comedies, three Clyde Cook Comedies, twenty-six Fox Educational Entertainments and the regular semi-weekly issue of Fox News, are on the schedule.

Of the twenty-seven Star Series production John Gilbert will be seen in six, Tom Mix in six, Charles Jones in seven, Shirley Mason in two, Dustin Farnum in three, William Russell in two and William Farnum in one.

This makes a total of 121 subjects Fox released exclusive of the semi-weekly Fox News releases.

Florence Eldridge to Make to Make Screen Debut

Direct from four recent stage successes, Florence Eldridge, it is announced by Fox, will create the leading feminine role opposite Ernest Truex in Elmer Clifton's first Fox special, "Six Cylinder Love," this being the screen version of William Anthony McGuire's big Broadway hit.

This will be Miss Eldridge's debut on the screen. Since her school days, Miss Eldridge has had dramatic ambitions, beginning in amateur theatricals. She went into stock, from which Broadway claimed her to establish her as one of its prime favorites. In "Ambush," "The Cat and The Canary," "Six Characters in Search Of An Author," and "The Love Habit," she scored personal hits. Shortly before the closing of the last show she signed a contract with William Fox for "Six Cylinder Love."



Fox Directors: Lambert Hillyer, Harry Millarde, Bernard J. Durning, Elmer Clifton and J. Gordon Edwards

Big Comedy Schedule for Fox Next Season

FOX announces a new brand of special two-reel comedies for the coming season, to be known as Imperial Comedies. The advent in the field of a new comedy series never fails to make exhibitors everywhere perk up and take notice, and for that reason the heralding of this new unit by Fox is an interesting part of the announcement which that company is making for 1923-24.

According to Fox officials, every effort will be bent toward making Imperial Comedies deserving of their name, fulfilling the dictionary's definition of the word "imperial" and "predominant" and "superior in quality." The best stories directors and "gag" experts obtainable will be enlisted to produce them. Every facility of the comedy producing forces at the Fox studios on the West Coast will be behind them.

Because of the standard set for these productions the distribution schedule is limited to 12 releases for the season.

R. A. White, general sales manager of Fox, speaking of this new comedy unit, said: "We consider the announcement of Imperial Comedies as one of the most important on our list for the new season. There has been a persistent demand throughout the trade for comedies of higher merit, better entertainment and more laughs. We intend to make Imperial Comedies fill this demand.

"These comedies will be special in every way that Fox facilities can make them so. Novelty will be the refreshing keynote of all of them. They will be the cream of Fox comedy production, with the best of stories, direction and players.

Clyde Cook falls in line with the new year program of William Fox through the production of three new comedies. Mr. Cook, who has won a large following by reason of his specialized and highly successful type of comedy, expects to add three new laurels to his brow with the release of these projected comedies.

In all the Clyde Cook comedies to come exploitation possibilities will be seen, it is declared by Fox, in addition to the pure comedy value of the pictures themselves.

"Let a Little Sunshine In" will be a good policy for exhibitors to adopt for the coming season when they are considering comedies, according to the belief of William Fox. Twenty releases are promised that will excel anything heretofore attempted by Sunshine Comedies.

"It's an old wheeze about not being able to get along with the girls or without them; but it is as true as truth can be that Fox will not forsake the policy of decorating these screen mirrors of mirth with lots of feminine pulchritude. Exhibitors will remember the Roaring Lion Comedies. Well, a policy of "bigger, better and funnier," is expected to bring results far surpassing anything previously achieved in the Fox fun factory.

Genevieve Tobin, Comedienne, Signed by Fox

GENEVIEVE Tobin, who heads the cast of "No Mother to Guide Her," a Charles Horan production being made by Fox Film Corporation, began her screen experience about twelve years ago. She was a small girl then and a member of the cast in "The Valley of the Missing," one of the early pictures produced by William Fox. Genevieve and her brother George, some two years her senior, played brother and sister in the picture. The little girl's performance so pleased Mr. Fox that he promised her that when she grew up he would give her an important part in one of his pictures.

Now, twelve years later, Mr. Fox has kept his promise by signing Miss Tobin to play Mary, her role in "No Mother to Guide Her." The part calls for exceptional emotional power combined with a sympathetic personality and marked youthful charm.

Five years ago, after her return from abroad, where she studied, Miss Tobin was selected by Arthur Hopkins to create the part of "Cricket" in Augustus Thomas's play "Palmy Days." This part was suggested by the early career of the well-remembered stage favorite of a past generation, Charlotte Crabtree, known to fame as Lotta. Miss Tobin became famous in a night and was given a long time contract by the astute Mr. Hopkins.

Two years ago Genevieve Tobin found herself at the head of the cast in Arthur Hopkin's production "Little Old New York," a comedy that ran a year on Broadway, thanks chiefly to the clever acting and charming personality of little Miss Tobin, and afterward repeated its success in Chicago.



Florence Eldridge

This past season she registered another success in the title role of "Polly Preferred," having been loaned by Arthur Hopkins to Comstock and Gest for their production now running at the Little Theatre, New York, and which opened last January.

As the loyal-hearted little heroine of "No Mother to Guide Her" Miss Tobin makes her re-entry into pictures.

Players Engaged For Rowland Lee Films

Percy Marmont, the Mark Sabre in the forthcoming William Fox screen version of A. S. M. Hutchinson's novel, "If Winter Comes," has left for the Coast, where he will play the leading role in Rowland V. Lee's feature, "You Can't Get Away With It," which has just gone into production at the Fox Hollywood studios.

George Hackathorne, who played the title role in "The Little Minister" and other features, has been engaged to create a prominent role in the production. Hackathorne has often been called Richard Barthelmess' double.

Pre-release Reviews of Features

"Peter the Great"

Paramount—6500 Feet

(Reviewed by Laurence Reid)

THE Germans have plunged into Russian history and have taken from it the most vital and colorful figure—namely, Peter the Great—and have woven around his personality a spectacular historical drama, which, while it becomes dull in places, manages to sustain the interest, principally through the compelling performance by Emil Jannings in the title role. However, "Peter the Great" does not give him the opportunity to scale the heights of acting as did "Deception." It is not so good a picture. The mass effects, the human interest, the color and vitality, are nowhere near as effective. And there are too many moments given up to Jannings staring into the camera.

One catches, nevertheless, an accurate account of the vivid Peter's lively career, which is colored somewhat for screen purposes to make it resemble fiction. His various amours, his cruelties, his tenderness toward his imbecile and treacherous son, whom he finally kills for daring to usurp the throne; his triumph when he masses his army against Sweden and brings Russia out of bondage—all of these vital factors in Peter's life are recorded with more or less telling effect. The battle scenes are disappointing—not elaborate enough. What is shown offers the preparation for the conflict—and the incidental by-play when Peter meets Catherine, the peasant, whom he afterwards makes his wife.

Court intrigue takes up the concluding scenes, showing the Russian mobs being swayed by the superstitious priests to overthrow Peter, and the latter's humiliation in discovering the ingratitude of his people. He finally dies of a broken heart. The figure is not so compelling as Henry VIII, but Jannings' pantomime is, as always, capably expressed.

The highlights are the atmosphere, detail and the handling of the mobs. But these mobs are in error, as few of the actors suggest Tartar characteristics—certainly not the Prime Minister and his cohorts. The picture will appeal principally to intelligent audiences who want to know something of Russian history. It lacks good continuity, showing that it has been extensively edited.

The Cast

Catherine.....Dagny Servaes
Menchikov.....Bernhard Goetzke
Alexis.....Walter Janssen
The Czarina Eudoxia.....Cordy Milovitch
Aphrosinia.....Alexandra Sorina
and
Peter the Great.....Emil Jannings

Story and Scenario by Sada Cowan. Directed by Dimitri Buchowetzki. Edited by Julian Johnson. Released by Famous Players.

The Story—Records the historical highlights during the reign of Peter the Great—his unhappy marriage with the czarina, Eudoxia, and his infatuation with the peasant, Catherine, who later became his wife, and his adventures in the army and navy. Rescues Russia from bondage but dies of a broken heart when the Russians show their ingratitude.

Classification—Historical costume drama.

Production Highlights—The good performance by Emil Jannings. Competent assistance by others in cast. The battle scenes. The court scenes. The conflict between the czar and son. Th czar's conflict with the clergy. The atmospheric detail.

Exploitation Angles—Play up Jannings as star who was featured in "Deception," and "The Loves of Pharaoh," and mention that it is an accurate slice from history. Put on Russian atmosphere for prologue, featuring slavic dances, music, etc.

Drawing Power—Should draw with intelligent audiences. Best suited for large theatres.

"The Love Piker"

Goldwyn-Cosmopolitan—Seven Reels

(Reviewed by Frank Shelton)

THIS is the story of the making over of a snobbish, wealthy society girl into one who is brought to realize that, after all, we are all created equal and that worldly goods mean little in affairs of the heart. It is Anita Stewart's first starring vehicle for Cosmopolitan-Goldwyn and may be classed as a fair bit of film entertainment. Perhaps the only fault to find with it is that it is too long. It shouldn't take 7,000 feet to put over the idea conveyed in the plot. The feature would have been much better if action had been speeded up and the whole issued in a reel less.

Miss Stewart's admirers will find much to please them in the picture. She is thoroughly convincing as the snobbish member of the "Four Hundred." She wears some stunning gowns, and at one point in the picture, where the bride-to-be picks out her trousseau, a style show is put on with which the exhibitor should be able to tie-up in exploiting the picture. Next to Miss Stewart, the most interesting characterization is contributed by William Norris in the role of the old Dutchman, who brings the girl to her senses and makes her see what a "rotter" she is. Robert W. Frazer has the leading male role and is adequate.

The picture will be of especial interest to modern motorists, as much footage is devoted to what happens to you when you "step on the gas" too much. The courtroom scenes are highly amusing, especially if you have been fined for speeding yourself. Some one has assembled a wonderful bunch of types for these scenes.

There is another comedy-plus-thrill moment injected when the heroine's little dog runs to the end of a plank, way up the side of a new building, and the girl runs after him, fainting on the edge of the plank. The picture is filled with lavish interiors, and the home of the old Dutchman is well done.

The direction is excellent, and Frances Marion has whipped the story by Frank R. Adams into a well-knit scenario.

The Cast

Hope Warner.....Anita Stewart
Martin Van Huisen.....Robert W. Frazer
Peter Van Huisen.....William Norris
Edith Cloney.....Betty Francisco
Mrs. Warner.....Mayme Kelso
Mr. Warner.....Frederick Truesdell
Willie.....Winston Miller
Archie Pembroke.....Carl Gerard
Prof. Click.....Arthur Hoyt

By Frank R. Adams. Directed by E. Mason Hopper. Scenario by Frances Marion. Photographed by George Barnes.

The Story—Deals with a young and snobbish "daughter of the rich" who falls in love with a self-made engineer and then dreads continuing her engagement to him because his father is so ill-bred. Eventually the father makes her see how selfish she is and a new girl is the result.

Classification—A society drama.

Production Highlights—The courtroom scenes. The rescue of the Pekinese from a plank on a new skyscraper. The visit of the heroine and her brother to the home of the old Dutchman. The lavish interior sets. The good work by the entire cast.

Exploitation Angles—Get a brilliantly colored racing car, perhaps you can tie up with one of your auto dealer's for a new one, and with suitable advertising run it 'bout town telling the folks on the signs that this is the car that tries the speed cops in "The Love Piker." Use the photos showing the trousseau selection scenes in a window tie-up with your style shop.

Drawing Power—Good for a half week run in the downtown houses.

"Shootin' for Love"

Universal—5160 Feet

(Reviewed by Laurence Reid)

A DIFFERENT sort of characterization enlivens this "ranch life" melodrama and makes it a picture definite in its appeal—a picture which doesn't carry a dull moment. It is strong in the elements which compose the "up and at 'em" westerns, carrying not only a lively brand of action, but first-rate incident, an adequate love interest and exceptionally good photography. Indeed, the pictorial side of the feature is well emphasized with panoramic shots of the cow country.

The central figure is a war veteran and the introductory scenes, presenting merely a flash of trench action, show him rendered "hors de combat" as a shell-shocked victim. A new note, certainly. He comes home unable to entertain any noise, and an irrepressible kid on the train gets him highly nervous. A pretty girl goes to his aid and he discovers that she is his old boyhood chum—his next door neighbor, incidentally. When they arrive home the first comedy spark explodes for the fathers are registering hatred toward one another. One dad takes his girl, the other his boy. And the humor keeps apace in their efforts to keep the young people apart.

The hero has a return of his illness whenever any violent noise occurs. He is a coward because his condition does not permit him to be anything else. So a quarrel develops between the old man and the boy. The latter gets a terrible beating from the villain, the foreman of the other father's ranch. At this point the picture develops its only orthodox touch.

One can guess the ending—that the dam will be destroyed, that the noise will cure the war veteran, and that the fighting instinct will return to him and enable him to punish the ornery villain. The concluding scene, a pursuit, has a bit of a "kick" to it. In all, a picture which packs a wallop—which is seasoned with humor and acted with considerable spirit.

The Cast

Duke Travis.....Hoot Gibson
Mary Randolph.....Laura La Plante
Jim Travis.....Alfred Allen
Bill Randolph.....William Welsh
Dan Hobson.....William Steele
Sheriff Bludsoe.....Arthur Mackley
Sandy.....W. T. McCulley
Tex Carson.....Kansas Moehring

By Raymond L. Schrock and Edward Sedgwick. Scenario by Raymond L. Schrock and Albert G. Kenyon. Directed by Edward Sedgwick. Photographed by Virgil Miller.

The Story—Tells of a shell-shocked veteran who returns to his home in Texas to discover his father in a bitter feud with his neighbor, the latter the father of the girl who went to the war hero's aid when he was taken ill on the train. The boy proves himself a coward due to his shocked nerves, but eventually recovers and punishes his enemy. The feud is ended.

Classification—Western melodrama.

Production Highlights—The characterization—away from the beaten path. The beating-up of the hero. The fine panoramic shots. The chase in the climax. The comedy points in the feud. The lively incident.

Exploitation Angles—Tie up with war veterans and American Legion posts. Make a play for them. Tell of the characterization and something about shell shock—that it is a mental illness which was experienced the first time during the last war. Use a teaser campaign with throwaways telling of the hero's cowardice owing to his illness—and how he became courageous again. Play up Hoot Gibson and feature his horsemanship.

Drawing Power—A good attraction for second class downtown houses. Will please them in program houses.

"Alice Adams"

Encore-Associated Exhibitors—6361 Feet

(Reviewed by Laurence Reid)

ADMIRERS of Booth Tarkington's vital and compelling story of a badly regulated family will certainly not be disappointed in King Vidor's production, which, because it touches upon a subject which is familiar to everyone, will surely be appreciated as approaching realities. The tale revolves principally around four figures—adaughter, craving companionship, but, owing to the financial distress of her parents, is unable to indulge herself, though she builds romantic fancies and tries to keep up appearances; a spoiled, headstrong brother, who embarrasses and humiliates his sister; a mother, continually nagging at things, and a kindly, hard-working father, who is never able to get on in the world because he lacks imagination, foresight and good business instinct.

One is drawn into this little family circle and what is revealed rings genuine. There are moments when the sympathetic spectator will register a poignant feeling over the heartaches of the daughter, who encourages an admirer to believe that she "belongs." There is a big, swelling note of pathos—the biggest scene in the novel—when a dinner is given for him and he discovers that her life is a sham. Again the actions of the spoiled brother extract a deal of sympathy for the girl—who wants to keep her head high, who carries her head high, until she discovers that she is fooling nobody but herself—at which time she goes to work to keep the family out of poverty.

It is not a picture with strong dramatic situations. There are no scenes of domestic discord, no melodramatic fireworks to add a punch. It is simply a cross-section of American family life, drawn accurately and sympathetically by an author, never out of touch with his theme and characters. And it has been given excellent treatment here. Don't think that it is a drab study. Far from it. Several scenes are quaint and humorous. It's a picture which touches the heart strings because it is so true. The only point of deviation from the original is in drawing the admirer with a sense of loyalty. In the book he sort of fades in the background when he becomes disillusioned, although it is suggested that he hasn't gone entirely out of the girl's life.

The captions are excellent and the acting is superb as turned in by Florence Vidor in the title role. Here is a performance which is limned with deep feeling and understanding—a performance which is humanized with sympathy and sincerity. Claude Gillingwater, as the father, seemingly steps from the pages of the book. He makes you feel and suffer with his misfortunes. A fine, human document, which intelligent and appreciative audiences will take to their hearts.

The Cast

Alice Adams.....Florence Vidor
Virgil Adams.....Claude Gillingwater
Walter Adams.....Harold Goodwin
Mrs. Adams.....Margaret McWade
J. A. Lamb.....Thomas Ricketts
Henrietta Lamb.....Margaret Landis
Mildred Palmer.....Gertrude Astor
Arthur Russell.....Vernon Steele

By Booth Tarkington. Scenario and direction by Rowland V. Lee.

The Story—Girl whose family is of modest circumstances, tries to keep up appearances. Is snubbed by her girl friends and paints a fanciful picture to a young man with whom she is infatuated. During a dinner he discovers that she has created a dream world. Her father fails in business, so the girl goes to work—and the youth proves himself loyal after all.

Classification—Domestic drama.

Production Highlights—The sterling work by Florence Vidor. The intimate details. The dinner scene and Alice's humiliation. The human interest. The strong note of pathos.

Exploitation Angles—Link up with bookdealers on sale of author's works. Tell of the story which won a prize. Put on prologue.

Drawing Power—Will be enjoyed by intelligent audiences everywhere.



Eddie Lyons in a scene from "The Love of Tut," the first of his new series of twelve comedies to be distributed by Arrow.

"Smashing Barriers"

Vitagraph—Six Reels

(Reviewed by Laurence Reid)

TRIMMING a serial of thirty reels to make it a feature of six reels certainly makes this a lively melodrama. Every conceivable trick is employed to add thrills and action—and if patrons who do not look for logic, but merely want a picture which shows a dashing hero carrying on like a cat with nine lives, who comes up smiling after escaping an assortment of dangers, they will enjoy "Smashing Barriers."

Of course, everything is carefully arranged for Mr. Hero to put over his stuff. Not a detail is missing. He seemingly works with a mind which sees far in the future—a "second sight" sort of mind—for if a rope, or a boat, or a knife, or a horse, or a revolver, or an axe is needed, the property is right there at arm's reach. Some of the stunts are thrilling, yet many are so ridiculous as to be positively amusing.

William Duncan is the star, and he has his work cut out for him. He never soils his collar, and all of the fast action transpires in a day. But he gallops, swims, fights and does everything which Frank Merriwell ever did for Yale without batting an eyelash, without stopping to eat. In fact, the picture could be called "One Exciting Day" and not go far wrong. He refuses aid from his parent and goes up to a logging camp, where a gang of desperadoes have kidnapped the heroine's father. He starts north without a nickel, yet in some mysterious manner he is able to close an option on an oil well, erect a derrick and employ several men. The heroine shows a black satin dress in one shot, yet there is no indication that she carried a wardrobe.

The outlaws have the hero in tight places time and again, but he outwits them in every scene. Neither water, dynamite, bullets, knives, ropes nor fists are able to put him under. He is the luckiest character that ever found his way in a picture. It will certainly please the action lovers. A favorite subtitle bobs up. What is it? We answer—That Night.

The Cast

William Duncan — Joe Ryan
Edith Johnson — Walter Rodgers

Directed by William Duncan. Produced by Vitagraph.

The Story—Treats of young man who refuses aid of his father. Is determined to make his own way in the world. Goes to logging camp and encounters gang of desperate bandits. Meets girl, daughter of his father's business rival and saves her from various dangers. Bests his enemies almost single-handed and returns to his father with a feeling of having made good.

Classification—Melodrama.

Production Highlights—The fast and furious action. The many dangers encountered. The slide for life. The many rescues of the girl. The good exteriors.

Exploitation Angles—Play up its vigorous action which is fast and plentiful all the way. Play up Duncan as a player who is always trying. Mention that it packs a terrific wallop.

Drawing Power—Good for any program house which features serials and a daily change of bill.

"The Purple Highway"

Kenma Corporation-Paramount—Seven Reels

(Reviewed by Frank Shelton)

THIS picture has been developed from the play "Dear Me," written by Luther Reed and Hale Hamilton, and enjoyed a long run in its stage form and is still being offered "on the road." The idea looks like good stage material, but it is a difficult story to get started on the screen. In fact, most folks are going to become very weary sitting through the first three or four reels, for that is about the length used up before the interesting material appears.

There is a lot of waste footage used on scenes at a Home for Artistic Failures, footage which does not lend one iota to the speeding up of the plot. It seems this home was established by the hero's father for men who failed to reach the stars. Fate brings the son himself to the Home, a failure. There he meets April Blair, a waif, who is the drudge of the place, and Joe Renard, a musician. These three eventually leave the institution and start "to climb up."

After we worry through a lot of stuff showing the hard-working trio in New York, the action suddenly begins to interest when the two men take their play to a famous producer, who turns it down because he can't see April as the star. Then the hero decides to produce the play himself. The girl does not know he is rich. From this point on the production is distinctly high class.

We are given some excellent shots of theatre interiors and a shot of a big "lawn party." They must have opened the purse wide when they produced this section of the picture.

There will no doubt be much interest in the picture because it marks the return of Madge Kennedy. Well, her admirers will be pleased. Her talent and personality are as appealing as ever. Monte Blue and Pedro de Cordoba give admirable support to the star. So does Dore Davidson of "Humoresque" fame.

The photography could be improved upon in several spots. Cut down to a five or six reel feature, this one should prove highly satisfactory entertainment. As it is, it is utterly too long; in fact, its success is jeopardized by the draggy first several thousand feet.

The Cast

April Blair.....Madge Kennedy
Edgar Craig.....Monte Blue
Joe Renard.....Pedro de Cordoba
Manny Bean.....Dore Davidson
Mrs. Carney.....Emily Fitzroy
Dudley Quail.....Vincent Coleman
Mr. Quail.....William H. Tooker
Mrs. Quail.....Winifred Harris

By Rufus Steele. Directed by Henry Kolker. Scenario by Eve Stuyvesant.

The Story—Inspired by April Blair, the drudge, two of the inmates in a Home follow the girl when she is fired—to try and reach the stars again. They go to New York, where after three years' hard work, the two men produce a play. April does not know that the author is one of the trio. The play is a hit and April is introduced to a young millionaire who immediately falls in love with her. The play is warmly received and April "has arrived." She forgets her old home and friends in the glare of her new found success. Eventually she falls in love with the author of the play.

Classification—The romance of a poor girl who jumped from a poorhouse to stardom on Broadway.

Production Highlights—Madge Kennedy's interpretation of the role of April Blair. Her fine supporting cast, especially Monte Blue and Pedro de Cordoba. The comedy scenes at the Home for Failures. The elaborate settings.

Exploitation Angles—Throw purple floodlights on the front of the house and up and down the street when you play this one. This will give a little "atmosphere." Play up Madge Kennedy's return to the screen and her fine cast.

Drawing Power—Should please most folks. Suitable for first class downtown houses.

"The Fog"

Metro—Seven Reels

(Reviewed by Frank Shelton)

MAX GRAF has scored again. His "The Forgotten Law" was a good picture. "The Fog" is much better. In fact, it is such a big improvement that we are sure it will be received favorably by both exhibitors and the public. In story, cast and technical equipment it is one of the best pictures of recent months. No one star is featured. This is as it should be, for every member of the personnel contribute telling characterizations. Mildred Harris, Cullen Landis, Ralph Lewis, Louise Fazenda, David Butler, Marjorie Prevost, Ann May, Ethel Wales, Frank Currier and Louise Dresser give excellent performances.

Most of the action takes place in a small town. We are shown a youth as a child cringing in continual fear of his tyrant parent, his growing to manhood with one memory—a sweet face of a little girl just taken from an orphan asylum by a wealthy woman. But the little girl disappears, leaving only the memory. Nathan meets several girls, one vamps him into a proposal, but the pater throws the bride-to-be out of the house. Another marries him out of sympathy and then continues to receive her rural swain. Eventually the tale brings the hero and the first little country girl together, with a poem having much to do in this connection. This will give you an idea that the youth has a tough time of it with the woman. Well, he does, but he likes it.

The production is filled with real life scenes. There is a peach of a fistic battle between Landis and Butler in the early part of the picture. The climax takes us to Siberia, where the hero is captured by some Bolshevists, but escapes to save the Red Cross relief train just as it approaches the fallen bridge. This series of scenes is well handled and thoroughly convincing.

Photographically "The Fog" is a masterpiece. The production has an unusually large number of attractive exteriors. The moments, dramatic, come in quick succession. The direction is one of the contributing factors in making the picture a success. We feel sure that "The Fog" will find its way into the best houses in the land, where it will please everyone.

The Cast

Madelaine Theddon	Mildred Harris
Millie Richards	Louise Fazenda
Mrs. Theddon	Louise Dresser
Edith Forge	Marjorie Prevost
Carol Gardner	Ann May
Mrs. Forge	Ethel Wales
Nathan Forge	Cullen Landis
Jonathan Forge	Ralph Lewis
Si Plumb	David Butler
Caleb Gridley	Frank Currier
Gordon Ruggles	Edward Phillips

Adapted by H. H. Van Loan from the story by William Dudley Pelley. Scenario by Winfred Dunn. Directed by Paul Powell. Photographed by John R. Arnold.

The Story—Is based on the struggles of a boy and girl to find their way through the fog of tyranny and misunderstanding which envelopes them. Their love for each other fina'ly brings them together after both have tasted real life to the dregs.

Classification—A romance that shows the path of true love is not a straight one.

Production Highlights—The fine work of every member of the cast. The excellent direction by Paul Powell. The comedy moments contributed by Louisa Fazenda and David Butler. The fistic battle between Butler and Landis. The thrilling climax as the hero escapes from some Bolshevik, dashes aboard a wagon and drives madly to the rescue of the Red Cross train. The excellent photography.

Exploitation Angles—One of your best bets on this one is to play up the big cast. Tell them about the great fight, the blowing up of a troop train and the lessons in love making as given by Ann May and Marjorie Prevost.

Drawing Power—Just a real good picture which should attract anywhere.

"Three Wise Fools"

King Vidor Production-Goldwyn—Seven Reels

(Reviewed by Frank Shelton)

HERE'S a picture! One that is so far above most of the features being released today that it stands out like an oasis in the desert. "Three Wise Fools" was a huge success on the stage. It ran a year on Broadway and has been presented in most of the larger cities of the country. Patrons of the so-called legitimate theatre took it to their hearts, and their plaudits kept it moving along to triumph. But wait till these same folks see the screen version. They'll forget the stage play in telling their friends about the shadow stage production.

Imagine Claude Gillingwater, Alec B. Francis and the veteran of the footlights, William H. Crane, assuming the roles of the famous Masonic triumvirate, those three delightful old bachelors, the modern three musketeers, who adopt a daughter and are rejuvenated. These three sterling actors are going to capture the hearts of everyone who has the good fortune to see this picture. Their names are sufficient proof of the excellence of their work. Eleanor Boardman comes into her own. As Sidney Fairchild, the adopted girl, this charming actress displays heretofore unsuspected emotional ability. Brinsley Shaw contributes a colorful portraiture in the role of "Benny the Duck." William Haines as Gordon Schuyler, the lucky fellow who eventually wins Sidney for his own, is an excellent selection for the part. There is so much good acting that it is impossible to tell about it all in this limited space.

The story warms the heart. We'd like to bet that handkerchiefs are called into play on several occasions — moments when you, too, "get" the human touch in the situation. With three artists playing on the heart strings the way the three stars do in this picture, one just sits back and forgets all about the troubles of life.

King Vidor is responsible for adapting the John Golden play to the screen, as well as the direction. He has given the industry something of which it should be proud. We can recommend "Three Wise Fools" without reservation. It is a downright fine picture production.

The Cast

Sidney Fairchild	Eleanor Boardman
Gordon Schuyler	William Haines
Judge James Trumbull	William H. Crane
Theodore Findley	Claude Gillingwater
Dr. Richard Gaunt	Alec B. Francis
Judge Trumbull	in Creighton Hale
Theodore Findley	their Craig Biddle
Dr. Gaunt	youth Raymond Hatton
John Crawshay	John Sainpolis
"Benny the Duck"	Brindley Shaw
"Mickey"	Zasu Pitts
Mrs. Saunders	Martha Mattox
Detective Poole	Fred J. Butler
Gray	Frederick Esmelton
Clancy	Charles Hickman
Douglas	Lucien Littlefield

Adapted from the play by Austin Strong. Directed by King Vidor. Scenario by King Vidor. Photographed by Charles Van Enger. Editorial director, June Mathis.

The Story—Three old bachelors, disappointed in love in their youth, have hung together through the years to comfort each other. When the girl they loved dies, she wills her daughter to them one third to each. The girl brings new life into the gloomy old household. It all ends happily with the girl winning a husband in the nephew of one of the old bachelors.

Classification—Comedy drama.

Production Highlights—The jail delivery and the pursuit of the armored car by airplane. The excellent cast and the work of Gillingwater, Crane and Francis as the three old bachelors. Miss Boardman's excellent acting. The fine technical equipment. The numerous dramatic situations. King Vidor's direction.

Exploitation Angles—Go the limit on this one. Plaster the 24 sheets all over the town. Play up the big cast. Tell them about the thrilling prison delivery and the auto-airplane chase, the heart appeal, the wonderful acting.

Drawing Power—If this one can't do business at your house, turn it into a garage.

"Broadway Gold"

Edward Dillon Production—Truart—Seven Reels

(Reviewed by Frank Shelton)

THIS is a distinctly high class production. There is not a discordant note in its entire length. It is a picture of which everyone concerned in its making should be proud. Edward Dillon and J. Gordon Cooper have turned out a feature filled with the ingredients of which box office records are made. An excellent cast, strikingly gowned women, an absorbing plot, beautiful sets, especially the interiors, and some very fine lighting and photographic work. What more could any picture have.

Elaine Hammerstein is the star, and she has never acted more natural than in the interpretation of the role of Sunny Duane, a product of the rural places, who comes to Gotham, joins the chorus, gets mixed up in the night life of the folks who can't stand the sunlight, is involved in an early morning tragedy and other stirring adventures, but eventually finds love and peace with the man whom she married as a favor, expecting him to die soon after the ceremony. Kathlyn Williams, as a Broadway actress and confidant of Sunny, and Elliott Dexter, in the leading male role, render fine assistance.

"Broadway Gold" has been given an elaborate production. Some of the interiors, especially those showing the Black Swan Club, the Durant home on Long Island and the apartments of Wayne, are the last word in luxuriousness. There is a full quota of thrills; in fact, one night Sunny gets mixed up in a murder, an auto wreck, a brilliant party in the club, and as a climax marries a man as a personal favor.

This feature should be an excellent one to offset the summer slump or to open your fall season.

The Cast

Sunny Duane	Elaine Hammerstein
Jean Valjean	Kathlyn Williams
Eugene Durant	Elliott Dexter
Elinor Calhoun	Elois Goodale
Cornelius Fellowes	Richard Wayne
Page Poole	Harold Goodwin
Jerome Rogers	Henry Barrows
The Driver	Marshall Neilan

By W. Carey Wonderley. Scenario by Kathryn Harris. Directed by Edward Dillon and J. Gordon Cooper. Photographed by J. R. Diamond.

The Story—Sunny Duane, fresh from the country, is introduced to two "regular fellows," as she finishes her work in the chorus for the evening. She attends a $10,000 party for a Pekinese, sees some real New York life and on her way home in the wee sma' hours goes into an apartment with her escort to phone. While there, the escort is murdered. Sunny escapes. On her way home she happens by the spot in which Eugene Durant, hastening back to the club to join her, is injured in an auto wreck. Going to the hospital with him, she consents to wed him as a favor so that his money will not go to a relative in disfavor. The real murderer eventually confesses. Durant unexpectedly recovers and all ends happily.

Classification—A drama of New York's night life with some of its sunshine thrown in for good measure.

Production Highlights—The acting of Miss Hammerstein, Miss Williams and the rest of the cast. The party in the Black Swan club. The Swan race. The murder of Durant. The auto wreck. The beautiful settings. The gowns worn by the star and Miss Hammerstein. The excellent night photography.

Exploitation Angles—The title. The star. The gowns and hats worn by Miss Hammerstein should offer a fine opportunity for a classy tie-up with your best fashion store. Use the photos in the window displays. Play up the big cast. Tell them about the lavish scenes on Broadway.

Drawing Power—Just the thing for modern picturegoers. Should be a box office winner anywhere.

Regional News From Correspondents

Buffalo Briefs and Western New York Notes

F. RAY POWERS, for several years assistant manager at the Buffalo Paramount office, has resigned. His resignation takes effect at once. Mr. Powers left this week for the Georgian Bay country to take a long rest. Mr. Powers is a nephew of Pat Powers, head of F. B. O. and himself an old Buffalonian. Ray is one of the most popular film men in western New York. He has been assistant manager of the Realart exchange, the old Robertson-Cole office and was with Universal a long time ago. He will be greatly missed along Film Row. Ray expects to return late this summer and connect with a company by fall.



F. Roy Powers

Ernie Williams, brother of George E. Williams, manager of the Olympic theatre, has been appointed advertising manager at the Buffalo Paramount exchange. He was formerly assistant booker at the same office. Miss Mae Mack in charge of records in the ad department, has resigned. Leo J. Britton has come to Buffalo from Boston to join the local sales staff.

Henry E. Wilkinson, former manager of the Buffalo Realart exchange and recently manager of the Lincoln theatre in Troy, N. Y., will, according to reliable information, assume charge of the Buffalo exchange of Warner Brothers on July 2. Henry is well known in Buffalo where he has made his home for many years. Before managing the Realart office, he managed the Marlowe theatre.

Whenever exchange men want to see Joe Schwarzwalder, manager of the Universal theatre in Auburn, they have to chase him up some trout stream in the vicinity. It seems that Joe has forgotten all about his theatre since the ten-pounders began to bite.

William J. Colhan, manager of the Marlowe, Buffalo, has entered the Evening News popularity contest and hopes to be one of the lucky ones to attend the world series games as a guest of the paper.

There is a report that another big shake-up in one of the leading exchanges will arrive in Buffalo July 1. Everyone is sitting tight and listening for the explosion, of which there have been several of recent date.

Howard Riehl is now a member of the sales staff of the Buffalo F. B. O. exchange.

In order to make folks forget about the warm feeling, Manager George McKenna of the Strand theatre, Niagara Falls, has placed a border of "ice" all around the edge of the marque. The border bears such signs as "Cooled by iced air," "20 degrees cooler inside," "Enjoy a show in cool comfort." Looks inviting to patrons.

With Old Sol doing his best to melt everyone whom he came in contact with, theatre business was hit an awful wallop in Western New York last week.

Charlie Denzinger is managing the Avon theatre, formerly the Eastern Star, which is now being operated by Dewey Michaels of the Plaza. Mr. Michaels is booking the house, which is located on Lovejoy street.

Goldwyn-Cosmopolitan is the way the big gold lettered sign now reads on the windows of the exchange. Manager Tom Brady journeyed to Rochester last week to screen some new product for the Eastman theatre. Otto Siegel, the 250 pound sales representative for Goldwyn, is just melting away these days when the mercury is breaking through the top of the thermometer. Otto would like to know if there are any openings in the exchange business around the North Pole.

We thought there was a funeral or somethin' in the Educational exchange last week, but it proved to be nothing more than the floral offerings of western New York exhibitors who took opportunity of Daddy Brink Week to show their affection for Colonel Howard F. Brink, manager of the office. Business? Gosh, it broke all records. Billy Melgier, former operator at the Palace theatre, is now in charge of the shipping department at Educational, succeeding Mike Kataev, who has gone to Detroit.

Earl Brink, booker at the Paramount exchange, came near to spending the night up the lake road near Buffalo the other evening. Something mysterious happened to the vacuum tank on his Rolls Royce and it was in the wee sma' hours before he got the old boat rolling toward civilization again. Earl is now considering buying a horse.

Commodore Percy Smith, former manager of the Buffalo First National and Warner Brothers' exchange, is now growing rich. He's in the real estate business.

C. H. Tarbox, in charge of motion pictures at the assembly grounds, Chautauqua Lake, was a Buffalo Film Row visitor last Friday. Just booking some celluloid entertainment for the highbrows.

"And then he fell for golf!" Yep, Bill Mack! Think of it! Thought he had to spend 24 hours a day working, until he met General Manager Eschmann at the Syracuse convention and confessed he couldn't join the boys "on nine holes," because he had never chased the little white pill. The G. M. told Bill to buy some clubs and get out quick. Now Bill is spending a few hours each afternoon and we expect that ere long he will be swinging one of the wickedest niblicks in these here parts.

AFTER years of search, a photo has been unearthed of J. Emerson Dickmon, "salesman de luxe on the main line," for the Buffalo Fox exchange. "Emmy," as he is better known in this neck of the woods, has just returned from the New York convention, where he almost broke his neck looking up at the skyscrapers. Mrs. Dickmon took no chances on Emmy breaking loose on that thar Gay White Way and went along with Pa. J. Emerson has been in the fillum business for, lo, these many years, both as exhibitor and film salesman and we had hoped to publish the fact that he had been appointed manager of the Buffalo exchange, but that will have to be delayed for the time being.



J. Emerson Dickmon

Izzy Cobe was at the Syracuse convention selling anti-glare equipment for auto wind shields and N. I. Filkins was ballyhooing in front of the Savoy. Dressed as an organ grinder. Can you beat it?

Dave Cohen, George W. King, J. C. Hillman, Louis W. Goodman and Tony Lally were among the Binghamton delegates noticed in Syracuse.

Work is progressing rapidly on the new theatre which D. B. White is building in Watkins Glen, N. Y.

N. Dipson is spending $30,000 on remodeling the Family theatre in Batavia, N. Y.

IT isn't often that we have the opportunity to present the beautiful side of the exchange business, so we therefore hasten to publish this photo of Miss Helen Setlock, contract clerk at the Buffalo Goldwyn exchange, who has resigned to make the great leap. Yep, Helen is going to be married, in fact, will be by the time this edition is published. One evening last week all the girls of the Goldwyn office gave Helen a surprise party in celebration of the event. Before going with Goldwyn, where she has been almost three years, Miss Setlock was employed at the Universal office.



Miss Helen Setlock

Mozart in Elmira is being remodeled and stores placed in front. Jim Cardino's new two-story theatre, store and office building on Bailey avenue, Buffalo, will set him back some $70,000. But Jim is a rich man.

A verdict of $7,500 for the plaintiff against all the defendants has been returned by the jury in Little Valley, N. Y., court in the case of Mary McCaul against J. Meryle Havens, Eliza Havens and the Dotson Amusement Company of Olean, N. Y. Mrs. McCaul claimed injuries to her hip from a fall on the ice in front of the Havens theatre in Olean. It was claimed that an improperly constructed canopy over the theatre entrance dripped water onto the sidewalk.

Buffalo fared well in the offices handed out at Syracuse. Morris Slotkin, president of the Monumental Theatre Company, controlling the Lafayette Square, was named fourth vice-president, and Jules H. Michael, manager of the Regent, was re-elected chairman of the executive committee. Charlie Hayman of the Cataract Theatre Corporation, another Western New York man, was elected treasurer. Charlie hails from the Falls.

The question of whether or not Sunday motion pictures will be prohibited is now before the common council in Corning, N. Y. At a meeting held in the courthouse the mayor and aldermen listened to arguments for and against Sunday movies.

News From Des Moines

Harry Weinberg of the local Associated First National office, has returned from a trip covering some of the key cities.

The assistant branch manager of the Pathe office, Harry Frankel, has a new Oakland Six roadster in which he has been covering the state during the past week. His cast-off Ford was purchased by B. T. McElhinney, Pathe salesman, in the northern part of the state.

At the Film Booking Office O. M. Mathews, manager of the Lyric theatre of Boone, Iowa, was a visitor during the week-end.

Walter Carroll is the new manager of the Empress theatre at Indianola, Iowa. J. Wolcott, the former owner, has gone to California where he expects to make his home in the future.

J. H. Calvert, former division manager for the Film Booking Office and H. N. Holmes, former manager of the Omaha office, were in Des Moines for a day while on their way to Michigan for a fishing trip.

F. L. Davie, manager of the Universal office, is in Chicago attending the Central Division meeting of branch managers.

Exchange and Exhibitor Items from St. Louis

LEO KEILER and Roy C. Davis are once more in complete control of the picture houses at Paducah, Ky., through the purchase of the Strand theatre from John Rehkopf. The deal was closed last week. The price paid was not revealed, but it is said the terms stipulated that Rehkopf should receive what he originally paid for the house plus the improvements made since taking it over. The deal probably represents $75,000 to $700,000.

Keiler & Davis also control the Orpheum, Star, Cozy and Arcade theatres in Paducah and have houses in Owensboro, Fulton and Mayfield, Ky. The Strand was formerly known as the Kentucky opera house, and once was the subject of considerable litigation between Rehkopf and Reiler. Rehkopf plans to retire from the motion picture business.

The Grand theatre, Mattoon, Ill., which recently changed hands, has been completely redecorated, and will reopen shortly.

Mrs. T. W. Rodgers has completed plans for the reopening of the Kimmel theatre, Cairo, Ill., on June 26. The new policy will be to change the feature picture twice weekly.

George Cross has sold the Opera House at Carmi, Ill., to S. E. Pirtle of Jerseyville, Ill. Pertle, in turn, has disposed of the Pythian theatre at Marshall Ill. to L. H. Cox, formerly of Chicago.

Cracksmen looted the safe of D. Robinson theatre in Peoria Ill., several days ago, getting away with about $600.

Fred Wehrenberg, owner of the Melband Cherokee theatres, and Spyros Skouras, head of Skouras Brothers' Enterprises and the St. Louis Amusement Company, have gone to New York City. Skouras is expected to have a most important announcement to make upon his return regarding feature pictures to be shown in his houses during the 1923-24 season, etc. Wehrenberg's visit is said to be in connection with the Motion Picture Theatre Owners' Association. He is vice-president of the Eastern Missouri branch.

The International Rotary Convention, held in St. Louis the week of June 17, attracted an unusual number of visitors and out-of-town exhibitors to the city during the week. Among the callers were: C. E. Brady, Cape Girardeau, Mo.; Elmer Worring of Kennett, Mo.; Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo.; Bob Clarke, Effingham, Ill; Fred Wasgen, Brookfield, Mo.; J. Earle Hayes, Moberly, Mo.; Robert Stemple, St. Charles, Mo.; John Pratt Fulton Mo.; Bob Cluster of Johnston City, Ill.; W. A. Boyd, Louisiana, Mo.; M. B. Baker of Baker & Dodge, Keokuk, Ia.; Tom Reed, Duquoin, Ill.; A. D. Fair, division manager, Southern Enterprises, Dallas Tex.; Fred Depinet, division manager, Consolidated Film Company, Dallas, Tex.; William Lytel, San Antonio, Tex.; Pearce Robert, Non-Theatrical Film Co., Atlanta, Ga.; Sullivan & Gray, owners Rex theatre, Pittsburgh, Ill., and Harry Miller, Idle Hour, Festus Mo.

En route to St. Louis for the Rotary convention Pearce Robert, Atlanta, Ga., film exchange manager, showed "The Secrets of Paris" on the train which carried the Atlanta delegation to the convention. The novelty of motion pictures while traveling made a big hit with everyone on the train.

Bob Cluster has taken over the Grand theatre, Sparta, Ill., and now has houses in Sparta, Johnston City, Pinckneyville and Salem.

Tom McKean, assistant manager of the St. Louis F. B. O. office, reports that the week of June 16 set a record for the local exchange, being the best of its nine years' career.

G. E. McKean of the Fox exchange is spending a brief vacation at Atlantic City. He went East to attend the convention of Fox branch managers.

Lew Bent has been added to the sales force of the local F. B. O. office, succeeding U. M. Dailey, who resigned last week.

Charles E. Gregg, formerly connected with the local Select and other exchanges, is traveling for Fine Arts Picture Corporation.

W. A. Ryan, manager of the Oklahoma City First National office, was a St. Louis visitor of the week.

Harry Rathner of the Sol Lesser organization was in town in the interest of his pictures.

Cullen Espy has resigned as salesman for the St. Louis Film Exchange to become manager of the Twelfth Street theatre, Kansas City, Mo.

J. Earle Hayes, Jr., 5 years old, son of J. Earle Hayes, Moberly Mo., exhibitor, has just concluded a week's engagement at the Grand Central theatre, cleaning up with his singing and playing of musical instruments. Harry Weiss, manager of the local First National office, heard young Hayes several months ago and convinced Spyros Skouras to give him a try-out at the Grand Central.

V. R. Anderson of the Warrenton theatre, Warrenton, Mo., was seen at the First National office during the week.

Sam Werner, owner of the United Film Exchange, accompanied by his wife and daughter, departed June 15 for Denver, Col. He was named a delegate to a big fraternal gathering in that city. He expects to return to St. Louis about July 1.

Visitors to St. Louis included: Ben Rover, Amuse-U theatre, Springfield, Ill.; Mrs. J. Peart, Pert theatre, Gillespie, Ill.; Frank Leitz, Mascoutah, Ill.; Henry Immig, Star theatre, Newton, Ill.; William McNamara, Rex theatre, Virden, Ill., and Jim Reilly of Princess Theatre, Alton, Ill.

Floyd Stuart, a brother of Herchal Stuart, manager of the Missouri theatre, on Saturday, June 16, assumed the management of the Pageant theatre and airdome, owned by the St. Louis Amusement Co.

P. E. K. Collins, formerly manager of the Exhibitors' Direct Service Exchange, and Joe Desberger, late manager for the American Releasing Corporation, are now members of Charles Werner's Metro organization.

Charley Werner, Metro manager, returned from Chicago on June 18.

Ben Rover of the Amuse-U theatre, Springfield, ILll., purchased two Simplex machines from the St. Louis Exhibitors' Supply Company. J. Webster of the Steel theatre, Steeleville, Ill., has just installed his new Simplex equipment.

Jottings from Kansas City and Vicinity

Scores of exchange representatives and film men attended the funeral of Henry Taylor, former Universal salesman at Kansas City, Monday.

"I desire in some way to express my personal thanks to the film men of Kansas City for what they did to aid that boy," said L. W. Alexander, branch manager of Universal. "Film salesmen may appear a bit rough on the outside at times, but there are none who are truer friends. The fact that many sales representatives offered to give their blood in an effort to save Mr. Taylor's life shall not soon be forgotten."

Work was started last week on a one-story brick building at Eighteenth and Wyandotte Streets, which is to be the new home of the Educational branch. It is expected that the building will be ready to occupy about August 1.

L. V. Calvert, district manager for Educational, left Kansas City last Tuesday night for New York, where he was called for a conference at the home office.

A bandit whom Milton H. Feld, managing director of the Newman theatres, Kansas City, recognized as the same man who successfully held up the Newman theatre March 4 and escaped with $10,000, made another daring attempt to rob the theatre Monday. This time he got nothing.

A 99-year lease on the three-story theatre building, Kansas City, with obtained last week by the Baltimore Land Company of Kansas City. The lease, acquired from Edward K. Jennings, fee owner, provides for a rental of $3,000 a year for the first ten years. The theatre for years has been one of the better suburban houses of the city. The rental over the entire term would approximate $500,000. However, a purchase option permits the purchase of the fee title at any time during the first ten-year period at $50,000. The theatre is being remodeled and will be opened in August under the management of Jack Roth, manager of the Isis theatre.

The Doric theatre, until this season one of the larger first-run downtown houses, was deeded to Louis Oppenstein of Kansas City last week, the actual price of the theatre being $140,000. At the same time papers were recorded canceling a 25-year lease held by the Harding brothers of Kansas City, who operate the Liberty theatre. The price paid by the Hardings for the cancellation was said to have been between $10 000 and $15.000. When the Hardings first took over the Doric, two years ago, it promised to enter upon a profitable season, but it never recovered from two explosions, the last of which virtually wrecked the building. The theatre will be remodeled into a commercial building.

The Crane theatre, Carthage, Mo., conceded to be one of the finest theatres in the smaller towns of Missouri, has become affiliated with the Capitol Enterprises of Kansas City. The house, built by George W. Bays last year, has a seating capacity of more than 1,000. Mr. Bays will remain as manager of the theatre. The transaction marks another step towards the steady trend of the establishment of chain theatres in Missouri.

The Newman and Liberty theatres, Kansas City's two leading first-run houses, soon are to have competition, if persistent rumors are not without foundation. Goldwyn and Universal are on the outlook for suitable leases of theatres in Kansas City, and it is possible that the Garden theatre, in which Marcus Loew is interested, will be converted into a first-run motion picture theatre. The house, for the last two years, has played vaudeville and pictures.

Carl F. Weiss, former owner of the Linwood theatre, Kansas City, died last week. He leaves his widow, Mrs. Orah Weiss, and his mother, Mrs. Sue Weiss besides a large number of friends in the film industry.

The Isis theatre, at Brunswick, Mo., has been acquired by W. M. Westcott, while H. Owens, former manager, will open the Opera House of that city. The Strand theatre, at Independence Kan., formerly the Quality theatre, has been purchased by Mark Wilson.

All picture theatres of St. Joseph, Mo., may close for the summer. The Tootle, Star, Olive and Nickle theatres of that city already have closed. St. Joseph is a city of about 85,000, but is regarded as a poor show town.

An expenditure of approximately $100,000 is anticipated on the Liberty theatre, Kansas City, which will close next month for repairs and remodeling. The house, one of the largest first-run theatres of the city, is owned by David and Samuel Harding.

Trade Jottings from Central Pennsylvania

MRS. FLORENCE ACKLEY LEY, of Harrisburg, Pa., on July 1 assumes her post as director of the Community Service Bureau, just established by the Wilmer & Vincent theatrical interests in that city. She is an operatic prima donna and has for several years done work as head of the Community Service Bureau of the Harrisburg Chamber of Commerce, which bureau is transferred bodily to direction of Wilmer & Vincent in connection with their employment of Mrs. Ley.



Mrs. Florence Ackley Ley

The bureau, under theatrical auspices, not only will continue the public welfare work that it was doing when a department of the Chamber of Commerce, which included conducting community singing at stores, factories and institutions, but will be expanded to include the direction of amateur theatricals and other entertainments to which Wilmer & Vincent will lend encouragement and for which the facilities of their theatres will be made available. Part of the work of Mrs. Ley, it is understood, will consist of staging home talent shows as added features of the film plays shown in Wilmer & Vincent houses in Harrisburg. Her engagement by the theatre interests will combine the feature of continued public service with what is expected to be valuable exploitation for the company's local motion picture and other theatres. C. Floyd Hopkins, Harrisburg manager for Wilmer & Vincent, is responsible for the establishment of this new department.

Mrs. Ley began her professional career when in her 'teens and was one of the youngest prima donnas in the profession. She has a repertoire of fifty-five prima donna roles, having sung in grand, standard and comic operas and also in musical comedy successes.

At the close of her engagement with the Keith management she assumed work with the War Camp Community Service in Harrisburg, having assumed that position in 1919, and served in that capacity for one and a half years. In November, 1921, she became director of the Community Service Bureau of the Harrisburg Chamber of Commerce.

The Majestic theatre, Harrisburg, part motion pictures, but chiefly vaudeville, closed for the summer about the middle of June, according to its annual custom. This is the only important Harrisburg theatre in which motion pictures are shown which has announced a policy of closing for the heated period.

Peter Magaro, managing director of the Regent motion picture theatre, Market near Fourth street, Harrisburg, never lets an opportunity pass to gain good newspaper publicity for his theatre. He plays right in with the newspaper boys as was instanced during the recent big fire which wrecked the station shed of Broad street station, Philadelphia. Magaro happened to be in Philadelphia at the time that big fire started, which was shortly after midnight in the early morning hours. It happened that his hotel room was only a few hundred feet from the blazing station shed, and he promptly got on the long distance phone, called up the morning "Patriot," in Harrisburg, and told the city editor a lot of valuable news details about the fire. The newspaper recognized Magaro's friendly cooperation by printing a first page "box" telling of the theatre man's proximity to the big blaze.

A movement has been started to form a permanent organization of the employes of the Carr & Schad, Inc., theatrictl enterprises, which control a large number of picture theatres in Reading. The first act of the association was to stage a big employes' benefit at midnight, Sunday, June 24, with a double program of vaudeville and pictures. John H. Cook was chairman in charge of the benefit; Harry Stimmel, secretary, and H. J. Schad, treasurer. The boosters' committee for the affair included Thomas A. Harford, of the Lyric; Theodore Nyquist, of the Schuylkill Avenue theatre; James P. Clay, of the Strand; Preston Hendricks, of the Arcadia; William D. Heinly, of the San Toy; and William Hain, of the Princess. The music for the affair was in charge of Harry E. Fahrbach and Robert C. Henke. Paul E. Glase had charge of the publicity for the midnight frolic.

A scale of reduced prices for the summer months has been put into effect by the Kurtz theatre, Bethlehem.

The season for Keith vaudeville has closed at the Opera House, Easton, and Wilmer & Vincent, who control the theatre, have introduced motion pictures there for the summer.

A picture theatre with a seating capacity of 800 is being erected in the borough of Columbia, Lancaster county, on the Hardy property. The contractor is D. K. Lockard, of Columbia. The house will front on Locust street, one of the chief business thoroughfares. The house equipment will include a large pipe organ and a piano.

It is reported that the M. E. Comerford Amusement Company, f Scranton, has prepared the plans for the erection of a new $100,000 picture theatre in the city of Pittston. It will have a seating capacity of 2,000. It will be a modern structure on a plot 115 by 144 feet. It is expected the theatre will be completed by January 1, and wreckers will soon begin the work of razing several buildings now occupying the proposed site.

Washington Film Row and Theatre Brevities

THE members of the Symphony Orchestra of thirty solo artists at Crandall's Metropolitan theatre are beginning to think they joined the Crandall organization for exercise. The overture numbers conducted by Daniel Breeskin, newly appointed director of the Metropolitan Symphony, have been so popular that the orchestra has been brought to its feet in acknowledgment of the applause at every performance since Mr. Breeskin took charge. It is expected that the selections from Victor Herbert's "The Only Girl," with vocal interlude as a touch of novelty, will win the same emphatic approval.



Daniel Breskin
Copyright, Harris & Ewing, Washington, D. C.

Max Pugatsky, successor to Daniel Breeskin as conductor of the augmented orchestra at Crandall's Savoy theatre and Garden, has already won the warm regard of the Savoy's large clientele. Pugatsky's rendition of the "Meditation," from "Thais," by Massenet, as a solo number last week, was hailed as one of the genuine musical treats of the season.

J. K. McDonald, one of the youngest producers of motion pictures who has recently affiliated with Associated First National at the Crandall executive offices last week, where he conferred with Mr. Crandall, John J. Payette, in charge of bookings, and Nelson B. Bell, in charge of advertising and publicity with regard to the early premiere of his first independent production, "Penrod and Sam," at Crandall's Metropolitan theatre.

Milton Davis, who with Carl Hinnant, comprise the team of pipe organ wizards at Crandall's Metropolitan theatre, has returned to his official duties at the Console after a two weeks' vacation.

Harry Howe, assistant house manager and treasurer at Loew's Columbia theatre, recently took a flying trip to Florida, where he spent a few hours at his Tampa estate.

Loew's Columbia, according to announcement of Managing Director Larry Beattus, is to be the coldest theatre in the city, during the protracted warm wave. The new typhoon fan system, just installed, when tried out, showed so much breeze that even hats were carried to the ceiling. Two ten-foot Typhoon fans furnish the new cool wave. Manager Mark Gates left Sunday for his maternal homestead at Syracuse, N. Y., where he will spend his vacation with his mother.

Speaking at the graduation of the two-year class of Business High this past week, Harry M. Crandall told the world-beaters that "honest effort, not luck, brings success in life." The Washington Post spoke of Mr. Crandall as "a prominent figure in Washington business circles."

He had only returned Monday from the "Boosters' Trip" of the Merchants' and Manufacturers' Association, with his general manager, Joseph P. Morgan, and his aassistant manager, John J. Payette.

Nat Glasser, manager of Crandall's York theatre and chief mechanician of the Crandall staff, returned to Washington last week from a hurried trip to New York during which he purchased a $4,000 motion picture camera with all modern attachments, including the device for speeding up the photographic process from 16 exposures to 128, which has the effect of producing the slow motion action that is so interesting. The Crandall organization, with Mr. Glasser as chief cameraman, has made many local films of permanent interest. The new camera will permit the expansion of this activity to really notable proportions.

First National will week-end soon in a portion of a North (Chesapeake) Beach Maryland hotel, leased by the club for the occasion.

Miss Gertrude Stillman, of Troy, N. Y., a Washington resident since January, has just been appointed as film stenographer at the Federated Film exchange, vice Miss Ruth Smith, married.

D. W. Wolfson, traveling auditor of the Selznick Distribution Co., has been in the city the past week, and is under orders from New York to remain for three weeks. He is making his headquarters in the managerial suite of Lou Reichert, in charge of the local Selznick office.

J. J. Oulahan is now a member of the Paramount sales force, and is devoting his efforts to promoting sales in Virginia and West Virginia, principally in the "Clinch Valley" belt.

H. Meffister, special representative in Baltimore for the Famous product, is suffering the usual reaction from overwork, and is seeking to restore his health through a vacation a la Ford, at Turkey Point, Va.

Fred Meyers is enjoying his vacation in Buffalo, the first in several years with Paramount, that he has been able to spend a few hours with the home folks.

House Manager Ratto, of the Palace, returned Thursday from his Gotham motor pilgrimage.

Portland, Ore., Exhibitor and Exchange News

FRESH from a six week's engagement in the Orpheum at San Francisco, George Olson and his orchestra have been booked for a Sunday concert program at the Liberty theatre, at which the jazz musicians will collaborate with Henri Keates, organist, in providing an unusual program. Olson's musicians, who have been playing dance music here for some time, are very popular locally, and they are receiving many tributes following their triumph in California. The boys will play over the Orpheum circuit next season, it is said. Keates, who has had charge of the Liberty organ for several years, returned Tuesday from a vacation in Chicago and thereabouts. He resumed his place at the organ at once, replacing Earnest Nordstrom, called in for the relief from the People's theatre organ. While Nordstrom played the main shift on the Liberty organ, Edith Nordstrom Hobbs, his sister, was relief organist.

James R. Grainger, general manager of sales for Goldwyn-Cosmopolitan, was in Portland, accompanied by Eddie Bonns, director of exploitation. They were in conference with Ralph Pielow, manager of the Portland Goldwyn exchange, and also visited with others on Film Row. The travelers left New York on June 3 for a nation-wide tour of the company's exchanges and left here Thursday evening for San Francisco. From there they will go to Culver City, Cal., to visit Goldwyn studios.

Col. G. T. Woodlaw, president of the Circle Theatre Company, will return from an extended trip through the East and South next week, according to word received by local associates. The colonel has been visiting with his mother at Chattanooga, Tenn. From the East somewhere the theatre man sent home a huge crate of artificial flowers, which proved to be miniature electric light shades. These were used in building a front for "Robin Hood" and for Rose Festival Week decorations as well.

The beautiful float entered by Jensen & Von Herberg in the annual floral parade of the Rose Festival was awarded second prize in its class by the board of judges. The float was designed and built by employees of the company's four theatres here. A float entered by the Circle Theatre Company and combining floral beauty with mechanical ingenuity was given third prize by the judges, but later the arbiters decided they had been hasty, so they declared a special prize of $75 as an additional award to the Circle, a downtown second-run house managed by Fred Normand and Frank Hamburger.

Jesse G. Sill, cameraman, photographed the departure of Admiral Jones of the American navy and the fleet of destroyers that accompanied his flagship, the U. S. S. Seattle, into Portland harbor for the Rose Festival. The picture camera accompanied the destroyer fleet from Portland to the sea, and Sill made some scenic shots of what is an unusual sight in the Columbia River—a fleet of navy craft.

Albany Notes and Eastern New York Briefs

A VERITABLE bombshell was exploded in Albany's Film Row last week, when a change of management was announced in the F. B. O. exchange, L. George Ross succeeding Vic Bendell. The change came out of a clear sky, Mr. Bendell being in Syracuse attending the state convention, when Mr. Ross arrived in town to take his place. Mr. Bendell is very well known, having been with Goldwyn for several years before assuming management of the F. B. O. offices. The two Bendell boys will now be associated for the first time in the film business, for Vic will go with his brother, Bob, local manager for the Selznick Distributing Corporation, and who was at one time at the head of the F. B. O. offices here. Mr. Ross, who becomes the new manager for F. B. O. in Albany, is also well known over New York state, having spent seven years on the road for the World Film corporation, and Pathe, going to New Haven and Boston about three years ago for Pathe. Later on he managed the New Haven office for F. B. O., and was then sent to Albany for a few weeks before being called into the home office.

Uly Hill, managing director of the Mark Strand, in Albany, and the Troy, in Troy, made a short run up to Syracuse this week for the purpose of meeting and conferring with Walter Hayes of Buffalo.

With the mercury in the nineties, all theatres in this section of the state slumped badly during the fore part of the week, but managed to regain somewhat, with cooler weather during the last three days.

If there is one theatre in Albany that is clean, it is the Mark Strand. In fact, Manager Herman Vineberg is almost on the point of offering a prize for the man or woman who can find so much as a single speck of dust in the house. Many a patron has been heard to comment upon the spick and span appearance of the house.

John Becker, former postal clerk, is the new shipper in the Fox exchange here, and Earl Pfannbecker is the new postal clerk.

There is a report that Frank A. Empsall and Charles Sesonske, former owner and manager of the Avon theatre in Watertown, may purchase another theatre in this state soon.

Louis Rosenbluh, manager of the New York exchange for Fox, together with several other exhibitors and film men from New York, visited the local Fox exchange on their way to the Syracuse convention.

A. W. Smith, special representative from Pathe's home office, was in Albany for a few days.

When G. A. Woodard, manager of the Fox exchange, returned home from the Syracuse convention, he found his young son quite ill. Mr. Woodard is now on his vacation and his son's illness may change his plans, for an auto trip to Maine.

Frank Bruner proved his automobile a good one, when he took a party from Albany to Syracuse in record breaking time. Included in the party were E. A. Eschman, general sales manager for Pathe, W. B. Frank, general sales manager for Associated Exhibitors, and W. E. Raynor, manager of the New York City branch for Pathe. The three had come up to Albany on the boat. While in Syracuse the quartet demonstrated their ability as golfers.

The Albany F. I. L. M. club will probably take two rooms in the Goldwyn block within the next week or so, and have a permanent headquarters for the first time in its history.

Al Barton, of the Play house, in Ticonderoga, was in town this week, but Babe Ruth was the attraction although Mr. Barton did visit some of the exchanges.

Oscar Perrin, manager of the Clinton Square and the Leland theatres in Albany, was named as a member of the executive committee of the New York State M. P. T. O. at the Syracuse convention. Samuel Suckno will also be retained on the committee.

Husky and well tanned, Rene Craven of the First National exchange, has returned from a camping party on Lake George.

The Astor, in Troy, has closed for the summer and plans to reopen early in September.

Jake Rosenthal, owner of the Rose, in Troy, isn't much of a talker, but is doing a good business these days. He seems to know just about what his patrons want in the way of pictures. Hot or cold, the house always averages up well at the end of the day.

Fred Robke, who works for Metro out of New York, was in Albany the past week.

Chairman George H. Cobb, of the New York State Motion Picture Commission, has taken a cottage on Lake Ontario, and will spend the next two weeks there. He is still in a highly weakened condition from concussion of the brain sustained at the time he was struck by an automobile, and subject to dizzy spells when he attempts to walk.

Alec Herman and Simon Feld, of the First National exchange in Albany, continue in the lead in the contest now on.

Mrs. Frances McGraw has just spent $1,200, installing a cooling system in her house at Little Falls, known as The Gem.

Fred Perry, proprietor of the Strand, in Watertown, is negotiating for theatres in Mexico, Theresa and Sandy Creek.

The Strand, of Ogdensburg, has acquired the Grand theatre in Malone. Robert Landry is managing director of the company, which owns the Strand and Star theatres in Ogdensburg. It is said that the same company will also acquire a house in Plattsburg.

Not a single exhibitor was at the convention from Schenectady. Sam Suckno and Uly Hill represented Albany, while Ben Apple represented Troy. C. H. Moyer was up from Little Falls and Herkimer, while Nate Robbins and Barney Lumberg represented Utica. John Angelo, of the Family, at Utica, was also on hand, while Amos Curry, of Norfolk, was also down.

Among the exchange managers from Albany attending the convention were Frank S. Hopkins, Vic Bendell, Charles Walders, R. S. Bendell, Frank Bruner, Marvin Kempner, Alec Herman, Bert Gibbons, Howard Morgan, G. A. Woodard and Jack Krause.

Ben Apple, weighing in the neighborhood of 250, was one of the prominent figures at the convention in more ways than one. He was accompanied by Dennis Regan, of Greenwich.

Mr. and Mrs. Vic Bendell are spending a week at Brant Lake.

Having made a success in the motion picture field, through his house at Ballston, F. C. Yelverton is seriously considering running a cat farm. He has it all figured out with the assistance of Bill Allen and believes that he can make money in the business. Meanwhile, Mr. Yelverton is taking a few lessons in business these days from his wife, who is making more money from her peonies than her husband is from his house. But as Mr. Yelverton explains, the peonies are only a few weeks' proposition, while the house runs and takes in money the year around.

Frank X. Shea, manager of the Pearl theatre, in Schenectady, is being talked of these days as a candidate for mayor this fall.

William Berinstein, head of a considerable circuit in New York state, is said to have acquired another house, and incidentally leased his Newburgh house to other parties.

There is a lively fight on in the little town of Schoharie, N. Y., and in which pictures feature. The residents of the village are seeking to have dissolved a temporary court injunction obtained by the Rev. Albert V. Patten, pastor of the Community church, to prevent open air motion pictures in front of the parsonage on Main Street. Residents are strongly divided in the fight. It is claimed that the crowds have become so large as to annoy the pastor and even trespass upon the parsonage lawn. The open air pictures have been going on for three or four years now, each Thursday night, in summer, and attract thousands.

Photoplay Personals and Events in Southeast

WITH the new intensive sales campaign under way throughout the Southeastern states, Famous Players-Lasky, with their three new exchanges in this territory have announced, through District Manager Fred Creswell that they have been unable to recruit sufficient high calibred salesmen for the many positions open in their seven southern exchanges and are advertising for men to fill several vacancies. While the recently held sales school in Atlanta turned out quite a batch of available timber, it was far below the demands of their offices, since the Memphis and Jacksonville exchanges have been opened, and one or more others to open within the near future.

All branch managers, salesmen and bookers of the Atlanta, Charlotte, New Orleans, Louisville, Oklahoma City and Dallas offices of First National met during the past week in New Orleans for an extensive sales conference to be held under the direction of District Manager W. E. Calloway.

In line with the announcement of the entry of the Shubert-Erlanger interests into the motion picture field, Louis Hasse, manager of the Atlanta theatre, Atlanta, Ga., has been in New York during the past week for conferences, relative to the showing in Atlanta of "The Covered Wagon," "The Hunchback of Notre Dame" and "Ben Hur."

The Grand theatre, Atlanta, had another big week as a result of the recently held screen tests there. The film which was exposed during these screen tests, was shown in addition to the regular program. Director Edwin August superintended the tests as well as the cutting and assembling of the film.

Dave Prince and his squad from the Atlanta Paramount office was stationed in Florida last week making a concerted sales drive, designed to put Paramount pictures in every theatre in the territory during the annual Paramount period which begins August 26th. Fred M. Creswell is confident that the loving cup to be awarded will come to the Atlanta office.

Sebring, Florida, now has in operation its third theatre, a four hundred seat house, "The Circle," which is managed by A. C. Altvater.

N. T. Ragland, associated with C. A. Brown, in theatres in Bradentown, Sarasota and Eustis, Florida, is handling the affairs of these theatres from his office in Sarasota since the recent death of Mr. Brown. Mrs. Brown is operating the Wallace, at Bradentown.

The new Milane theatre, Sanford, Florida, will open by August 1st, a thoroughly modern house with capacity of 600. F. L. Miller, of the Miller Furniture Company, will manage the house.

The Baby Grand theatre, Winter Park, Florida, has been closed and the building converted to other purposes, leaving the town without a theatre. However, a new house is now under construction by F. E. Williamson of Winter Haven, Florida.

Mr. and Mrs. Matt Whitham, of the Alamo No. 2, Atlanta, are receiving congratulations upon the birth of a son.

Dan Michaelove, F. L. Metzler, Turner Jones, of the Atlanta offices of Southern Enterprises, and A. E. Fair, of Dallas, were in New York last week.

The Grand, Eastman, Ga., has been added to the string controlled by H. W. Barnes.

Joe Spiegelberg, of the V. C. Booking Office, and R. M. Savini, of Savini Films, Atlanta, have purchased the Crystal theatre, Dublin, Ga. Tillman Gannon will manage it.

J. W. Greenleaf, of Altabran Film Company, was recently married to Miss Anne Koehne, of Birmingham, Ala.

Oklahoma City Items and Southwestern News

WILL D. CROWELL is the new manager for the Garrick theatre at Dallas. He was recently booker for the American Releasing Corporation.

Jack Adams of the A. & R. Exchange at Dallas, visited the Exhibitors in the northern part of the state the first of the week.

Manager H. D. Morgan of the Liberty theatre at Electra, Texas, was a Dallas visitor during the week.

Manager Smith of the War Department theatres in the Southwest is out on a tour of inspection and will wind up in Los Angeles and San Francisco before returning to Dallas headquarters.

Manager Ford of the Dye, Ford & Rogers Enterprises at Wichita Falls, Texas, was a Dallas visitor during the week.

C. B. Peterson, former manager of the Southwestern Theatre Equipment Co. at Dallas, has returned from a business trip to New York City.

Manager Conner of Dawson theatre, at Dawson, Texas, visited in Dallas the first of the week.

W. H. Gerringer, assistant general manager of the Senger Amusement Co. at New Orleans, La., accompanied by the company's architect, visited several of the Dallas theatres during the week. The Sengers are building a 2,000-seat theatre at Texarkana, Tex., and also a new theatre at Alexandria, La.

Manager F. W. Zimmerman has installed a new Blizzard cooling system in his theatre at San Marcus, Tex.

The second reel of "The Whip" caught fire in the Capital theatre projection room at Dallas and was destroyed. "Mary of the Movies" was substituted.

District Manager A. E. Fair of Southern Enterprises, Inc., is on a business trip to New York City.

Manager Ralph Morrow of the Hodkinson Exchange at Dallas, reports the arrival of a little traveler at his house, and is very much excited over the happy event.

M. M. Newcomer of the Phil D. Pierce Music Co. at Dallas, has returned from Lancaster, Pa., where he went to attend the funeral of his aged father.

R. T. Newton of the Paramount office staff at Dallas, was called to Asheville, N. C., on account of the death of his father. He will visit in New York City before returning home.

J. Leslie Witt of the Royal theatre at Waco, Tex., was a Dallas visitor during the week, and made several purchases of new films for his theatre.

Manager Joe Clemmon of a string of Beaumont, Tex., theatres visited in Dallas during the week and purchased a number of new films.

Manager F. W Day of the Strand theatre at Wichita Falls, visited in Dallas during the week.

Manager H. O. Jones of the Washington theatre, Houston, Tex., visited in Dallas and booked a number of new pictures for his theatre. Manager Lee Carter, of Madill, Okla., was also a visitor.

Jack Hayes and Hugh Owen are on a trip over West Texas, booking new Paramount pictures.

The Melba theatre at Dallas has installed an up-to-date cooling system, which has lowered the temperature sufficient for light wraps to be comfortable.

Leslie Wilkes was presented with a handsome Masonic ring set with diamonds upon his retirement from the Paramount force at Dallas last week. Mr. Wilkes has been apppinted manager of the Associated First National at Dallas.

H. F. Greer and R. D. Fanning have purchased the Majestic theatre at Magnolia, Ark.

Fred B. Smith has opened a new theatre at Smakeover, Ark., and will soon open another theatre at Camden, Ark.

The Columbia theatre at McAllen, Tex., has reopened after having been remodeled. Dave Reed and Eugene Hendon are the managers.

Harry J. Bayley of the First National office at Dallas was presented with a handsome toilet traveling bag by the office force as evidence of their appreciation of his courtesy and genial disposition while in the office.

R. T. Poplin of the Empire theatre at Eureka Springs Ark., has closed the Blue Mouse theatre at that place.

J. W. Stewart is now traveler for the Paramount at Dallas.

W. A. Harrison has taken over the management of the Strand theatre at Poteau, Okla. R. A. Kelley has purchased the Yale theatre at Cleburne, Tex. Riley Bros. are finishing the work on the Commodore theatre at Eureka Springs, Ark., which was almost completely destroyed by fire several weeks ago. Kinney Loyd has opened his new Airdome at Dierks, Ark.

The Princess theatre at Opelousas, La., is being remodeled at a cost of several thousand dollars. The Henderson theatre at Mulberry, Ark., is being redecorated and remodeled. The R. & R. American theatre at McKinney, Tex., is being remodeled and repainted.

The partnership heretofore existing between W. M. Moore, L. C. Heydrick, R. S. Allen, J. L. McMahon and B. J. Shaw, operating under the name of the Strand theatre, at Wichita Falls, Tex., has been dissolved and the same has been incorporated under the name of the Strand Theatre Company.

Charles Weishaupt has sold his moving picture outfit at Ozark, Ark., to O. M. Smith, who has moved the apparatus from the Majestic theatre to the opera house.

Film Flashes from the Florida Territory

The report comes from Orlando, Fla., that the Lucerne theatre has been reopened by J. B. Magruder, the owner.

The Victory, Tampa, has adopted the slogan, "Coolest Spot in Town," and are using it in connection with all of their display advertising.

M. Diaz, manager of the Royal theatre, West Tampa, looking out for the comfort of his patrons, is making a number of changes in the house. He has added another exhaust fan and doubled up on the wall fans. A new screen has also been installed and the frame brought forward about six feet.

Men were sent from Tampa to Leesburg this week to lay the tile floors in the new theatre which is being built there. They say the house is going to be a beauty. A name for the theatre has not been selected as yet, but the choice seems to lie between the names "Florida" or "Majestic," so they stated.

Jack Frost, manager of the Strand and Grand theatres, and John B. Carroll of the Victory, Tampa, have had special cuts made for the "headings" used in their newspaper advertising. They are very attractive.

Recent Activities In and About Indianapolis

G. G. SCHMIDT, heading a committee of neighborhood photoplay theatre owners, has turned over to police information that bottles of vile-smelling liiquid have been broken open in the theatres recently. Perpetrators of the outrages are not known.

Several of the houses have been having trobule with the operator's union, but union officials denied there was any connection between their members and acts of vandalism.

James W. Mellen, attorney for the union, has announced the union may file suit to mandate Mayor Shank to enforce the Sunday closing law. Union members filed affidavits charging violation of the Sunday law against a number of non-union neighborhood theatre owners and employes recently, but they were found not guilty in justice of the peace court.

A union operator announced some time ago that union men might picket the non-union houses on Sunday in defiance of the ordinance prohibiting picketing, but later it was announced this plan had been dropped.

The Ohio theatre co-operated in the Indianapolis Advertising Club's "Save-A-Baby" Week last Saturday by donating the house and the film, "A Front Page Story," for a special show, admission to which was a can of condensed milk. The milk goes to starving babies in the Near East.

Speculation is rife over which of the Shubert-Erlanger legitimate theatres here might be converted into a photoplay house under the plan for a nation-wide chain, announced by A. L. Erlanger in New York last week.

The combine controls English's and the Murat and last season the Park was leased for Shubert vaudeville. There has been no indication here of which theatre might be designated.

Selznick Distributing Corporation has qualified with the secretary of state to do business in Indiana. R. W. McBride, Indianapolis, is agent. No capital is held in this state, according to the qualification papers.

Some tenants of the section of the Hotel English, which is to be razed to make way for the Famous Players-Lasky Corporation million dollar movie theatre, have moved, and others rapidly are making plans to vacate. Wrecking will start within a few weeks, it is expected.

The case of Elvin Cole, 3638 Garden Avenue, representative of the Motion Picture Operators' Union, arrested Sunday night, June 17, on a charge of picketing in front of the Savoy movie theatre, was continued in city court July 11 on his attorney's motion. The case is part of the fight between union operators and non-union theatres. Operators contend they should not be arrested for violating the picketing ordinance on Sunday if managers are not taken into custody for violating the Sunday closing law.

Resignation of Ralph W. Lieber as manager of the Circle theatre, was announced Saturday by the board of directors. Ace Berry, who has been publicity director for the past three months, is the new manager.

Mr. Lieber returns to the Republic Finance and Investment Company in an executive capacity. He was with this firm before he took charge of the Circle, when S. Barrett McCormick left three years ago.

Mr. Berry has been in the theatrical business fifteen years, having served as an actor, theatre manager, manager of theatrical companies, and the theatrical publicity agent.

Mr. Berry is a native of Brooklyn and was a newspaperman in Boston. The remainder of the Circle staff will be unchanged.

Butte Bulletins and Montana Trade Items

AL. NADEAU, manager and owner of the Bluebird theatre, at a recent meeting of the Anaconda Rotary club of which he is one of the prominent members, and during the Rotary weekly luncheon in the big dining room of the Montana hotel, gave an interesting recital of a visit he paid the Chicago Rotarians, while he was in the windy city attending the national convention of theatre owners.

J. M. Lynn, recently appointed manager of the Fox branch in Butte, succeeding Jack Sullivan, who was promoted to the managerial position of the Fox Branch at Minneapolis, has been in New York attending the Tenth Annual convention of Fox branch managers. En route to New York City he was joined by Mr. Navarre and Mr. Sullivan.

W. M. Hughhart, sole representative for Montana, recently toured the western part of Montana to inaugurate an intensive campaign for NATIONAL FOX WEEK. The entire Butte Fox force is concentrating on the drive to secure play dates on existing contracts in the state in order to start the new season in season.

Harry Sigmund, manager of the First National of this state with headquarters in Butte, has been on another tour of the state to secure dates for the showing of the new First National releases. He certainly [illegible] any grass grow under his feet for he is always on the jump.

Jack Rue, Manager of the Universal, has been out over the trail in his new Haynes. He went as far east as Billings. During his absence Mr. Hall had charge of the office.

Within the past three or four years special interest has been developing in regard to the responsibility of society for its young people. One evidence of this is the fact that International Rotary has made boys' work its chief activity. Kansas City got into the work some three years ago in real earnest and stands at the head of all cities of the nation in this work. Not long ago a boys' week was held in Kansas City called the "Boys' Work Week" and a very interesting film of it was taken. This picture was brought to Butte by General Manager Merle Davis to one of his chain of theatres, the Ansonia, and was sponsored by the Butte City Rotary club. The Butte Rotary club used its influence to urge every boy and every parent to see this film.

Theatre and Exchange Briefs from Canada

FRANK Vennett has resigned from Canadian Universal Film Company, Toronto, and has gone to Westerly, Rhode Island, where he re-established himself as owner and proprietor of the theatre there.

S. H. Decker has been appointed manager of the new Montreal office of the Hodkinson company, by J. H. Plowright of Toronto, Hodkinson general manager for Canada.

Miss A. Tisdale, secretary to Clair Hague, general manager of Canadian Universal for the past 10 years, has resigned to avail herself of a much-needed rest and vacation. Miss Tisdale left a few days ago for a lengthy trip to the Pacific Coast during which she will visit California.

Louis Klar has been appointed manager of the Montreal office of Canadian Educational Films, Limited, in succession to W. E. Allen who resigned along with G. Gibson, salesman. Sid. Taube, formerly with Universal and Famous Players, has been in charge of the Montreal branch temporarily.

H. G. Buckley, manager of the Montreal office of Vitagraph, has appointed James Travers, formerly of Toronto, to his sales staff. Mr. Travers takes the place of S. H. Decker who has gone to Canadian Educational.

Charles Lalumiere, for many years with Specialty Film Import, Limited, Montreal, former Canadian distributor of Pathe releases, is now handling independent pictures on his own account in Montreal and other Eastern Canadian cities.

Ted Gould, manager of Regal Films, Limited, at Winnipeg, Manitoba, has gone to visit his parents at Portland, Oregon, and will also take in Los Angeles and San Diego before the summer is over.

News from the Cleveland Territory

A. D MARR, assistant general sales manfor Associated Exhibitors, spent a day in town this week as guest of Cleveland Exchange Manager Herbert Ochs.

Herman Mandelbaum is back with the selling force of the Cleveland First National Exchange. Mandelbaum was one of the institutions of the organization until the first of the year, when he took a flyer in real estate. Now he's back at his old job, covering the city sales.

George W. Erdmann, manager of the First National exchange, is out mingling with the exhibitors in the territory.

The First National Club, composed of everybody connected with the First National exchange, will have its annual summer outing Saturday at Mentor Beach Park. The ladies of the club will supply the lunch, and the men will supply the appetites following the baseball game and races.

The Film Board of Trade of Cleveland presented Mr. and Mrs. Clif (Metro) Almy with an elaborate electric coffee percolator and toaster for a wedding present. Presentation speeches by the board, followed by thank-you speeches by Almy, completed the program for the day.

There was a newly-wed party here last Thursday in honor of Mr. and Mrs. Clifford Almy, of Metro, and Mr. and Mrs. Richard Weil, of Progress Pictures.

Bob Paige, in charge of the shipping room at the Film Exchange Building, is wearing a Turkish turban around his head. No, he's not setting a new fashion in summer headgear. Just got bumped off a truck and struck his head. The hospital people supplied the turban.

San Francisco Exchange and Exhibitor Notes

LOUIS R. LURIE, millionaire promoter and owner of the Century theatre, has just announced he is closing that popular show house in order to remodel it and open the Century as a first-class motion picture theatre.



Louis R. Lurie

"The reconditioning and remodeling of the Century," said Lurie, "will cost in the neighborhood of $75,000, and if that is not enough I will spend more, because I believe the fixtures and all accessories should be of the very best. It may cost more than we expected, but the extra cost will make up for itself.

"I also believe," added the promoter, "that the public should be given the very best in pictures, not only from a standpoint that the people should get what they pay for, but because it will pay to give the best. Consequently the best of everything will be added. An organ of the highest type will be installed, and my managers will be instructed to please all as much as possible."

In the latter part of July, when the house will open, it will do so under the direction of J. A. Brehany, with W. R. (Bill) McStay as press representative, and C. M. Pincus as manager of the house. Brehany has been the D. W. Griffith representative on the Pacific Coast for many years, having been an assistant of this producer since "The Birth of a Nation" was first presented. Bill McStay is a former San Francisco newspaper man who has passed many years in theatrical circles. He has been associated with Brehany for more than three years in the exploitation of big pictures. Charles M. Pincus, who will be the house manager under Brehany, has been with the Herbert L. Rothchild entertainments, from which he resigned.

The splendid orchestra of "Loew's Warfield," which has been augmented to forty soloists under the capable direction and leadership of George Lipschultz, has proven to be a wonderful attraction. "Not only will these music masters play jazz," said Manager Hal D. Neides, "but grand opera as well." This will be in connection with the showing of high-class pictures.

The lease of the famous Tivoli theatre will expire January 1, and Turner & Dahnken, lessees, have stated they will not renew it, as they were looking for larger space. This theatre has been famous for years, at one time being the most popular opera house on the Pacific Coast, and when reopened as a moving picture house only the best of pictures were shown.

During the two weeks Orville Harold, Metropolitan Opera Company tenor, played at Loew's Warfield theatre very good attendance was noted. He was encored many times, and at many performances the audience hollered for him.

Emil J. Polak, conductor for Orville Harold at Loew's Warfield, directed the Warfield Music Masters the first week of his engagement in "I. Pagliacci."

The Central Council of Civic Clubs has adopted resolutions commending J. A. Partington, general manager of the Rothschild theatres, for his action in eliminating parts of the photoplay "The Shock." The council had previously joined with the Downtown Association in a protest against those parts of the film, which, it was said, did not truthfully tell the story of the San Francisco fire.

Irene Rich, Monte Blue, Harry Warner and Harry Rapf were guests at a banquet in the colonial room of the St. Francis Hotel, where the first trade showing of "Brass" was made. Four hundred exhibitors from all sections of California were present.

Around Seattle's Photoplay Trade Circles

NEW plans of management and presentation are rapidly being worked out at the Columbia theatre, Seattle, by Harold V. Ormston, new manager, who has come to Seattle from Grauman's Million Dollar theatre in Los Angeles. All lobby displays are being done away with by Mr. Ormston, who is having the entire theatre lobby redecorated in a mahogany and brass finish. The week's program and cards advertising the feature are exhibited in large glass-covered frames on the sides of the lobby.



Harold V. Ormston

Inside the house Mr. Ormston is inaugurating the longer unit shows that are used in many of the California theatres. Plans are being made to remodel the stage so that it will accommodate large prologues similar to those presented in Los Angeles and San Francisco.

W. C. McKee, manager of the Eugene theatre of Eugene, Ore., has been in Seattle for the last few weeks preparatory to the opening of the Heilig theatre, formerly the old Orpheum. The house was recently purchased by Ackerman & Harris, and is under the general management of Calvin Heilig, a theatre magnate of the Pacific Coast, with offices in Portland.

Vic Gauntlett, formerly publicity and advertising manager for John Hamrick's Blue Mouse circuit, has become publicity head for the new house. It is expected that Mr. McKee will return to the management of the Eugene theatre following the opening of the Heilig. Announcement of the new manager has not yet been made. King and his company came here from San Francisco.

George Herpick, who, with Frank Edwards, owns and manages the Winter Garden theatre, has recently purchased the Portola theatre from Frank Stannard. The Portola is the largest house in the West Seattle district. It presents the larger second run features. Mr. Herpick remains at the Winter Garden theatre and has put Frank Morton in as manager at the new house. Mr. Morton was formerly publicity manager for John Danz's string of local houses, and has more recently been connected with the Winter Garden.

John G. VonHerberg, president of the Jensen-VonHerberg circuit of theatres in the Pacific Northwest, has just returned after a month's visit to New York and other Eastern cities. During his absence Mr. VonHerberg attended several of the film conventions and conferences in the East.

The Liberty theatre, at East Stanwood, Wash., was purchased recently by R. K. Dunham, a theatre operator of this state, who will remodel the house and open it with a program of first run features. Mr. Dunham recently sold the Rex theatre at Mount Vernon, which he has owned and operated for the last several seasons.

F. C. Bradley, general manager of the Everett Amusement Company of Everett, was a visitor in the city last week. During his stay Mr. Bradley made arrangements for several big features to play at his houses during the summer months.

Approximately $600 was raised recently at a benefit dance given here for Mabel DeForest, formerly head usher at the Coliseum theatre, under the direction of the employees of that house. Miss DeForest was forced to leave the theatre recently because of illness, and the dance was given to raise funds with which to send her to Arizona. Entertainment and music for the dance was all furnished free, and tickets were sold by employees of all first run motion picture theatres in the city.

Joseph Friedman, assistant general sales manager for the Universal, was a visitor in Seattle recently as the guest of L. J. Schlaifer, branch manager, on his tour of all the Universal exchanges. Mr. Friedman is acting as the special representative of Art Schmidt, general sales manager. He came direct from the exchanges in Los Angeles, San Francisco and Portland, ad at the present time is en route to New York. On his way East he expects to stop off in Chicago for a few days to attend a convention scheduled for that city the end of June. Before becoming assistant to Mr. Schmidt, Mr. Friedman was in charge of the Universal exchange in Detroit.

Charles E. Feldman, manager; A. F. Gollofon, booker, and the sales staff of the local First National office have returned to Seattle after a two weeks' trip to California to attend the convention of Western district exchange staffs. All the members of the party were enthusiastic over the reception that they had received. While attending the convention at Los Angeles they were entertained by Thomas H. Ince on a yachting trip, and spent several hours watching the filming of "White Fang" and "The Wanters," two coming First National releases. The men were also guests of the theatre managers of the California city.

Joseph Brandt, president of the C. B. C. Producing Company, was a Seattle guest recently and was entertained by A. B. Metzger, manager of the F. B. O. office. Mr. Brandt is on a tour of the country, having come to this city from New York. From here he was scheduled to visit Portland, San Francisco and Los Angeles, and then return to the East.

Carl Stearn, manager of the Seattle Metro exchange, has returned to the city from the Metro convention in New York, and has taken up the work of bookings for the summer releases.

H. A. Black, manager of the Vitagraph exchange, has returned from a ten days' trip in the Washington territory.

Activities of the Week in Memphis Territory

Summer amusements are in full swing in Memphis and vicinity, and record-breaking heat during the past week has hindered theatre attendance to a marked degree. Every theatre now operating in Memphis is equipped with a cooling system, those not having special cooling equipment, except small suburban houses, having closed.

Edwin August, on the Loew circuit, who is traveling the Southern circuit taking pictures of amateurs who wish to have screen tests made, has just closed a successful week's engagement at Loew's State.

H. O. Nichols, organist at the Strand theatre, has been enjoying his vacation on a motoring trip in the South.

J. C. Hester has re-opened the Rex theatre in Tunica, Miss., after it having been closed during the past two years.

Mrs. Alma Walton, secretary to C. A. McElravy, general manager of the Consolidated Enterprises, Inc., leaves July 1 for a vacation in Los Angeles and Hollywood.

A new theatre is being erected in McGehee, Ark. It will be operated by T. F. Shea, who is now operating the Palace theatre there.

Production-Distribution Activities



Netta Westcott, English star, who recently signed up with the Al. Lichtman Corp.

Applause For "Merry Go Round" on Leviathan

"Merry Go Round," the Universal Super Jewel now nearing the screen, received the plaudits of the selected guests of A. D. Lasker, shipping board chief, on the trial trip of the U. S. S. Leviathan, which has just come to a close.

The Leviathan has been equipped thoroughly for motion picture entertainment during its trans-Atlantic voyages, and "Merry Go Round" is the feature film to be used on its initial trip to Europe, beginning July 4th. As a special courtesy to the guests aboard the big vessel on its trial trip, Carl Laemmle, president of Universal, and R. H. Cochrane, vice-president, who were in the party, arranged for a print of the super-feature.

Principal Super Five Deal Completed

Mike Rosenberg, secretary of Principal Pictures, wires that he has closed with Spiros Skouras, of the St. Louis Film exchange, for the rights to the Super Five in Missouri and southern Illinois. The Super Five consists of "The Spider and the Rose," "Temporary Marriage," "East Side, West Side," "Bright Lights of Broadway" and "Gold Madness."

"Little Johnnie Jones" Finished

Johnny Hines Feature For Warner Brothers Being Titled and Edited

WITH the filming of a number of race track scenes at Riverside, Calif., the Warner Brothers screen version of George M. Cohan's stage success, "Little Johnny Jones," starring Johnny Hines, wes completed last week under the direction of Arthur Rosson. The picture is now being edited and titled at the Warner Coast studios.

Several other scenes were taken in and around the beautiful home of Harry Chandler, publisher of the Los Angeles Times. In return for this courtesy the Warner Brothers donated a sum of money to the Assistance League of Los Angeles, a charitable institution in which the Chandlers have long been active. A large interior set was also constructed to reveal a floor laid out to comprise a checker board. On this floor human figures took the place of the chessman in a game between Hines and Windham Standing, a member of the cast.

The story of "Little Johnny Jones" deals wih the efforts of an American jockey to ride his favorite horse, Yankee Doodle, to victory in the English Derby. On this premise, with romance and thrilling adventure woven in the plot, has been built a series of incidents typically suited to the talents and ability of Hines, it is said.

The feminine lead is played by Molly Malone, and in addition to Hines and Standing, the other members of the cast include Margaret Seddon, Herbert Prior, Harry Myers, George Webb, Mervy Le Roy, Pauline French and Brownie, a canine actor who has appeared in several Warner features. The scenario was written by Raymond Schrock, and Charles Hines assisted in the direction.

Company Back From Tonto Basin

Paramount Players Return From Expedition For "To the Last Man"

AFTER five weeks on location in one of the least civilized spots in the United States, members of Paramount's expedition into the Tonto Basin, Arizona, to film Zane Grey's "To the Last Man," has returned to Hollywood. Two weeks more making interior scenes at the Lasky studio will complete the picture.

The dynamiting of a cliff which caused thousands ot tons of rocks and debris to fall nearly 1,000 feet, was the most spectacular achievement of the trip, states Victor Fleming, the director.

Five cameras photographed the explosion from different angles, the cameramen remaining at their posts until the last moment before running for shelter from falling stones. The face of the famous "Rim" was blown away by the force of 50 pounds of exploding dynamite and hundreds of trees were carried down in the crash.

The explosion is a sequence in the picture showing the wiping out of a band of cattlemen by cattle thieves. The avalanche closes the entrance to a canyon and kills all but one member of the band .

The expedition is said to be one of the most difficult ever attempted by a motion picture company. All supplies were brought into the location by pack horses over 30 miles of rough trail. Lumber was packed 42 miles to build cabins for sets, and the entire company of 49 persons lived in the open during the making of the picture.



"Chic" Sale, who has signed with C. C. Burr for a series of five-reel features to be released through Associated Exhibitors.

Intensive Gampaign on "The Fog"

Active plans are being made by the Metro sales force for an intensive distribution campaign on the Max Graf production of "The Fog." The Metro organization realizes that it takes a particularly gripping photoplay to insure exhibitor success at this season.

The players are Mildred Harris, Cullen Landis, Louise Fazenda, Ethel Wales, Louise Dresser, Marjorie Prevost, Ann May, Ralph Lewis, David Butler, Frank Currier, and Edward Phillips. "The Fog" was adapted by H. H. Van Loan from the story by William Dudley Pelley and scenarioized by Winifred Dunn. It was directed by Paul Powell and photographed by John Arnold.

"The Fog" is soon to have its world premiere in New York.

"Smashing Barriers" Passed by Board

"Smashing Barriers," the thrilling six-reel version of William Duncan's famous Vitagraph serial, has been passed without elimination by the National Board of Review. This re-edited story includes all of the original sensational stunts.

ANOTHER BOX-OFFICE *SMASH!*

There's a Million Dollars Worth of Advertising in the Theme of

"YESTERDAY'S WIFE"

AND A CAST THAT WILL MAKE ALL YOUR OTHER BOX OFFICE RECORDS LOOK SMALL!

It's a C. B. C.—COLUMBIA PICTURE *Gems of the Screen*

Christen Marquise with "Heroes of Street"

THE Warner Brothers "Heroes of the Street," featuring Welsey Barry, had the honor of christening the new marquise of the Howard theatre, Atlanta, during the week of June 16. This is the second of the Warner features to play the Howard in three weeks.

Manager Kingsmore, to properly celebrate the event, stretched a huge banner across the street advertising the feature. Many other avenues of exploitation were utilized, among them being stuffers used by department stores, dry cleaning establishments and music stores.

"Ashes of Vengeance" Title Retained

Joseph M. Schenck has decided that "Ashes of Vengeance" will be the release title of the lavish Norma Talmadge picture of sixteenth century France, which Frank Lloyd is now completing on the West Coast. It will be an Associated First National release.

"Ashes of Vengeance" was the title of the novel by H. Somerville and was retained as the working title of the picture. Various changes were suggested during the course of production, but Mr. Schenck finally decided that the original title was most perfectly suited to the story.

The task of cutting down the film to ten reels has now been started and delivery is promised in plenty of time for the fulfillment of the First National release schedule.

"Trifling with Honor" Open Air Feature

"Trifling With Honor," the Universal Jewel production written around the national game—baseball—is the feature picture at the opening this week of Loew's big open-air summer carnival at the Braves Field, Boston. As an evening novelty for the New England metropolis, the big baseball field now is being used nightly as a huge stadium for big feature pictures, jazz music, dancing, and a fireworks display.

Rathner Is Back From Long Trip

Principal Pictures Representative Finds Prosperity Over Country

HARRY RATHNER, special representative for Principal Pictures, has recently returned from a trip covering the entire United States, during the course of which he called on all of Principal's franchise holders, and also visited all of the First National exchanges in furtherance of the interests of the Jackie Coogan productions.

Among the Principal franchise holders whom Mr. Rathner called upon were Charles Trampe of Mid West Distributing Co., in Milwaukee, Harry Weinberg, general manager of the A. H. Blank enterprises operating exchanges in Des Moines and Omaha, E. J. Drucker, of the Mountain States Film Co., in Denver and Salt Lake City, Spiros Skouras of the St. Louis Film Co. and Gene Marcus of Twentieth Century Films in Philadelphia. Mr. Rathner also attended the recent convention in Chicago.

He is most optimistic over the conditions he encountered in almost every section, and he reports the same feeling among the exhibitors, the only exceptions being in Minnesota, North and South Dakota, and in Kansas, where the absurdly low prices obtainable for grain and farm products have had a depressing effect. In all other sections he found the exhibitors to be unanimously of the opinion that the coming season will be a record breaker for them.

Mr. Rathner states that there is an undercurrent of resentment among exhibitors on account of the shortage of really big pictures to be released by many of the national distributing organizations during the hot summer months. Notwithstanding this dearth of big productions there will be fewer theatres which will close their doors this summer than ever before. Business in Chicago and St. Louis is exceptionally good. Mr. Rathner will remain in New York until August.

Jane Novak Is Contest Winner

New York and Brooklyn Houses Vote F. B. O. Star Most Popular Player

WITH the running of the Chester Bennett production "Divorce" at Grauman's Rialto and the New York Rialto comes word of a popularity contest held in the twelve theatres controlled by George J. Wehner in New York and Brooklyn in which Jane Novak carried the contest by an overwhelming majority, proving the rapid rise in popularity of this young F. B. O. star.

Mr. Wehner, who actively manages all of his theatres, lays stress on Miss Novak's work in her recent release, "Thelma," for her sudden rise in popularity among his patrons. He has run this production two and three times in many of his houses and as a result of the contest he has booked "Divorce" now at the Rialto and "The Lullaby," her newest production now in the course of construction at the Powers studios.

New York newspaper critics were enthusiastic in their praise of "Divorce," while those of Los Angeles who reviewed the picture at Grauman's Rialto theatre where it is in its second week stated that the production takes rank as the most successful vehicle in which the youthful star has thus far appeared, according to many of the best known critics on the Coast.

Grace Kingsley of the Times wrote: "Miss Novak is superb. She is one of the most captivating figures of the screen."

Guy Price of the Herald: "The picture is human to the nth degree and should win instant success throughout the country."

Other critics agreed that Miss Novak as the neglected wife had a role that suited her perfectly and that Chester Bennett won new laurels as a producer by virtue of the logical development of the plot and the smart dressing which characterizes "Divorce."

President Harding to See "Main Street"

PRESIDENT WARREN G. HARDING, through the U. S. Navy, is said to have made a personal request to see the Warner Brothers "Main Street," a print of the film was immediately sent to the navy headquarters in Washington, and the Chief Executive will view the picture on the Henderson during his tour of the country.

"Main Street" features Florence Vidor and Monte Blue. Harry Beaumont directed the production, and Julien Josephson adapted it for the screen.

To Give Radio Talks On Pictures

Announcement was made during the week that Alfred J. McCosker, of The New York Morning Telegraph, will inaugurate a series of talks on motion pictures, commencing July 9th, from Radio Station WOR located at Newark, New Jersey. The series will be a regular weekly feature programmed as "Current Moving Pictures." It will be heard throughout the United States and will consist of film news and reviews which thousands of radio-movie fans have repeatedly requested.

The talk on film news and reviews will be augumented by a "Question and Answer" feature.

Portland Theatres Set Goldwyn Week

Another booking triumph for Goldwyn-Cosmopolitan has just been put across by James R. Grainger, general manager of sales for that distributing organization.

He has booked up Jensen & Von Herberg's four Portland theatres for a solid Goldwyn week, beginning July 7.

The four pictures which will be shown during Goldwyn Week and the theatres where they will be screened are: "Backbone" at the Liberty; "The Last Moment" at the Majestic; "Look Your Best" at the People's and "Vanity Fair" at the Rivoli.

LUDWIG G.B.ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG.U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Navy Aid Extended For Vitagraph Picture

THE headquarters of the United States Navy Recruiting Station in Denver not only joined the first run theatre of that city in exploiting "Masters of Men" but is co-operating with Vitagraph throughout the Denver territory, it is said.

The Navy has agreed to furnish to every exhibitor who books "Masters of Men" his choice of half a dozen short navy films and to send a man from the Navy to the exhibitor's town to exploit the picture.

The films offered by the United States Navy for showing with "Masters of Men" are "Rolling Down to Rio," "Our Navy in the Near East," both in two reels, and four one-reelers entitled, "Santiago to 'Frisco' Flight," "Crossing the Line," "Transports in the War" and 'Panama Canal from Seaplane."

Two More Stars Join Paramount Cast

Two more stars have been added to the cast of Sam Wood's production of "His Children's Children," Arthur Train's popular novel, which has just been started at the Paramount Long Island studio. They are Mary Eaton of the Follies and Hale Hamilton, a star of both the stage and screen. Others previously selected include James Rennie, George Fawcett, Dorothy Mackaill, Mahlon Hamilton, Warner Oland, John Davidson, Templar Powell and Joe Burke.

Miss Eaton, who left the Follies Saturday night for a rest before beginning rehearsals for the new play in which Florenz Ziegfeld plans to star her in the fall, will have the role of Mercedes, a Follies girl, in the Train story.

Mr. Hamilton will be Rufus Kayne, He is probably best known to theatregoers for his work in "Get-Rich-Quick Wallingford," the leading role of which he played for five years while making a world tour.

Historical Characters in "Spanish Dancer"

Famous characters of history, almost as well known today as they were in their own time, are coming to life in impersonations at the Paramount West Coast studio in Hollywood. They are men and women who are taking part in Pola Negri's starring vehicle, "The Spanish Dancer," a Herbert Brenon production, which was adapted by June Mathis and Beulah Marie Dix from the book and play, "Don Caesar de Bazan."

Among these characters are Olivares, powerful politician of his day; Cardinal Richelieu, sworn enemy to Olivares and Don Carlos, whose portraits were painted a dozen times by the great artist, Velasquez, and now hang in many famous art galleries. These roles are enacted by Henry Vogel, Charles A. Stevenson and Dawn O'Day, respectively.

Solid Goldwyn Week in Portland

Jensen and Von Herberg Book Features in Four First Run Houses

JENSEN & VON HERBERG will play nothing but Goldwyn pictures in all of their four first run Portland theatres during the week starting July 7th. This is the first time that any company has had four pictures playing at once in the Jensen & Von Herberg first run Portland houses, it is said.

"Backbone" will play at the Liberty theatre, "The Last Moment" will play at the Majestic theatre, "Look Your Best" will play at the People's theatre and "Vanity Fair" will play at the Rivoli theatre.

Jensen & Von Herberg are going after this week in a big fashion. A big advertising campaign will be conducted. The deal was arranged by James R. Grainger, general manager of sales, who has just left Portland in his successful around the country tour of first run cities.

That Jensen & Von Herberg should inaugurate an All-Goldwyn Week in Portland at this time of the year is a significant indication of the influence and weight of the Goldwyn-Cosmopolitan product.

During his present tour of the exchanges and interviews with prominent exhibitors, Mr. Grainger has completed many important booking deals. He arranged for an extended first run showing of Jesse D. Hampton's production of "The Spoilers" at Balaban & Katz' Roosevelt theatre, Chicago; acquired a first run theatre in St. Louis for Goldwyn-Cosmopolitan pictures—William Goldman's King theatre, the showings to be transferred from the King to the new St. Louis theatre as soon as it is completed—and sold the coming season's entire product of forty-four pictures to Herbert L. Rothschild for showings at his San Francisco theatres.

"Be Square" Exploitation Slogan

Follows Theme of Gene Stratton Porter Production, "Michael O'Halloran"

AS thoroughly explained by the theme of the Gene Stratton Porter production of her popular novel "Michael O'Halloran," soon to be released by the W. W. Hodkinson Corporation, the slogan "be square" has been selected as an advertising and exploitation medium in publicising this production.

The slogan "be square" represents a thought which every educator, teacher, preacher, reformer and even parents themselves all over the world, have been trying to put across. It represents the code of the "Boy Scouts" organization and other similar clubs throughout the United States.

A special "be square" button is being made by the W. W. Hodkinson Corporation for distribution to the Branches. These will be sold at a nominal cost to the exhibitor booking this production. The buttons are of an attractive design.

According to the distributors, many other exploitation angles will present themselves to the enterprising showman on "Michael O'Halloran." Following along the line of the slogan, special "Be Square Clubs" can be formed.

The newspaper idea showing a newsboy plunging through a newspaper in the front of the lobby will prove an interestedly attracting means for advertising this production. It is felt by the W. W. Hodkinson Corporation that many other suggestions and ideas will occur to the progressive exhibitor booking this production.

The publishers of the book have put out a special edition illustrated with scenes from the photoplay.

Royalty at Keaton Five-Reeler

London Premiere of "The Three Ages" Brings Out Distinguished Assemblage

CABLE despatches from London to Metro Pictures Corporation and Joseph M. Schenck report that the English premiere of Buster Keaton's first five-reel feature comedy, "The Three Ages," on June 25, was the most brilliant compliment ever paid an American film, according to Metro. Royalty attended in force. Besides the Queen Mother Alexandra, the number of royal and titled heads present included Her Royal Highness Princess Alice, the Earl of Athlone, the Duke of Northumberland, the Duchess of Devonshire, and the Countess of Limerick.

Nor does the foregoing exhaust the list of those of royal blood who have evinced their enjoyment of the work of this American comedian. A private showing of "The Three Ages" will be given for the Duke and Duchess of York, the new royal bridal couple, who have expressed a desire to view the new Keaton offering, it is said.

Margaret Leahy who played the feminine lead in "The Three Ages," made a personal appearance at the London premiere. Miss Leahy, who was brought to the United States after winning a contest for England's most beautiful girl, left Hollywood to attend the English showing of the picture and afford the British public the first opportunity to see the girl of their nation who sprang from obscurity to fame over night.

"The Three Ages" is presented by Joseph M. Schenck and distributed by Metro Pictures Corporation.

"Glengarry" Song Gets Wide Exploitation

"THE MAN FROM GLENGARRY," a song written by Menlo Mayfield around the Ernest Shipman production of the same name released through the W. W. Hodkinson Corporation, is being widely exploited by the Veritas Music Publishing Co. of Hollywood which makes a special feature of songs written around film productions and charge no fees for their use by picture house orchestras.

The song is being used as a "Scotch Trot" at dances and several phonograph records and piano player rolls will soon release it. Every leading broadcasting station in America will send out the song within the next few weeks, it is said.

"Virginian" Company On Location

Rip Van Winkle, arising from his long nap in the Catskills, did not rub his eyes over a stranger sight than was presented to the inhabitants of Lone Pine, California, when a long cavalcade of men and women wended their way through the streets to "pack in" to the deepest recesses of the mountains to establish a motion picture camp.

Stars, directors, writers and cowpunchers were mounted on horses and mules, together with equipment to be used in filming Tom Forman's production of "The Virginian."

At the head of the pack train was Director Forman. With him was Kenneth Harlan, who will enact the role of the hero, and Florence Vidor, playing the feminine lead.

Announcement

IN view of the settlement out of court of the litigation involving the claim of Mr. Alexander J. Gordin to screen credit for his work in connection with the "Queen of Sheba," produced by us in the year 1921, we hereby make public acknowledgment of the valuable services rendered by Mr. Gordin in the preparation of the biblical, historical and legendary data, and the preparation of a story and synopsis based on the same.

This announcement is made in lieu of screen credit and screen recognition which Mr. Gordin has not heretofore received for his work.

Dated June 20th, 1923.
Fox Film Corporation.

Advertisement

Noted Jurist Praises "Divorce"

CHESTER BENNETT'S latest photoplay for F. B. O., "Divorce," starring Jane Novak, is said to be the first picture on record to win the endorsement of California's famous divorce jurist, Judge John W. Summerfield.

So impressed with the stirring drama and powerful lesson projected by the Bennett production, Judge Summerfield not only requested a special preview of the picture but has written to Miss Novak, Mr. Bennett and Sid Grauman, who has booked the production for an eight-week engagement at his Rialto theatre, setting forth his endorsement in the most enthusiastic terms.

Judge Summerfield also consented to appear with Miss Novak in the special trailer for "Divorce," it is said.

Mob Scenes Being Made for "Scaramouche"

Almost three months to the day from the time Rex Ingram began his production of "Scaramouche," and at the half way point in the production schedule, the young Metro director has started to film the thrilling and colorful mob scenes which will add spectacular glamour to this photoplay of the French Revolution.

The first of these scenes is said to picture a terrific mob storming the Palais de Justice at Rennes, which is duplicated by a picturesque six-acre setting at the Metro studios. Twenty-two cameramen and assistants photographed the scene, and nineteen assistant directors, in the costumes of the period, mingled with the vast horde of extras and designated the line of procedure.

"Scaramouche" was adapted by Willis Goldbeck from the novel by Rafael Sabatini. It is being filmed by arrangement with Charles L. Wagner. Alice Terry, Ramon Novarro and Lewis Stone head the cast. John F. Seitz is photographer.

"Unknown Purple" Is Near Completion

During the present week the actual shooting of "The Unknown Purple," the Carlos production being made for Truart release, will be completed.

An extensive exploitation campaign is being prepared by Truart for this production, which will commence immediately after the delivery of the completed picture in New York.

"Penrod and Sam" Amuses N.Y.

Reviewers Unanimously Agree Upon Fast Wholesome Tarkington Film

"PENROD AND SAM," J. K. MacDonald's picturization of Booth Tarkington's story of childhood life, made the New York Strand the most delightful place in a sweltering city during the week of June 24th, according to First National.

Reviewers agreed that its fast and wholesome fun made it an ideal summer picture. The Evening World critic wrote: "This latest edition of the famous Booth Tarkington stories is by far the best so far, and if you wish to forget the heat just go to the Strand and live through the lives of the wonderful screen characterizations. It's real summery entertainment, and we came away from the Strand yesterday feeling decidedly better for having seen it."

New York Times: "Seldom has a picture been produced with the sterling humor and pathos combined in 'Penrod and Sam'. . . It is a distinct pleasure to view a production in which nothing has been played up with too much zeal, which so often tends to destroy the value of the whole idea."

Robert E. Sherwood in The Herald calls it "a marvellously satisfactory picture. . . . We are grateful for 'Penrod and Sam.' It is a motion picture that we have wanted to see for a long time."

New York American: "'Penrod and Sam,' the picture at the Strand theatre, is the sort of thing to which one can—and ought to—bring the whole neigborhood. It is a moving example of what is meant by that elusive phrase—wholesome entertainment."

Daily News: "Blessed with a piercing, hot-weather headache and a grouch, the reviewer set out to see 'Penrod and Sam' Soon aches were forgotten, and in our throat rose many a gulp. Into our eyes sprang tears—tears of laughter, tears of sympathy and understanding. . . . Don't miss this picture! . . . It's great."

Evening Sun: "This adventure into juvenile psychology is as entertaining a photoplay as one could find through the length and breadth of Broadway."

Evening Mail: "On the whole, 'Penrod and Sam' is a movie which every one will enjoy. The man or woman who views this picture and does not get at least one good laugh never was young; or worse, has forgotten all about youth. The comedy is delicious and so real that many were the remarks, 'isn't that just like a boy?'"

Telegram: "The major portion of the picture is one succession of laughs, chuckles and smiles."

"Ashes of Vengeance" Finished

Most Pretentious of Norma Talmadge Pictures, is First National Claim

"ASHES OF VENGEANCE," starring Norma Talmadge, has been completed.

Twenty-one weeks and close to a million dollars are said to have been consumed in the preparation and filming of this First National picture.

More than 1,500,000 feet of film were shot by Frank Lloyd, director, who is now busily engaged cutting this footage down to ten reels.

Miss Talmadge is supported by a large and costly cast of stars.

"Ashes of Vengeance" is a story of the stirring turmoil in France during the reign of Charles IX. Out of this historical event grows the beautiful but dramatic story woven around the love of Norma Talmadge as Mlle. Yoeland de Breux and Conway Tearle as Rupert de Vricac.

It is a costume play with vital dramatic elements, deep emotions, big spectacular effects, sword clashes, swift action and lavish settings.

In the interior settings "Ashes of Vengeance" is said by its makers to transcend all other films in size and splendor. Forty-eight interior sets were built, all designed by Stephen Goosson, noted film architect.

In all, the interiors cover a space of twenty acres.

"Ashes of Vengeance" was originally planned to cost $500,000. A growing realization of new possibilities as the filming developed caused production plans to be revised and expanded until the completed story has cost in the neighborhood of $1,000,000, it is claimed.

The total number of persons engaged on the production has exceeded 5,000. With the principal actors wearing on an average of five costumes, not counting Norma Talmadge's fifteen gowns and the soldiery wearing two uniforms, the total costumes made and issued by the wardrobe department is well over 10,000. In addition to costumes already on hand $300,000 additional was spent for materials for making the creations worn in this period drama.

The picture required seventeen weeks to film and before actual filming was started a month was spent on its preparation.

Export and Import to Handle "Othello"

THE EXPORT AND IMPORT FILM CO., INC., on behalf of Ben Blumenthal and David P. Howell, will distribute "Othello" for the independent market.

First National of New York has already contracted to distribute "Othello" for Greater New York and New York State.

Emil Jannings, who plays "Othello," is known as the most famous of all European character actors, having appeared in "Passion," "Deception," "The Loves of Pharoah" and others of the largest film importations. He is also the star of "Peter the Great," which is being presented at the Rivoli this week.

It will be recalled that "Othello" played at the Criterion for two weeks followed by a one week's run at the Rivoli.

Critic Pays Tribute to "Human Wreckage"

A brilliant tribute to a photoplay was given by Don Eddy, film critic of the Los Angeles Examiner, who made a special trip to San Francisco to see the world's premiere of "Human Wreckage" at the Century theatre on the night of June 9th.

Mr. Eddy wrote in part:

"There was a tumult of cheers and not of tears when Dorothy Davenport Reid appeared on the stage of the Century theatre last night.

"Her reappearance, entirely impromptu, was in connection with the world premiere of her photoplay, 'Human Wreckage,' which it might as well be admitted, is a powerful argument against the dope traffic and a tremendous plea for sympathy, understanding and help for addicts of narcotic drugs.

"The picture itself gripped and held the attention of the audience from its dramatic prologue and to its equally dramatic epilogue. And the cries that arose from the center of the crowded theatre—the cries for Mrs. Reid—came from the hearts of those who had seen her marvelously compelling characterization of the part she had played in real life—the wife of an addict.

"It was hard to forget Wallie Reid as the picture unfolded—the lovable, rollicking, all-too-weak playboy of the films, whom the writer knew in life and whose face he saw in death. Yet Wally's face continually superimposed itself before the dramatic shodows on the screen, and his personality overshadowed the story of another man's trials."

Empire PRINTS
EMPIRE LABORATORIES, Inc.
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
Empire PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM



During his visit on the coast, Elmer Pearson was tendered a banquet by Hal Roach and his staff. Herewith is pictured the group about the festive board.

"Crossed Wires" Wins Approval

Universal Feature With Gladys Walton Is Praised by Boston Reviewer

"CROSSED WIRES," Gladys Walton's current Universal production, which is based on the humorous adventures of a telephone operator, is enjoying unusual success and doing an unusual business despite the hot weather, Universal reports.

As an example of how well the picture is being received, Universal offers the following excerpts from last week's review of the Walton film by George C. Mackinnon, of the Boston Daily Advertiser.

"What a relief to see a film like 'Crossed Wires,' now at the State! Here is a piture which jests its way through its several reels, taking the 'man in her room' situation for the comic-strip material it is, omitting the villian-puppet entirely, and not forcing the heroine to bore us by a single incredibly noble deed.

"Universal, which has given this estimable production to a tortured film-seeing world for momentary surcease of its sufferings, has sized up the censors magnificently. This concern knows that real drama is usually out of the question upon the American screen. A really tense, human, tragic and terrible situation is almost sure to be ruled 'immoral.'

"Crossed Wires" is excellently brewed farce. The ingredients are mingled into a savory stirrup-cup for the film fan, as he rides on his fruitless search for a land where all films are sensible. Gladys Walton, a deightful little performer with a sprightly comedy intuition, occupies the center of our attention. Surrounding her we find an assemblage of competent people. Willing to throw themselves into the festival spirit of the occasion.

"Gladys is to the life that intensely interesting, utterly lovable and informally exasperating flower of our civilization—the telephone girl. The pretty flirts of the head, the dainty tougheggedness, the wise crack-someness of that refreshing yet dreadful little tyrant are all deftly transmitted to us in Miss Walton's zestful and honest work. She seems entirely content to be a droll little thing, instead of a pestiferous strutter eaten up with self esteem."

British Thrill at "Safety Last"

Trade Journal Reviewers Give Highest Praise to Artistry of Harold Lloyd

PRAISE of Harold Lloyd in "Safety Last" in British trade journals followed the first London showing of the comedy at the New Oxford theatre. The Cinema reviewer declared that "Lloyd's name is now an attraction in itself," while the verdict of the Kinematograph is: "There can be no doubt that 'Safety Last' is a very certain winner."

On receipt of the film Pathe's agents for Great Britain and Ireland inserted a double page "Challenge" in the leading trade papers submitting "Safety Last" to recognized expert opinion and offering 100 pounds ($462) for any half mark it obtained less than the award to any competing film in the market. The "Challenge" made this claim:

"We read occasionally that Harold Lloyd is almost as good as this or that comedian. We claim that he is the greatest, cleanest and most daring comedian the world has ever seen."

Following are paragraphs from the Cinema review:

"When 'Safety Last' was shown at the New Oxford last week it created quite a sensation. We sat in a sea of laughter. Stout men guffawed, thin men added their treble note, and this was intercepted by the yelps of hysterical flappers, who feared that Harold Lloyd would fall from his position of apparent danger, and be dashed to death before their eyes. For over an hour this simmer of mirth continued, occasionally exploding as something extremely funny in a mass of funniness cropped up unexpectedly.

"Some considerable time back we expressed the opinion that Lloyd would eventually rival, or even outrival, Chaplin, and this speculation seems to be materializing. Lloyd's name is now an attraction in itself."

Semon Is Busy Lining Up Stories

Following the successful consummation of his $3,000,000 contract with the Truart Film Corporation, which was negotiated by M. H. Hoffman, vice-president and general manager of the producing organization, Larry Semon left immediately for the Coast to complete the work under his old contract and to select the plays which will be the basis of feature-length comedies which will be made under his new contract.

There will be a complete departture from his present style of productions, it is said, when Semon starts work about September 1st, under the Truart banner.

Truart Reports Sale for Mexico

TRUART FILM CORPORATION records the sale of "Women We Marry," the Edward Dillon production featuring E. K. Lincoln and Florence Dixon, and "The Empty Cradle," featuring Harry T. Morey and Mary Alden, to R. Gonzales for the Republic of Mexico.

Other important deals for foreign rights are pending on these Truart films and also for the 1923-24 product.

Theatre Manager Wanted

who is big enough to be a managing director

ARE you the theatre manager whose ability has been proven, not by one successful season, but by steadily increasing and satisfied patronage? Are you the creative showman who can conceive an appealing program in presentation and exploitation? Then you may be the man we are looking for.

If you are the man we have in mind, you desire a proposition where the ultimate in theatre equipment is at your disposal. You have been looking for a chance to combine your showmanship ability with the best this industry has to offer in photoplay productions, talent and musical accompaniment. You desire to associate with a group of theatres, each the representative house in its respective community, backed by men of vision who are looking for more capable men to meet the ever increasing needs of expansion.

The man we want is an artist who can build a program to win the applause of the classes, but who appreciates the necessity of directing his efforts to the masses. In other words, a combination of the commercially practical and theatrically creative man.

It is useless for you to reply to this ad unless your past record amply proves you to be possessed of all the necessary qualifications of personality, adroitness and thoroughness.

The man to whom this ad appeals will recognize it as an opportunity to promote his creative ambitions, salary and advancement limited only by his ability.

Your response will be held in strict confidence. Address stating your past experience in fullest detail and qualifications. ONE now employed preferred.

Address Box 375
care of Motion Picture News
729 7th Ave., N. Y. C.



These romantic appearing stills are from the Principal Picture Corporations, "The Spider and the Rose."

Jackie Coogan Child Labor Aid

Young Star Is Protagonist of Movement for the Eradication of Evil

AT the suggestion of a group of the foremost statesmen, reformers, and publicists of the day, Jackie Coogan will become the spokesman for all the less fortunate children of America. He will be the protagonist of the various child welfare movements which have as their aim the eradication of child labor and the promotion of better health among children.

It was a remarkable "Open Letter to Jackie Coogan" in a recent issue of Collier's Weekly, signed by Earl Derr Biggers, noted playwright and magazine writer, which crystallizes the call for the little Metro star to this cause. Mr. Biggers wrote:

"There's a big fight looming ahead for the kids—your friends—the gang, and so far none of the kids is in on it. So far, it's grown people, like the National Child Labor Committee, and editors, and such, who are doing the scrapping. But if you want to, you can help. You can do more in a minute than the ablest grown person in a month."

Immediately after the publication of this open letter, the leaders in the movement to abolish child labor and its attendant evils communicated with the young player and enlisted his aid in the work. Associated with Jackie are such eminent personages as Herbert Hoover, head of the newly organized Child Health Association of America—such leading reformers as Jane Addams, Lillian D. Wald Stephen S. Wise and Owen Lovejoy—such famous educators as Dr. Felix Adler and Professor Samuel McCune Lindsay and John Dewey—and such prominent publicists as Earl Derr Biggers, Richard J. Walsh, editor of Collier's Weekly, and Homer Folks.

The first gun of this group will be directed on behalf of the constitutional amendment proposed by U. S. Senator Medill McCormick of Illinois, giving Congress the power to regulate the labor of children under eighteen years of age. In addition to aiding the cause financially, Jackie Coogan, after finishing his first Metro picture, "Long Live the King," will make a personal appearance before the Congressional committee to which the McCormick amendment will be referred and will plead with the lawmakers of the nation on behalf of his less fortunate brethren. Jackie will also appear before several State legislatures urging the same cause. It will be the first time that any child has addressed, in his own language, any such legislative bodies.

Collier's Weekly says editorially: "As Mr. Biggers writes to Jackie Coogan: 'There are several million kids in this country who are getting a terribly raw deal.'

"Why? Because the Supreme Court has decided that the Child Labor Law is unconstitutional. What's the remedy? There's only one. The next Congress must pass an amendment to the Constitution, and the States must ratify it. Think of your own children in the place of these, and then when you're mad stay mad until you've made your congressman mad too—and mad enough to demand action."

E. K. LINCOLN
IN
"The RIGHT of the STRONGEST"
A Dramatic Sensation with an All-Star Cast
Zenith Pictures Corp.
110 W. 49th St. N. Y. C.
Penn. 3649

Milford Busy Cutting "Salomy Jane"

George Melford is now engaged in double duties at the Paramount West Coast studio. The first is the cutting of his last production, "Salomy Jane," featuring Jacqueline Logan, George Fawcett and Maurice Flynn. The second is preparation for "The Light that Failed."

Praise For "Daughters of Rich"

New York Reviewers Are Impressed With Production at Capitol Theatre

THE New York motion picture critics, reviewing "Daughters of the Rich," the Preferred Picture which S. L. Rothafel chose as his feature film for Anniversary Week at the Capitol, were high in their praise of the film.

P. W. Gallico in the Daily News wrote: "Director Gasnier has succeeded best in his picturizations of a phase of French life. Here then is your audience picture, big, expensive, beautifully photographed, wallowing in luxury. Hundreds of thousands of people are going to like it, to be entertained by it."

"This production is distinctly out of the common run of film," said Joseph Mulvaney in the American. "It is a story of intrigue within intrigue, of French counts and American heiresses."

The Evening Journal wrote: "This picture holds the attention. Its development is not along the lines of the obvious and it possesses a certain richness of texture that is to Gasnier's credit. Miriam Cooper gives a good performance and Gaston Glass is more than satisfactory."

Don Allen in the Evening World, said: "We liked 'Daughters of the Rich.' The picture, with its long list of capable screen players, was most decidedly interesting."

Robert Sherwood in the Herald, said. "The picture was produced in the most acute corner of the box-office angle."

The Mail reviewer wrote: "On the basis of the amount invested in the production, 'Daughters of the Rich' is just about at the head of the list and should prove a money-getter for exhibitors."

Sydney R. Smith in the Telegraph: "Showed every dramatic adventure which may befall a daughter of the rich."

Thus the Sun reviewer: "Ethel Shannon, a new starling shows high promise. A society story that overlooks nothing."

"An absorbing story, lavishly mounted and entertainingly told," is the Telegram's verdict.

Harriet Underhill in the Tribune hands the laurels to Miriam Cooper, of whom she says "she is nice and pretty, and sincere, too."

Thus the Times: "Elaborate sets and dresses together with elaborations in the story mark 'Daughters of the Rich."

Philly Commends "Alice Adams"

Reviewers Are Unsparing in Praise of Associated Exhibitors Feature

MORE praise for the Associated Exhibitors featuure, Florence Vidor in "Alice Adams," comes from Philadelphia, where the picture had a successful run at the Arcadia Theatre last week. "Those who liked Booth Tarkington's 'Alice Adams' as a novel will like it equally well, if not better, as a screen production," declared the Philadelphia Record, which continued:

"This King Vidor photodrama was made with fine attention to details and bears the mark of skillful adaptation of the Tarkington text. The points of departure are of no consequence in the cohesion of the story. The scenes simulated strikingly the small-town activities of the Middle West, and the Tarkington 'atmosphere' was not sacrificed, nor were the characters mutilated."

The Public Ledger said: "Booth Tarkington's novel was certainly one of the most touchingly pathetic books published during recent years. The picturization presents the author's analytical study of a young woman as well as films can interpret a novel. The picture faithfully follows the original until the very end.

"Alice Adams, played by Florence Vidor in a manner that is beyond criticism, through her very human shame at the lack of luxury of her home life, tells the little white lies that later return to burn her. Miss Vidor supplies most of the acting in the picture, and appears to have caught beautifully the spirit of her role—a difficult one.

"Another excellent point about this very commendable film is in the matter of captions. They appeared to have been taken verbatim from the novel and helped the audience to gain the true spirit of the original almost as much as the acting and accurate settings."

"'Alice Adams,' as made into a photoplay from the widely read novel by Booth Tarkington, retains much of the interest and atmosphere of the original," said the North American. "Florence Vidor gives one of the most consistent and authentic characterizations of her career."

The Inquirer said in the course of its review: "Florence Vidor played the title part and won much sympathy, for she was natural and engrossing as the girl upon whose shoulders fell the burden of keeping a rather shiftless family together. Claude Gillingwater is admirably suited to the part of the father, Virgil Adams, and Margaret McWade to the part of the wife."

Foreign Deal Completed on "Oliver Twist"

"Oliver Twist," First National's production of the famous Dickens story with Jackie Coogan in the stellar role, has been sold for the territory of Spain, Spanish Morocco, Canary Islands, Portugal, Islands of Azores and Madeira and Portuguese West Africa to Leon Gaumont of Barcelona.

GET JACK FOR THE BOX-OFFICE!

Fuld will be back next week! What will be the first picture he'll put over? Address him care of us!

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Theatre Lighting, Past and Present

THERE is no phase of showmanship today that is demanding the attention and study by exhibitors as that of lighting in the motion picture theatre, both for the purpose of securing atmosphere generally throughout the theatre and for special stage presentation.

The motion picture theatre is blazing the trail for a new era in effective presentation and modified lighting for the creation of atmosphere to play upon the emotions of audiences. The mere showing of motion pictures is fast becoming obsolete. For those who take the lead in this new presentation, the future holds forth possibilities almost beyond the imagination.

The two predominating factors, lighting and music, have and are making possible this revolution in showmanship and also the assumption of the role of leadership by the motion picture theatre.

Of the art of lighting as practiced in the most modern of motion picture theatres relatively little is known excepting by the few who have spent untiring years of effort pioneering in this subject. There is almost no authentic literature available in a form that would prove of aid for mastering the art of modern theatre and stage lighting. The art of lighting and presentation is still in its experimental stages and it is almost inconceivable that, with the wealth of variations to which this subject lends itself, the experimental stage will ever be passed.

No exhibitor can afford to ignore this new era into which the showing of motion pictures is entering. To grasp these latest innovations in showmanship virtually means a complete re-education for the majority of exhibitors. And this re-education from its very nature can only be obtained through practical experience.

There are a few fundamentals in the use of color lighting that have long been established and were first determined through scientific investigation. These fundamentals, particularly in their relation to the resulting colors obtained through the combining of what are termed as the "primary colors" should be thoroughly understood by those who desire a comprehensive grasp on this subject. Also the fundamentals involved when colored light and pigments are used in combination, should be thoroughly understood.

However, there is no opportunity afforded to secure the desired effects in directional and modified lighting unless the proper control equipment is used. This electrical apparatus as perfected in its present form is thoroughly adapted for its purpose, permitting great flexibility of lighting under complete control.

No less an authority than the noted producer, David Belasco said, "Without perfect control, lighting instead of being an irresistible means to every end of dramatic effect, would be continuously a hindrance and stumbling block. . . ."

A book entitled "Theatre Lighting, Past and Present," has been published by the Ward Leonard Electric Co. which tells the interesting story of the development of theatrical lighting along with a great amount of useful information pertaining to the equipment used for lighting control in the theatre of today.

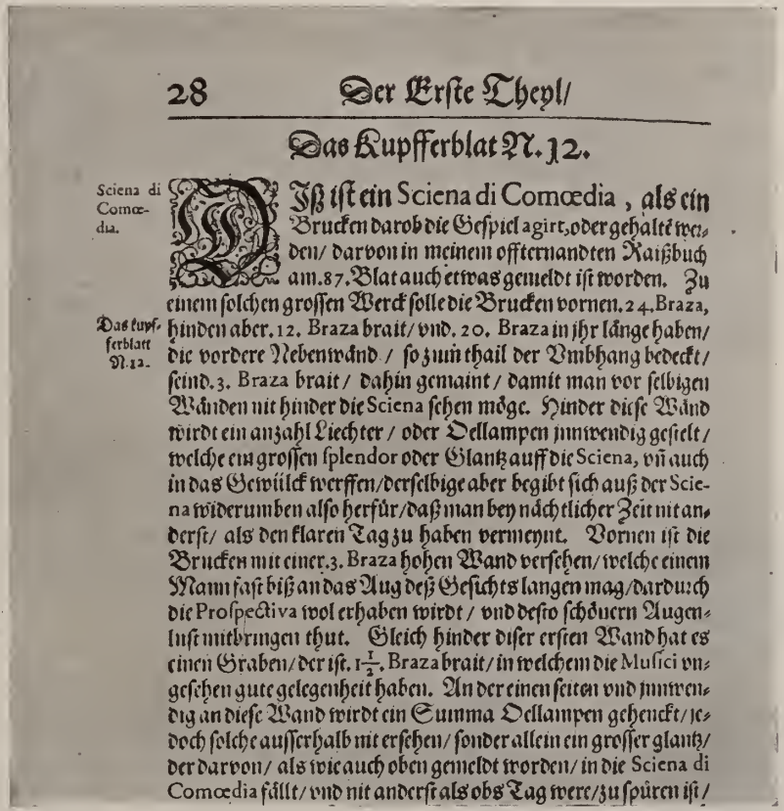
By courtesy of the Ward Leonard Electric Co. we are herewith reprinting their book in part. In the Foreword, as follows, again emphasis is laid on the importance of the advanced lighting and control as employed by modern theatres:

"There is no art more important in the modern theatrical production than the skilful use of light.

"Scenic effects that are realistic and lifelike are made possible by perfectly controlled lighting of varying intensity and color; then, too, proper lighting has a psychological value, causing the audience to absorb the atmosphere and feeling of the play without realizing how the effect is produced.

"Eminent theatrical producers have always recognized the desirability of lighting control. Indeed most of them even to the present day have been, and still are, pioneers in the development of lighting technique."

(Continued on next page)



28 Der Erſte Theyl/

Das Kupfferblat N. 32.

Sciena di Comœdia.

DIß iſt ein Sciena di Comœdia, als ein Brucken darob die Geſpiel agirt, oder gehalte̅ werden/ darvon in meinem offternandten Raißbuch am. 87. Blat auch etwas gemeldt iſt worden. Zu einem ſolchen groſſen Werck ſolle die Brucken vornen. 24. Braza, hinden aber. 12. Braza brait/ vnd. 20. Braza in jhr länge haben/ die vordere Nebenwänd/ ſo zum̃ thail der Vmbhang bedeckt/ ſeind. 3. Braza brait/ dahin gemaint/ damit man vor ſelbigen Wänden nit hinder die Sciena ſehen möge. Hinder diſe Wänd wirdt ein anzahl Liechter/ oder Oellampen jnnwendig geſtelt/ welche ein groſſen ſplendor oder Glantz auff die Sciena, vñ auch in das Gewülck werffen/ derſelbige aber begibt ſich auß der Sciena widerumben alſo herfür/ daß man bey nächtlicher Zeit nit anderſt/ als den klaren Tag zu haben vermeynt. Vornen iſt die Brucken mit einer. 3. Braza hohen Wand verſehen/ welche einem Mann faſt biß an das Aug deß Geſichts langen mag/ dardurch die Proſpectiva wol erhaben wirdt/ vnd deſto ſchöuern Augenluſt mitbringen thut. Gleich hinder diſer erſten Wand hat es einen Graben/ der iſt. 1½. Braza brait/ in welchem die Muſici vngeſehen gute gelegenheit haben. An der einen ſeiten vnd jnnwendig an dieſe Wand wirdt ein Summa Oellampen gehenckt/ jedoch ſolche auſſerhalb nit erſehen/ ſonder allein ein groſſer glantz/ der darvon/ als wie auch oben gemeldt worden/ in die Sciena di Comœdia fällt/ vnd nit anderſt als obs Tag were/ zu ſpüren iſt/

Das kupfferblatt N. 32.

Figure 1—One of the earliest references to theatre lighting in literature—Sciena di Comoedia, 1628, by Joseph Furtenbach.

TRANSLATION

"The stage is like a bridge upon which the play is unfolded. It is described in my oft mentioned drawing book on page 87. For such a big play, the front of the stage should be 24 Braza wide, the back of the stage 12 Braza wide, 20 Braza is the length. The side screens or wings which are partly covered by the curtain are 3 Braza wide for the purpose of preventing the audience from seeing behind the scenes. Behind these wings there are a number of candles or oil lamps which light the scenes with great splendor and brilliancy. It also shines on the clouds and produces an effect that is like bright daylight in the nighttime. In front of the stage there is a 3 Braza high wall which reaches almost up to a man's eye. Just behind this wall there is a space approximately 1½ Braza wide, in which the musicians are located out of sight of the audience. On the rear of this wall there is mounted a row of oil lamps concealed from the audience but throwing a strong light on the stage, giving the effect of daylight as mentioned above."

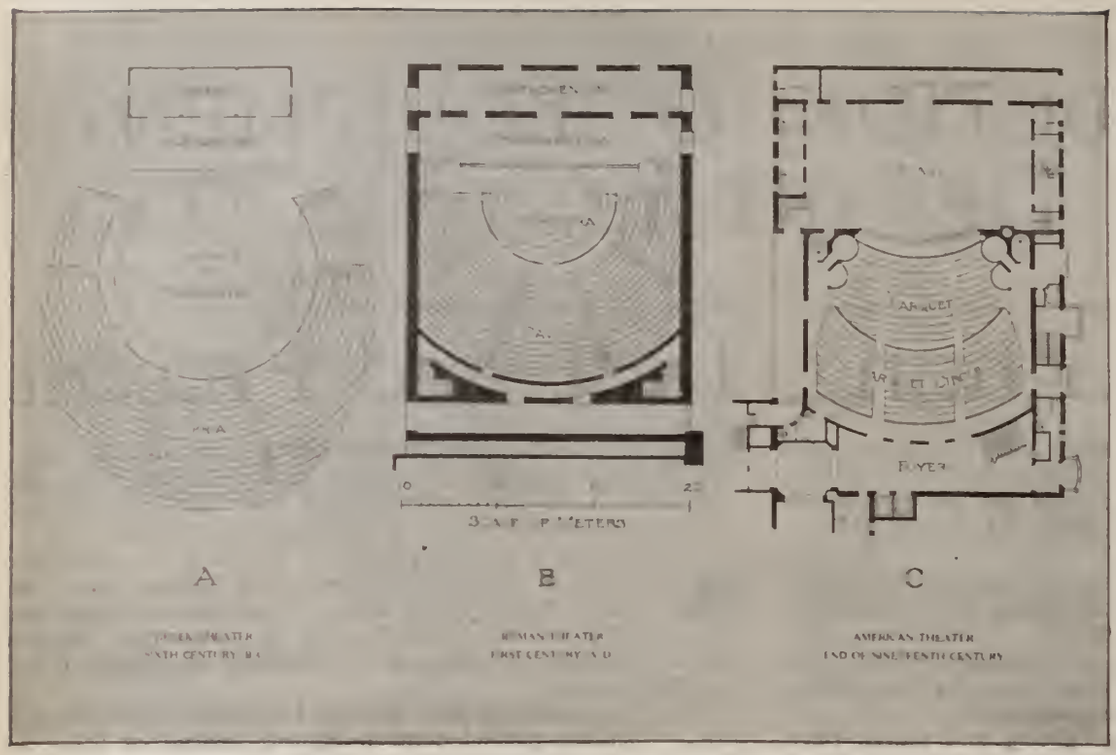


Figure 2—Development of the modern theatre from the ancient theatres of Greece and Rome. From "The Brickbuilder," December, 1914

Theatre Lighting, Past and Present *

(*Continued from preceding page*)

Birth of the Theatre

In a circular space at the foot of a hill hundreds of years before the Christian Era, Greek choruses danced and sang by the light of day in honor of Dionysus, the God of Wine. The spectators were accommodated on rows of seats rising one above the other up the slope. In the center of the ring there stood a sacrificial table and the leader of the chorus, following a natural impulse, would occasionally mount this table so that he might be more effective. Thus this table was the beginning of the Greek stage which at a later date was built at the back of the circle, or orchestra, in the form of a narrow platform.

* Reprinted from the book Theatre Lighting, Past and Present, published by the Ward Leonard Electric Co.



Figure 3—Admission checks to theatre at Dionysus, Greece.—From "The Brickbuilder"

Roman Theatre

The Romans followed the general theatre plan of the Greeks, but their architectural system of arches enabled them to erect the entire edifice, with its tiers of seats, from the level ground. They enlarged the stage, introduced drop curtains, provided dressing rooms for the actors, and placed seats in the orchestra for Senators and other distinguished persons.

Origin of Drama

About the middle of the sixth century, B. C., dramatic exhibitions were introduced and they soon became contests [illegible] ary and musical skill. The first [illegible] competition is said to have [illegible] on by Thespis in the year 535 B[illegible] These spectacles were usually [illegible] resented during the festivals and evidently the populace showed great interest in them for one theatre at Athens is said to have accommodated 30,0[illegible] persons.

Realis[illegible] cenic effects in the modern sense were unknown. The spectacles were presented by daylight, and the dignified architecture of the stage building itself was the scene of action.

For four hundred years after the advent of the Christian Era the ancient dramas flourished, then they seem to have gradually disappeared and finally became buried in obscurity.

Miracle Plays

In the year 1110 we find the first traces of a long series of "Miracle Plays," so termed because they exhibited events and mystery of scripture. They originated through a desire to enlighten the people in the rudiments of Christianity. These scriptural plays were the earliest dramatic entertainments in all parts of Europe. They were first presented on rough platforms erected within churches or close by. As their popularity increased, stages were built in public squares or large open fields, the audience or spectators sitting in the open. Various forms of construction were used to accommodate the different scenes, which were really a series of tableaux. In some cases, three stages were arranged side by side, inclined at obtuse angles, and the spectators turned from one to another with each change of scene. Other stages were built one above the other; a structure of nine stories was erected at Metz in 1427.

Portable stages were also in general use at this time. Mounted on wheels they resembled a small, two-story house with one side removed. The stage was on one level, the other being devoted to dressing rooms. These portable stages were drawn from place to place, and thus the theatre as well as the play was brought to the people in isolated sections of the country.

Stage Lighting Introduced

The performances of the 15th century were mostly given by daylight, and it seems probable that the first artificial lighting was introduced at this time in the shape of sconces of candles burned before a shrine. The literature at this time gives vague references to the use of flares and squibs to give local color to the devils thus marking the realization of the value of lighting for its psychological in-

(*Continued on page* 112)

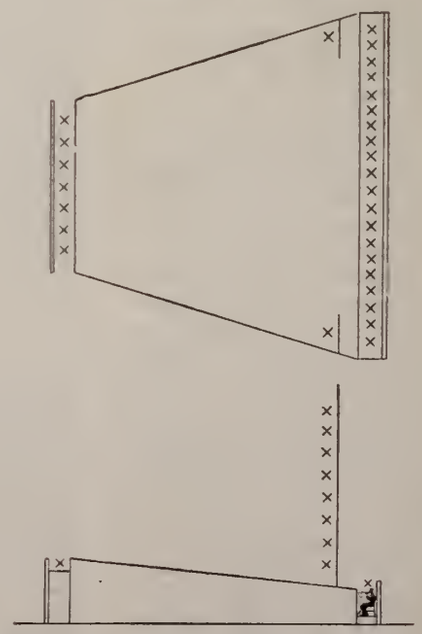


Figure 4—Diagrammatic sketch of the stage described by Joseph Furtenbach in 1628 (*see figure* 1 *page* 109)

An important message to the Exhibitor and the Projectionist

Every part manufactured by the Nicholas Power Company is marked with the initials N. P. CO. This constitutes our signature, and in effect is a signed guaranty of the superior workmanship and quality of all Power's parts.

Manufacturers of spurious parts in violation of the legal rights of reputable manufacturers, do not mark such parts, and are entirely without responsibility. THE LOSSES TO US caused by the manufacture of inferior and spurious parts, ARE INSIGNIFICANT IN COMPARISON WITH THE LOSSES THEREBY CAUSED TO EXHIBITORS.

Contrary to the reports and printed circulars issued by manufacturers of these spurious parts, seeking to convey the impression that they manufacture parts for us, we hereby guarantee that genuine Power's parts marked N. P. CO. are made in our own factory.

Exhibitors, projectionists and de[illegible]rs, who are interested in the purchase, the use, and sale of parts should protect themselves by insisting that all parts used for Power's Projectors are marked with the initials N. P. CO.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

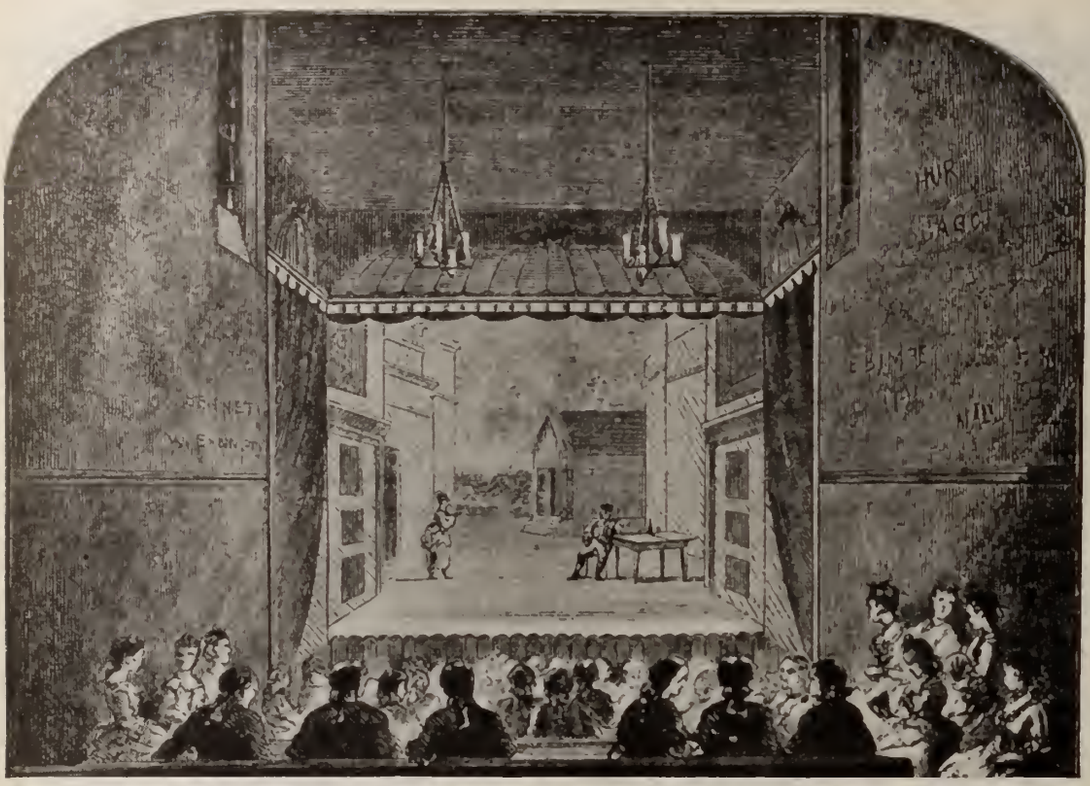


Figure 6—Interior of the famous John Street theatre which was built in 1767 and frequently attended by George Washington. Candles succeeded the open-flame oil lamps in theatre lighting, and the earliest American theatres including this one were lighted by candles. This illustration was taken from Hornblow's History of the Theatre in America

Theatre Lighting, Past and Present Below

(*Continued from page* 110)

fluence, entirely aside from its use for illumination.

Progress of the Modern Theatre

In the sixteenth century, although most theatrical performances took place on stages set in court yards, there were a number of instances where special buildings were constructed for the presentation of plays. Usually these theatres were circular in form and open to the sky, the stage alone being sheltered from storms. Theatres of this kind were constructed in England and on the continent.

Toward the close of the sixteenth century, completely enclosed theatres were erected in England. Performances were given in the evening. The stage and interior were illuminated by cressets, lanterns and candles. Stage lighting became of greater importance and the possibilities of scenic illusions were soon to claim the attention of theatrical managers.

At this time the chief sources of artificial illumination were the same as they had been for thousands of years previous. Torches, made of pine knots, crude forms of lamps which burned animal or vegetable oil, and candles of wax or tallow comprised the complete assortment of artificial illuminants—the same smoking inefficient means for producing light that had been used by the Greeks, Romans and early Christians.

Footlights

Although David Garrick in London is given credit for introducing footlights in 1755, when he placed a row of candles and in front of the stage and masked them by metal screens, it is a fact that footlights were introduced much earlier than this. For instance, Joseph Furtenbach in Germany wrote in 1628 giving specifications for a stage which provided footlights. According to his description, the stage was a platform inclined toward the audience. In front of the stage there was a place for the orchestra, behind which was erected a wall to screen the musicians from the spectators. A row of oil lamps on the stage side of the wall furnished the footlights. There were wings on each side of the stage—in the sewings rows of oil lamps were hung. The rough sketch in Fig. 4 gives the ideas set forth in his description which unfortunately was not illustrated. David Garrick also used invisible side lights as described by Furtenbach. These lights are now known as "borders."

Furtenbach speaks of using candles or oil lamps but seems to prefer oil lamps.' In Garrick's time the entire stage was lighted by candles, two or more groups were hung in the form of a corona above the stage, footlights were placed in front and invisible lights on either side. The object was simply the illumination of the players. The artistic value of stage lighting had not yet been evolved.

The amusing things about the descriptions of theatre lighting systems from earliest times is that all writers proclaim the lighting system as giving brilliant illumination. Candles and oil lamps are all described in the same glowing terms in the early days of their application.

Early American Stage Lighting

The early theatres of America used the same crude methods of lighting the stage and auditorium that was then in vogue in Europe. The historic John Street Theatre, erected in 1767, and New York's leading playhouse for thirty years, was lighted by candles.

To keep the candles burning brightly it was necessary to trim the wicks. One or more attendants were assigned the task of caring for the lights. Probably it was not an unusual occurrence if a diminutition of lighting necessitated their making a round of the footlights during a tense scene of action upon the stage.

Somewhat better systems of oil illumination gradually developed. Lamps with glass chimneys were devised. More efficient lighting was obtainable by the use of camphine, kerosene oil and other high grade illuminants. These new developments supplanted candles and other means of lighting in the theatres. It was a common sight to see hundreds of oil lamps burning. They hung in clusters from the ceilings and projected from the walls, balconies and boxes. They were used on the stage as footlights, as sidelights and were suspended from above. In certain theatres it was customary to hang oil lamps over the stage in front of the curtain line.

(*Continued on page* 114)



THE earliest form of light source was the blazing pine knot. An iron basket called a "cresset" acted as holder for the flaming wood. The design here shown was used in the fifteenth century.



HE tallow candle followed the open flame lamp, dating from the first century. In the theatre, candles were usually protected by shades which served the double purpose of guarding the flame from drafts and cutting off the light direct to the audience.



OPEN-FLAME ail lamps in which the wick floated in the oil were used in prehistoric times. Lamps of this type are found in ruins dating back to 7000 and 8000 years B. C.

The Land of the Covered Wagon



World Theatre, Omaha, Nebr.



Main St. Theatre, Kansas City, Mo.



Newman Theatre, Kansas City, Mo.



Broadway Theatre, Council Bluffs, Ia.

is now dotted with hundreds of prosperous cities and towns. Millions of acres of field and meadow, with stretches of friendly woodland in between, extend from horizon line to horizon line, and joining all in a very network of lines, crossing and recrossing in every direction, run many thousands of miles of rail and automobile roads, living arteries of busy trade and social intercourse. Great indeed has been the transformation from the wilderness of that early day. The dreams of the brave pioneers are being realized. Civilization has overtaken and overcome the wild.

So it comes that today the luxuries and refinements of the great metropolitan centres are taken quite as a matter of course in both the public and the private life of the people of this entire region, whether "South" or "North of 36."

Especially notable in the cities are the beauty and luxuriousness of the newer theatres and auditoriums, vying with the finest in the country in architectural beauty and richness of furnishings.

In the important matter of correct and comfortable theatre seating, through the nation-wide services of the American Seating Company, the West need take no "back seat" to the East. For through this company the best in Theatre Seating is available and welcomed throughout the entire West from the Mississippi River to the Coast.

The four theatres here illustrated are representative recent American Seating Company installations in this region.

Other theatres considering remodeling, or new theatres in contemplation could hardly do better than follow the example of these leaders in their field.

Address all inquiries to the General Offices of the

American Seating Company

NEW YORK 113 W. 40th St. CHICAGO 10 E. Jackson Blvd. BOSTON 77-D Canal St. PHILADELPHIA 705-250 S. Broad St.

Theatre Lighting, Past and Present

(*Continued from page* 112)

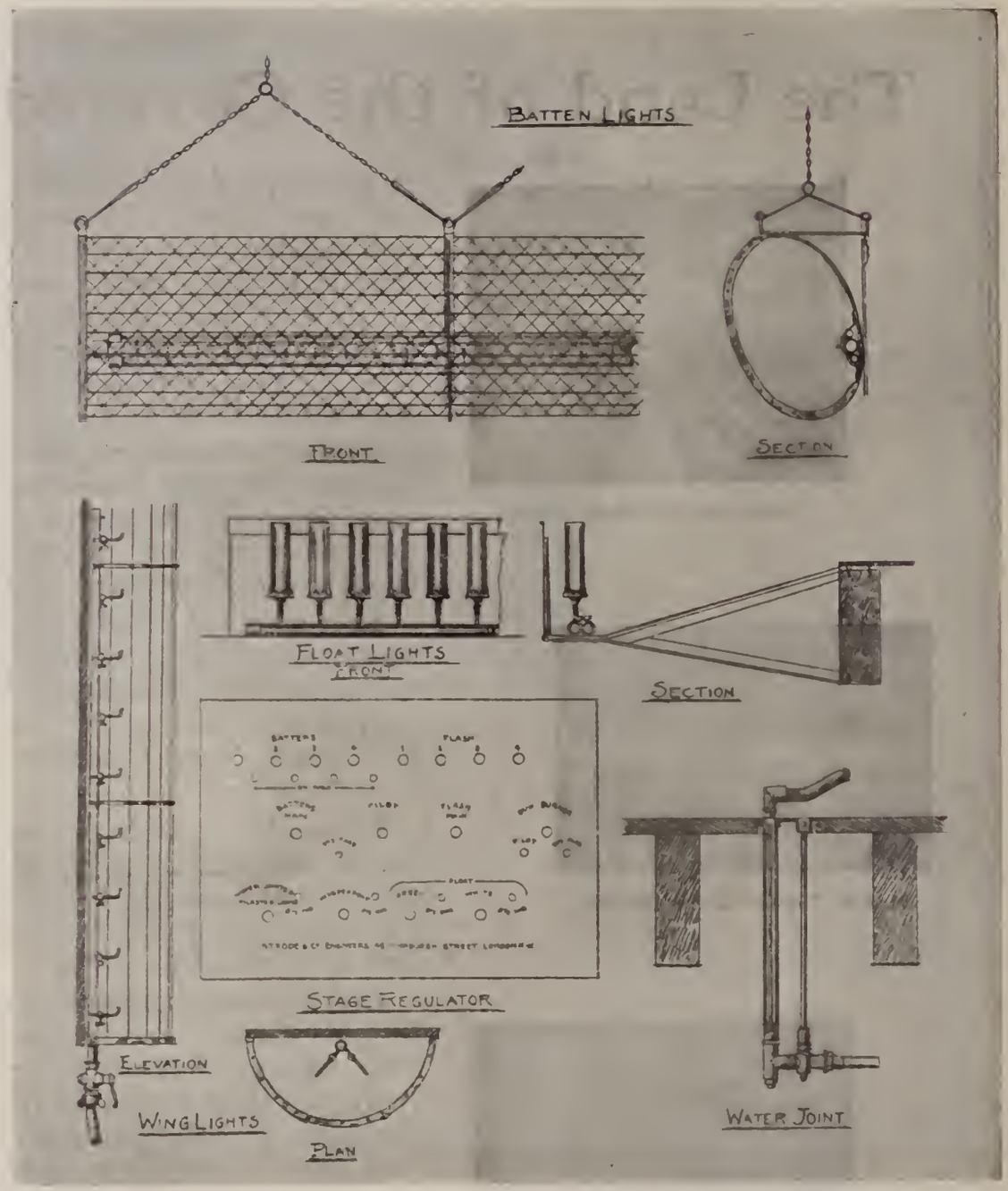
Despite the number of lamps used, they threw over the stage only enough light to make the players recognizable. The scenery and properties also remained in semi-obscurity. There was no feasible way of controlling the lights, either in the body of the house or on the stage. Attempts were made to show the changes from night to day and vice versa by the mechanical interposition of screens. This crude method was very unsatisfactory but nothing better was known and the spectators were content. It was not a rare occurrence for one or more lamp chimneys to break in the footlights, or other parts of the house, and a dense black cloud of smoke to rise interfering with the vision of the spectators and poisoning the atmosphere. When critical persons expressed displeasure, others reminded them of the tallow candles with which the theatre-goers once had to be satisfied and of the nuisance of having snuffers perform their function in the midst of a tense situation.

Gas Lighting

Then a new era dawned in the history of stage lighting. Gas developments made possible scenic effects that were miracles in comparison to those of the daylight, candle light, and oil light periods.

A method for making gas in sufficient quantities to be used for illuminating purposes was devised in 1781 by Mr. William Murdock, an English engineer. In London in 1803 Frederick Albert Windsor tried the experiment of lighting the stage of the Lyceum theatre with gas. This form of lighting was introduced into America at Philadelphia in 1796, where it was used for purposes of exterior decoration. In the year 1816 a system of gas lighting was installed in the Chestnut Street Opera House, Philadelphia. There were no municipal gas plants with large street mains and radiating feeder pipes at this time. It was necessary for theatre managers, who desired to install illuminating gas, to arrange for its manufacture on their premises. At first the methods of manufacture and control were rough and improvised, and though gas provided more illumination than candles or oil lamps, it did not come into general use until about 1850.

This article on theatre lighting with information on control equipment will be continued in next issue. Copies of the book, "Theatre Lighting," may be obtained from Ward Leonard Electric Company.



Figue 7—Details of gas lighting equipment taken from "Building News," October 1894. *This illustration shows construction of batten lights, wing lights and footligts, and indicates layout of control board from which the dimming and brightening of the lights was manipulated*

Organization of New Theatre Corporation

In the organization of the Capitol Theatre Corporation of Willimantic, Conn., the way is paved for that city having a modern motion picture house by early next fall. The corporation has elected the following officers: President, Abe Davidson of Norwich; vice-president, Aime J. Martineau of Willimantic; secretary, Valentine L. Murphy of Willimantic; assistant secretary, George A. Bartlett of Willimantic; treasurer, Mayor Charles A. Gates of Willimantic; assistant treasurer, Attorney P. A. Quinn of Norwich.

The corporation is capitalized at $150,000, of which there are two classes of stock, preferred, par value $100, and common stock at a par value of $10 per share. The theatre to be built is to be located on the south side of Main Street, having been bought a few months ago by Mr. Davidson. The land has a frontage of 102 feet and a depth of from 160 to 167 feet, running back to property of the New York, New Haven and Hartford Railroad Company. Architect A. R. Sharpe has been engaged in completing plans for the structure, which will be of brick. Plans call for opening of the theatre November 1.—Agard.

Roof Garden Opens Early Evenings

The More-Lite lamp installed in the Jewel Roof Garden, 11 West 116th street, New York City, it is reported, enables the Jewel Roof Garden to start their pictures early in the evening because of the white light produced by the More-Lite lamp. The Howell Cine Equipment Company reports the installation of two new Simplex projectors with two More-Lite lamps and lamphouses, the throw being 120 feet, picture 12 x 16, on a Gardiner Velvet gold fibre screen. Projection through Snaplite lenses.

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

National Anti-Misframe League Forum

SIMPLIFIED ELECTRICITY for PROJECTIONISTS

Direct Current Machinery

Lesson VI—Part VI

Direct Current Motors

DIRECT current motors, like generators, are classified and distinguished from each other by their field windings. Thus we have the three main types, *series, shunt* and *compound*. Motors are also classified according to their speed performance such as *constant speed* motors, *varying speed* motors and *adjustable speed* motors. The subject of speed variation is quite important and many times decides whether A. C. or D. C. motors are to be used. It is a well known fact that D. C. motors offer better means for securing wide and accurate variations of speed than do the A. C. group. This will be treated in the latter part of this article.

Motor Starter

Generally speaking, large motors have a lower armature resistance than do small motors and, as a rule, the larger the rating of the motor, the lower its armature resistance. As

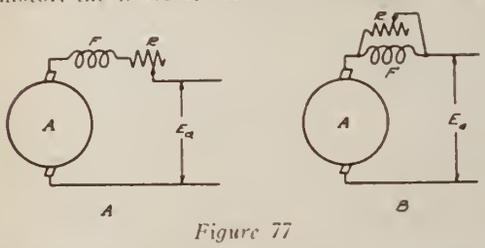


Figure 77

a practical illustration, a 10 H. P., 110-volt motor may have an armature resistance as low as

$$0.08\left(\frac{8}{100}\right)$$

of an ohm. If such a motor were thrown directly on the line without bringing it gradually up to speed, the current flowing through the armature would be

$$I = \frac{E}{R} = \frac{100}{.08} = 1{,}375 \text{ amperes.}$$

Naturally this enormous current would be practically equivalent to a short circuit and the armature would be burned out. If, however, a sufficiently large resistance were temporarily inserted in the armature circuit to limit this large initial flow of current and was then gradually reduced as the motor speeded up, no harm would be done since the back *voltage* would then limit the flow of current through the armature to a safe value. For instance, if the back voltage was 104-volt the normal current would be

$$I = \frac{E^a - E^b}{R} = \frac{110 - 104}{.08} = 75 \text{ amperes}$$

This the motor could easily carry.

It is for this reason that the Fire Underwriters say that all motors larger than 1-H.P. shall be equipped with a *starting resistance*. The starting resistance is *always connected* in *series* with the armature and must *never* be left in the circuit longer than necessary to bring the motor up to speed. This should ordinarily require about 20 seconds. The starting resistance, or starter as it is called, is built sufficiently strong to carry a high current for a short time only without undue heating up.

Motor starters vary both as to type and construction but in principle they are all alike. They are generally designated as *three point* or *four point* starters depending upon whether they have three or four binding posts for connections to the motor. The four point starter is the one most commonly used and it can be adapted to either a series, shunt or compound motor with equal ease.

Starters may or may not be equipped with a *no-voltage release*. This is a device for protecting the motor against interruptions in the flow of line current. Thus if the voltage applied to the motor were suddenly cut off due to some outside disturbance, the motor would stop running but would remain *connected* to the line. If, now, the voltage were again suddenly applied the motor armature would be burned out since no starting resistance would be in series with it. The no-voltage release consists of a small electromagnet shunted across the line so that when voltage is applied to the motor current flows thru it and energizes the magnet. This, in turn, holds the switch arm in the position in which all the resistance is cut *out* of the circuit. If the voltage is cut off the magnet loses its energy and permits the switch arm to spring back to the position in which all of the starting resistance is *in* the circuit. This protects the motor since the starter must again be turned on before the motor will start.

A typical four-point motor starter is shown in Fig. 74. This shows it properly connected to a series motor. In the figure, the four black dots are the binding posts from whence the device gets its name; *n* is the electro magnetic no-voltage release and R is the stated resistance and *s is* a spring which pulls the switch arm back to the starting position and *a* is a resistance coil in series with the magnet to limit the current thru it. In the illustration only three of the binding posts are shown connected since only that number can be used on a series machine.

As said once before, this same starter can be used for any type of D. C. motor and Fig. 75 shows it connected to a shunt motor whereas Fig. 76 shows it connected to a compound motor.

Series Motors

The various types of motors, due to their different field windings, have different characteristics. That is, they perform differently under changing conditions. This is quite fortunate since all motor loads are not alike. Thus in the case of the New York subway trains, where the headway between trains at times of the day is only *one minute*, the starting load is tremendous since these cars must get full speed very quickly so as not to cause congestion at the stations. For this reason a particular kind of motor must be used which has a *high starting torque*. After the trains are once up to speed, however, the load is practically constant so that another type of motor can be used having a *constant speed*. Of course, two types of motors are not used, actually, but the connections are so arranged that the *effect* of the two types of motors is obtained.

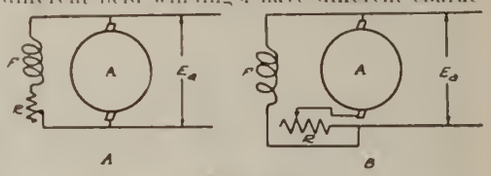


Figure 78

In the series motor the same current which flows thru the armature also flows thru the *field* so that as the load increases the armature current also increases and this in turn causes the field flux to increase and so provides the greater torque, or turning effort, required.

As the load increases, however, the motor *slows down* in order to provide the greater armature current. This drop in speed is quite rapid with increase in load so that series motors are not suited for constant speed operation. Since the armature current increases with the load and the flux increases with the armature current, series motors have a very *high starting torque* with a comparatively *low starting current*. Thus if the load is *doubled* the starting current is not doubled but is only 1.4 times the full load current. For this reason series motors are mostly used for electric railways, air compressors, small elevators, fans, hoists, cranes, etc.

The speed of series motors can be varied

(*Continued on page* 118)

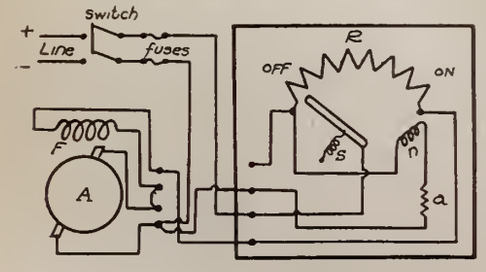


Figure 74

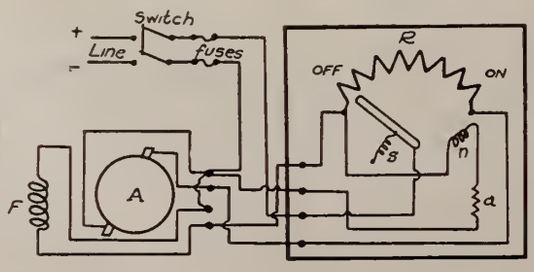


Figure 75

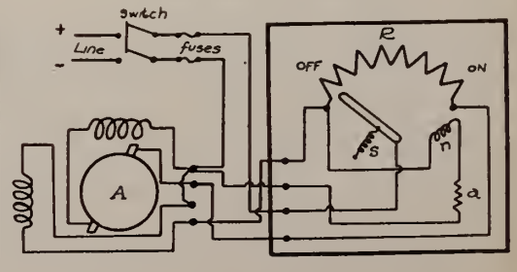


Figure 76

Mr. Exhibitor:

We can make your **Projectors** absolutely

Proof Against Film Fire

If we fail, our equipment

Will Cost You Nothing

Isn't that fair?

Send information to

Name.....

Address.....

Projector used.....

The "Protectall" Co.
752 S. Wabash Ave., Chicago, Ill.
SOUTHERN ADDRESS
1324 E. Front St., Fort Worth, Texas

RAVEN HAFTONE SCREEN

USED BY THE LARGEST AND BEST

THE CAPITOL
Largest Motion Picture Theatre in the World

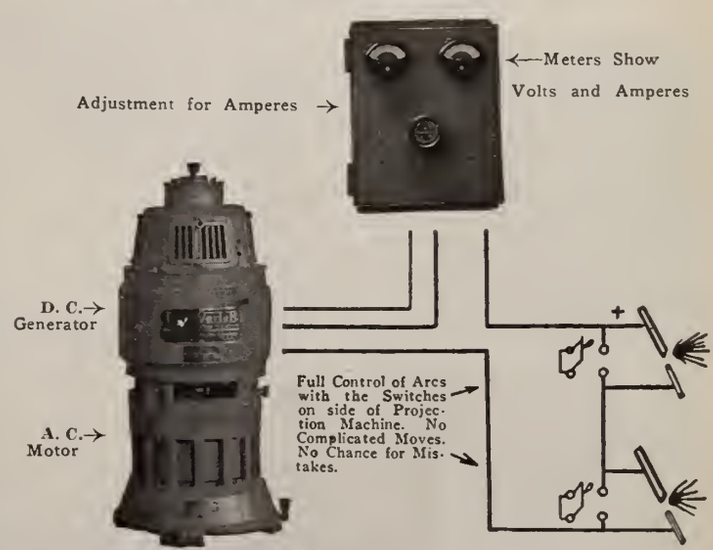
LOEW'S, INC.
BRAVES' BALL PARK, BOSTON, MASS.
Largest Outdoor Motion Picture Theatre in the World

LEVIATHAN
Largest Ship in the World

CASS TECHNICAL HIGH SCHOOL
Largest in the World. Cost $3,900,000

RAVEN SCREEN CORPORATION
One Sixty-Five Broadway, N. Y.

TransVerteR



Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

All Arcs in Series Two or More
Any Two Simultaneously Same Amperes in Each Arc.

The Basis for Success in Theatre Management

The perfect projection of pictures made possible, and economical, by TransVerteR is all important. Its nationwide popularity is evidence of this fact.

TransVerteR permits the most artistic projection of pictures. It gives the projectionist perfect arcs; clear, white, steady light that is easily directed and controlled; and clean sharp-lined pictures.

TransVerteR is vertical in design and operates on ball bearings. It takes up less space in the booth, is quiet and economical in operation, gives better projection and more service than any other equipment.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

THE HERTNER ELECTRIC CO.
1900 West 112th Street, Cleveland, Ohio

Simplified Flectricity for Projectionists

(*Continued from page* 116)

in several ways. Fig. 77-A shows resistance, R, connected in *series* with the armature in order to *reduce* the speed while B of the same fignre shows resistance, R *shunted* around to the field to *reduce* the excitation and so increase the speed. If the field is weakened the armature must rotate *faster* in order to generate the necessary *back-voltage*. Still another method of reducing the excitation and so increasing the speed would be to short circuit part of the series field winding. ,

Series motors should *always* be *direct connected* to the load since if belt connected the belt may slip off and the motor would run away and burst.

Shunt Motors

The shunt motor, like the shunt generator, has its field connected *across* the line. The field consists of a large number of turns of fine wire thus having a high resistance. Since the field is shunted across the line the excitation remains constant regardless of the armatnre current and hence the speed of shnnt motors remain practically constant in spite of changing loads. There is some drop in speed, to be sure, as the load increases, but this hardly ever exceeds 5% from no load to full load. The starting torque of a shunt motor is nowhere as near as great as that of the series type, but is sufficient for all ordinary purposes.

The speed may be varied by either inserting resistance in *series* with the armature, thus *reducing* the applied voltage and hence requiring a *lower speed* in order to generate the required back voltage, or by inserting resistance in *series* with the *field*, thus weakening it and thereby *increasing* the speed. These two methods are illustrated in Figs. 78-A and B.

Shunt motors are mostly used where the element of constant speed is the principal consideration. Typical examples of such applications are latbes, drills, printing presses, conveyors, blowers, wood-working machinery, etc.

The direction of rotation of a shunt motor can be reversed by reversing either the field connections or armature connections but *not both*. A shnnt generator runs in the same direction as a shnnt motor. For tbis reason shunt machines are used on some of the electric railway engines in mountainous country, so that when going down grade the machine acts as a motor and pumps power back into the line in addition to acting as a brake.

Compound Motors

The compound motor combines the featnres of both the shunt and series machines. That is, the speed nnder load drops more than in the case of the shnnt type but less than in the series. The torque, on the other hand, is greater tban the shunt type but less than in the series. These two factors can be changed to suit requirements by changing the degree of *compounding*. That is, by changing the number of turns in the series field windings. If the series field is weak compared to the shunt the motor will act more like a shunt motor, while if the shunt field is weaker than the series, the reverse will be true.

Compound motors are divided into *cumulative and differential* compound group. When the sbnnt and series fields are connected so they *add* to each otber (same polarity) the excitation increases with the load and the speed drops slightly under load. This is called a cnmulative field. When the fields are connected so they *oppose* each other, the machine acts as a constant speed shunt motor for changing loads. This type is called differential compound.



Apparatus used in connection with measurement of light thrown by arcs

Hillcrest Theatre to Be Remodelled

E. C. Wills, proprietor of the Hillcrest theatre in San Diego. Cal., has purchased the site upon wbich this house stands, together with additional property, and is planning to remodel and enlarge the theatre to a capacity of 1,000 seats. Tile and reinforced concrete will be used in the work, and a large balcony will be added. At present the Hillcrest is the only amusement house in that part of the city and when Mr. Wills' present plans are completed he will have one of the finest suburban theatres in Southern California. Mr. Wills is also the proprietor and manager of the Ramona theatre, another house located in outlying district, which is enjoying a good patronage.—Wrigbt.



Photograph of a 72 ampere, 61 volt, 18 mm. length arc with its axis at 14° 30'

Bartow, Fla., Will Have New Theatre

Hugh Wear, of Bartow, Fla., makes the announcement that he will soon start the construction of a new motion picture theatre in that city. The theatre will be located on East Main Street, in the heart of the business section, and will cost $50,000.

The bnilding will have a frontage of 75 feet and run back 10 0feet to an alley. The plans call for a seating capacity of 800. There will be a small stage, but it is not intended to bo used for dramatic productions.

The building will be fireproof throughont and special attention will be paid to the construction of the projection department to the end that there will be absolute protection from fire. The front will be highly decorative along the lines of otber modern theatres of the class.—Leslie.

Derby Theatre to Close for Changes

Stephen Dzialek, owner of the Derby theatre, at Derby, Conn., will close Jnly 1st to remodel his theatre. A new front and stage setting will be built and the house entirely redecorated and a new screen installed. The house, it is expected, will reopen about August 15th.—Nichols.

Giant Tunnel for Testing Light Thrown by Powerful Arcs

A FEW years ago Heinrich Beck brought ont what was called a "high intensity" gaseons arc for military searchlights. To find ont whether this type of arc, which was used with such brilliant success for army and navy searchlights, could also be nsed in motion picture projectors, some interesting tests were made with a giant photometer or light measurer at Schenectady, N. Y.

In these experiments the beam from the motion picture projector was projected sixty-five feet down a tunnel formed by curtains on rollers so that they conld be raised or lowered. The maximum distance at which the beam could be projected was one hundred and fifty feet in this tunnel of curtains.

At the end of the tunnel is a light measurer or photometer. With the aid of the photometer and the tunnel it is possible to measure at one time the entire effective light outpnt of a motion pictnre projection lamp under conditions that are as close as desired to those fonnd in the theatres. This marks a great advance in light measuring for the purpose in view. Formerly the intensities of illumination were measured in various parts of the beam or carbon. To obtain accurate and constant date the test had to be repeated over and over. With the new arrangement all this repetition becomes unnecessary.

With this apparatus the exact conditions nnder which the Beck high intensity gaseous arc could be used in motion picture projectors were determined.



LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.

Office: NEW YORK
1600 Broadway

Factory: CHICAGO, ILL.





REFLECT the character of the interior of your theatre by placing an appropriate marquise over its entrance. We specialize in designing, manufacturing and erecting marquise for theatres of any size or type.

Send for descriptive literature

ProBert Sheet Metal Co.

COVINGTON, KY.

Silent, Steady, Brilliant, Dependable

These four qualities have made

Columbia Projector Carbons

famous the world over

—a trim for every current requirement

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Cal.

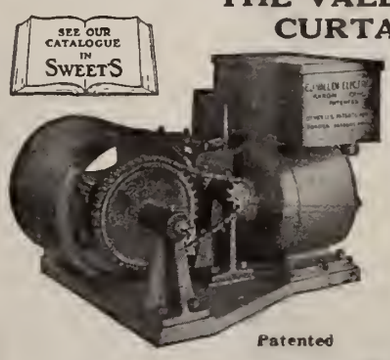


ARTIFICIAL FLOWERING PLANTS AND TREES WITH POTS, COMPLETE, FROM 10c UP

Our ILLUSTRATED CATALOGUE No. 7 with illustrations in colors of Artificial Flowers, Plants, Vines, Trees, etc., MAILED FREE FOR THE ASKING.

FRANK NETSCHERT, INC.
61 Barclay Street New York, N. Y.

THE VALLEN AUTOMATIC CURTAIN MACHINE



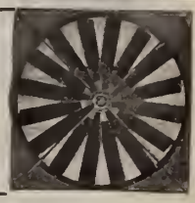
Noiseless
Positive
Foolproof
Economical
Guaranteed

Patented

E. J. Vallen Electrical Co.
13 So. Canal St. Akron, Ohio

Most valuable articles are presented to the exhibitor and projectionist in the Technical Dept. of Motion Picture News.

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY, NEW YORK CITY
702 SOUTH WABASH AVENUE, CHICAGO, ILL.
109 GOLDEN GATE AVENUE, SAN FRANCISCO, CAL.

Business Offerings

1000 Outdoor Seats for sale cheap. Notlek Amusement Company, No. 53 Claremont Avenue, New York City. Cath. 4980.

PHOTOPLAY FOR SALE—Of unusual interest. Box Z, Motion Picture News, Chicago.

Hillgreen, Lane & Company
THEATRE ORGANS
have proven their efficiency in many theatres. Address
G. F. DOHRING
225 Fifth Ave. New York
Room 427 Phone: Madison Square 3458

Flashing Signs Are Eye Catchers

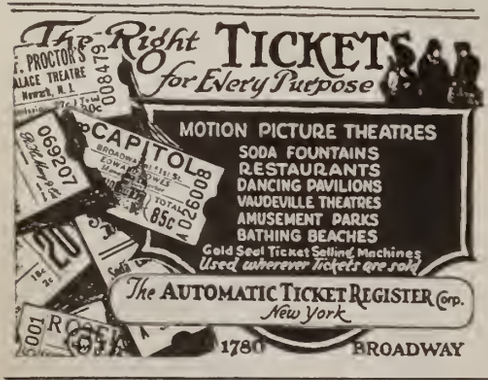


85% of the sign flashing of the country is done by RECO FLASHERS Let's tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY Mfrs. of Reco Color Hoods, Motors, etc.
2628 W. Congress Street CHICAGO



U. S. and Canada Agents for
DEBRIE CAMERAS
EVERYTHING FOR THE MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City



List of New Theatre Project Recently Reported Under Way

CONNECTICUT

New Haven—Architects Shiner & Appel, 185 Church St., New Haven, have plans for the alteration of the Pequot Theatre, owned by H. L. Lavietes, 215 Pearl St., New Haven. Architect taking bids.

ILLINOIS

Berwyn—Architects R. Levine & E. R. Rupert, 6951 S. Green St., Chicago, have plans for the construction of a two story theatre, store (13) and office (12) building, 125 x 182 on 22nd & Ridgeland Ave., to cost $500,000. Engr. S. Klein, 232 E. Erie St., Chicago. Owner, Sam Bernasek & S. J. Gregory, care of architect. Structure to be of brick, reinforced concrete and terra cotta. Fireproof. Architect taking bids on general and sep. contracts.

Chicago—Architect J. E. O. Pridmore, 38 S. Dearborn St., Chicago, has plans for the remodelling of the "Adelphi" Theatre, 11 W. Clark St., Chicago. Owner, A. H. Woods, 236 S. Dearborn St., Chicago. Architect taking new bids on gen. contracts.

Chicago—Architects A. C. Liska & J. Eberson, 212 E. Superior St., Chicago, drawing plans for the erection of the "Capitol" on 90th & Halsted, $1,500,000, owner, Mr. Cooney, Nat'l Theatre Corp., 75th St. & Cottage Grove. Structure to be brick.

Chicago—C. W. & G. L. Rapp, 190 N. State St., drawing plans for a theatre to be erected on N. W. cor. B'way & Lawrence Ave., by Balaban & Katz Theatre Corp., 175 N. State St., Chicago. Structure to be of brick, fireproof.

INDIANA

Fort Wayne—O. C. Brunswick, 206 Noll Bldg., has plans ready for the erection of a 2 story theatre and office building to be on Calhoun & Pontiac, costing $60,000. Owner, J. Lambrakis & James Histes, 627 Calhoun St. Structure of brick.

MARYLAND

Baltimore—Architect Fred E. Beall, 306 St. Paul St., has plans for the erection of a one story, 140 x 125, $30,000 theatre building to be of brick, owned by Ideal Theatre, Julius Goodman, Prop. Architect taking bids on gen. contract.

MASSACHUSETTS

Boston—Architect Arthur Rosenstein, 7 State St., drawing plans for the erection of a one story theatre building, 70 x 150, on Washington St., cor. Prospect, to cost $200,000. Owner, Wm. R. Ross, West 42nd St. & 6th Ave., N. Y. C. Brick structure.

MICHIGAN

Wayne—Geo. C. Walker and Mrs. Mabel Jones, Michigan Ave., are having private plans drawn for a one story, 50 x 140, theatre building to cost $45,000 and constructed of brick, steel and tile.

MISSOURI

Kansas City—Watson Roth Bldg. & Investment Co., H. J. Roth, pres., care of architect, are having plans drawn by Carl Boller & Bros., 508 Ridge Bldg., for a two story and base. theatre, arcade, store and office building to cost $500,000. Constructed of brick and terra cotta.

St. Louis—Architect C. N. Breitschuh, 3508-A Humphrey St., has plans for a two story, 45 x 100, theatre building on Ivanhoe & Scanlon Sts. constructed of brick. Architect taking bids on separate contracts.

NEW JERSEY

Camden—The Stanley Co. of A., 1214 Market St., Phila., have employed the Hoffman Henon Co., Finance Bldg., Phila. to draw plans for a one story, 150 x 110, theatre building on 6th & Market Sts., Camden, constructed of brick and steel.

Newark—Architects Reilly & Hall, 405 Lexington Ave., N. Y. C., are drawing plans for Joseph Stern, 207 Market St., Newark, for a theatre building, 100 x 154, on Belleview and Bloomfield Aves., to be constructed of brick, steel and terra cotta. Architects taking bids on gen. contract.

NEW YORK

Batavia—Leon Lempert, Cutler Bldg., Rochester, drawing plans for a three story theatre, office and store building, 86 x 185, on Main St., costing $150,000; to be of brick. Owner, Harold Dygert, 5 Eyer Bldg., E. Rochester, N. Y.

Brooklyn—4th Ave. & Dean St. Corp., 676 Willoughby Ave., Brooklyn, have Eugene De Rosa, 110 West 40th St., N. Y. C., drawing plans for a two story, 60 x 100, theatre building on S. E. cor. 4th Ave. & Dean St. costing $200,000., building of brick. Architect taking bids on gen. contract.

New York City—Architect Harry Creighton Ingalls, 347 Madison Ave., has plans for Palther Realty Co., 17 E. 42nd St., for a 5 story theatre building to be altered 75 x 100, 211 W. 125th St., costing $10,000. Structure brick. Architect taking bids on gen. contr.

New York City—Arch. Reilly & Hall, 405 Lexington Ave., have plans for the alterations of the Chelsea Theatre, 312 8th Ave., costing $50,000. Architect taking bids on gen. contracts.

New York City—Arch. Bernard Herzbrun, 342 Madison Ave., has plans for Egerton L. Winthrop, 32 Liberty St., for the alterations on a four story theatre building, 48 East 14th St. Building brick. Cost $10,000. Architect taking bids on gen. contr.

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. New York

Advertising in the Equipment Section of the News serves as a buyer's guide.

TICKETS
Of all kinds


Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Ligbts of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of tbe North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Al Lichtman Corp.	6 reels	Apr. 21
Little Red Schoolbouse	Special Cast	Arrow	6 reels	
Lonely Road, Tbe	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Tbos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman Tbe	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage	Special Cast	Film Book. Offices		
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices		
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.		
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National		
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices		
Dulcy	C. Talmadge	First National		
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Itching Palms		Film Book. Offies		
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond, Harry Morey-Mary	Universal	5 reels	
Rapids, The	Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	
Shootin' For Love	Hoot Gibson	Universal	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	
Trilby	Special Cast	First National		

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Back Stage	Children	Pathe	2 reels	June 2
Barnyard, The	Larry Semon	Vitagraph	2 reels	
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Borrowed Trouble	Carter DeHavens	Film Book. Offices.	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Bum Grafters	Neely Edwards	Universal	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel	
Exit Stranger		Educational	1 reel	
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamhler's, The	Aesop's Fables	Pathe	2/3 reels	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
Panic's On, The	Carter DeHavens	Film Book. Offices.	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices.	2 reels	May 26
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices.	2 reels	
Private, Keep Off	Carter DeHavens	Film Book. Offices.	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices.	2 reels	June 16
Roaring Lions on Steamship		Fox	2 reels	
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds.	Carter DeHavens	Film Book. Offices.	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Bahy Peggy	Universal	2 reels	Feh. 24
Take Your Choice	Bohhy Vernon	Educational	2 reels	Apr. 14
Taking Orders	Bahy Peggy	Universal	2 reels	June 23
This Way Out		Educational	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Tln Knights in a Hallroom		C. B. C.-S. R.	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Two Auctioneers, The		Unlversal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The	Snub Pollard	Pathe	1 reel	June 9
Where Am I?		Pathe	2 reels	Mar. 31
Where's My Wandering Boy Thls Evening	Ben Turpin	Pathe	2 reels	
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home.	Brownie (dog)	Universal		
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	

Short Subjects

Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Broad Highway (Bray Romance)		Hodkinson	1 reel	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Douhle Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From the Windows of My House		Educational	1 reel	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh, Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feh. 3
Some Sense and Some Nonsense		Educational	1 reel	May 5
Speed Demons (Hodge Podge)		Educational	1 reel	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE PRECISION MACHINE CO.

Presents its Favorite Sons

in a

DELICATELY DIVERSIFIED
DISSERTATION ENTITLED

"FALSELY ACCUSED

or,

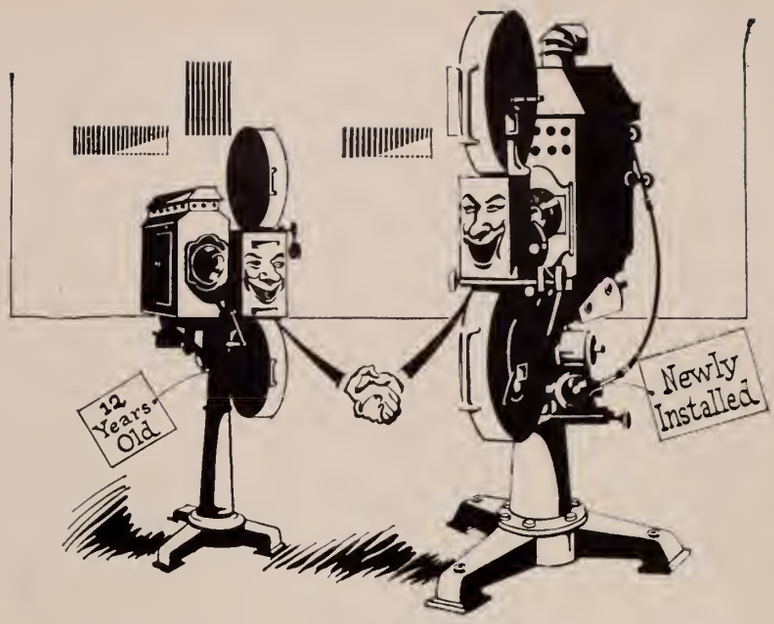
Solly's Shameful Shimmy Exposed"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis, U. S. A.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex



NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: " Say! Old Timer, you know it's remarkable how you've been able to stand up here for twelve years with all of these birds that you've been tellin' me about takin' a shot at you every so often."

Old Simplex: " Aw—that's nothin'. What with bein' blessed with a robust constitution, and Jack the Operator keepin' me in the pink, I'm not worryin' much over what these meddlers have done to me. What gets me sore though is to have Jack and I delivering the goods one hundred per cent, and then have some Weisenheimer tell the Manager that we're all wet.

" Take the time fer instance, when we were runnin' that big serial ' Madly Wooed But Never Wedded ' that was put out by the Jumbo Film Company. The subjects were all right and that's why they made a hit with the Manager. But the prints! ! Oh boy! They were terrible! Musta been in the camera, or the printer or somethin', but whatever it was, it was enough. Every so often we'd get a print that would jump on the screen so bad that folks were kept so busy rubbin' their eyes, they'd only see half the show.

" One night, about a half an hour after we had one of these St. Vitus babies on the screen, the door of the booth opened and the Manager came in with a little dolled-up guy followin' after him. ' Jack,' sez the Manager to our Operator, ' Jack,' he sez, ' What's the matter with your Simplex? The picture was leapin' all over the screen and there's grave danger of half our audience walkin' out of here lookin' more cock-eyed than Ben Turpin ever was.' ' Why,' sez Jack, ' The Simplex is alright; it's this print that's got the jump in it.' At that the Manager turned towards the little guy and gave him a kind of I-told-you-so-look.

" At that the little lad who looked like he had just fell off a Kippy Kollege Klothes billboard gave Jack a pityin' sort of smile and in the most patronizing way he sez to Jack he sez—' My dear fellow—of course you don't know who I am. Your confinement here at your tasks depriving you to a certain extent of companionships in the outer world, but I'm Solly Montague, Local Exchange Manager of the Jumbo Films, and your statement to your Manager here about our films being jumpy is nothing short of libelous.' "

New Simplex: " Hot dog! that was some snootful of language that boy tossed over to Jack, wasn't it? "

Old Simplex: " I'll say it was, but it didn't register with our Jack, who besides being a champ operator is also one of the knowingest gazabos that ever sat in a movie operator's caucus. Jack knew that this Montague lad was playin' to the bleachers with nothin' atall on the ball only his fingers.

" So he just sez ' Alright, Mr. Soloman Montague, have it your way, but I'm gonna prove to the Manager that this Simplex here is as steady as the watch they time the Century Limited with and simply can't make any picture shimmy with as many variations as your pictures do on the screen.'

" So he hands the Manager his field glasses and asked him to take a peek at the screen, and after a short survey the Manager hands the glasses to Montague who also indulges in a large eyeful of screen results.

" ' You don't see any St. Vitus dance there do you gentlemen? ' asks Jack, and they both shook their heads. " This is one of those ' Gilt-Edge ' features I'm just finishin' with and there ain't a quiver in its entire length, and now I'll put on a single reel ' Funnigram ' sez Jack, ' and I want you to notice how steady that is.'

" So they went through the screen gazing process again and unanimously reported back that as far as they were concerned the picture was pasted on to the screen by an expert bill poster.

" ' And now,' sez Jack, ' we're due to put on your first reel again and I want you to pay particular notice that I'm not puttin' anything over on you through the machine, and I have absolutely nothin' up my sleeve.' So in a minute they had their eyes glued to the screen again and there was the picture hitchin' itself all over the screen like it was sufferin' from a bad case of hives.

" ' Now,' sez Jack, ' I've demonstrated to you that the jump is in the picture and not in the Simplex and I don't want you to forget one thing,' he sez to Montague, ' if there's an error or jump or vibration printed into the film itself, there's no machine in the world that can take it out, and any guy that sez that this Simplex can put a jump into a picture that hasn't got a jump in it is makin' a crack that's nothin' short of libelous.' "

New Simplex: " Wow! That sure was battin' it out to Montague."

Old Simplex: " Aint it the truth? "

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



M. C. Levee presents a
Maurice Tourneur Production,
"The Brass Bottle" by F. Anstey.
Directed by Maurice Tourneur.
Scott R. Beal, Assistant Director—
Milton Menasco, Art Director—
Scenario by Fred Kennedy Myton—
Photography by Arthur L. Todd—
Edited by Mr. Frank Lawrence.
A First National Picture—
Rothacker Prints and Service.

Barbara La Marr
in
"The Brass Bottle"

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

JULY 14, 1923

Motion Picture News

Reg. U. S. Patent Office

Box-Office productions that should be on every exhibitors schedule.

"The Affairs of Lady Hamilton"

Glenn Hunter in "Youthful Cheaters"

Gene Stratton-Porter's "Michael O'Halloran"

Thomas Dixon's "The Mark of the Beast"

they're all HODKINSON pictures

VOL. XXVIII No. 2 Entered as Second Class Matter October 1, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly $4.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Standard Service

About Release Prints

It's as important to the exhibitor for the directors theme to to be followed in the making of negative and prints, as in the arrangement of the musical score for the picture's presentation. The character of the photography has as much to do with putting the audience in the proper mental state to appreciate the film program, as the music or the lighting effects of the theatre. All these things make up the "atmosphere" that increases the public's enjoyment of a motion picture. Experience has shown many prominent producers that the best results are obtained when the laboratory developing the negative also makes the release prints.

This means that the responsibility for good prints is then undivided. The director's ideas are carried through from camera-to-screen. His work reaches the public photographically as he intended. There is a uniform standard of photography in every print.

That's the way STANDARD PRINTS are made. They are not a factory product, turned out mechanically in quantity lots. Each individual STANDARD PRINT is the finished work of an organization of photographic experts. That's why some of the West's foremost producers—and the list is constantly growing—not only want STANDARD SERVICE during production, but want their work to reach the exhibitor and public through STANDARD PRINTS. They realize that the name STANDARD PRINTS is the exhibitor's guarantee of satisfaction.



Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly - 6943

Hollywood, California

Standard Prints

Here's an interesting thing

Cameo Music Publishing Co. Inc.
112-118 WEST 44TH ST.
NEW YORK
PHONE-BRYANT 9280

ORIGINATORS AND MAKERS OF THE "THEMATIC MUSIC CUE SHEET" (PATENT APPLIED FOR) FOR MOTION PICTURE PRESENTATION

JOBBERS AND SPECIALISTS IN ORCHESTRA MUSIC OF ALL PUBLISHERS

June 28, 1923.

Mr. A. M. Botsford,
Famous Players-Lasky Corp.,
485 - 5th Avenue,
New York City.

Dear Mr. Botsford:

I regret to say that I have not the music cues ready for "Hollywood" and will have to ask you to arrange another showing for me.

The truth is, I saw the picture Tuesday and got so interested in the action on the screen that I forgot all about my cues. I have never seen a picture that is such a real three-ring circus of comedy entertainment, that offers so much to delight the eye. It was too much for me. I just naturally sat back and enjoyed the picture and forgot all about music cues, something I've never done before.

So will you please arrange another showing of "Hollywood" for me and this time I promise to think of music cues only - if possible. When the picture gets into the theatres, I'll see it a third time and let joy be unconfined.

Very truly yours,

James C. Bradford

James C. Bradford
Compiler of Thematic Cue Sheets.

And he sees 300 pictures a year

JESSE L. LASKY PRESENTS

"HOLLYWOOD"

A James Cruze PRODUCTION

BY FRANK CONDON
ADAPTED BY TOM GERAGHTY

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Wait 'Till You See the Next One!

PARAMOUNT takes this opportunity of thanking many exhibitor friends who have personally complimented us upon our line-up of pictures for the first three months of 1923-24.

The widespread satisfaction with which Paramount's new policy of making only big, worthwhile specials (one a week) has been greeted, the enthusiasm with which such pictures as "Hollywood," "Bluebeard's 8th Wife," and "The Cheat" have been received by exhibitors at exchange showings, has been very gratifying.

It is even more gratifying to Paramount to be able to announce that the best is yet to come.

—that Paramount Pictures during the remaining months of 1923-24 will be even bigger and better than the 11 money-making specials of the first quarter.

Paramount's next announcement—temporarily withheld for exhibitors' protection—will present 19 productions of the highest artistic and box-office value ever attained in the history of motion pictures.

So, again thanking the army of exhibitors who have praised our present announcement, we say:

Wait 'till you see the next one!

Paramount Pictures




Paramount-Mack Sennett Comedies
Paramount Pictures
Here's Good News!
PARAMOUNT will re-issue during the 1923-24 season 25 two-reel Paramount-Mack Sennett comedies at the rate of one every other week.
There is a crying need right now for good, snappy two-reel comedies to liven up and fill out exhibitors' programs. The Paramount-Mack Sennetts are by long odds the best two-reelers ever produced. Such favorites as Ben Turpin, Marie Prevost, Phyllis Haver, Harriet Hammond, and many others appear, and every foot is a laugh.
New prints and accessories have been prepared and are now ready.
Book them Now
at Paramount Exchanges



They s

LOOK at the photographs on this page. The camera doesn't lie. See for yourself just what a furore the opening of "Human Wreckage" caused and is still causing in New York—and any picture that does that to Broadway will do the same ANYWHERE — ANY TIME!!

Mrs. Wall





HUMAN

Make Application for Engagement to Your Nearest F. B. O. Exchange

...tormed the doors-

they jammed the lobby—they packed the sidewalk, when the picture began its four-weeks' run at the Lyric theatre, New York, on June 27th—and they're still doing it!—

...ace Reid

THE New York Evening Post said: "Seldom has a theatre entrance been so crowded with people trying to gain admittance as was the Lyric. . . story and acting superb . . . leaves impression that will endure forever." The Sun & Globe said: "The picture is a thriller . . . acting of Bessie Love touches tragic springs seldom revealed . . . James Kirkwood's performance a thing of far greater power than his brilliant performance in 'The Fool.'" The Evening Telegram said: "Notably beautiful picture . . . cumulative interest with every incident sharply defined . . . real thrills . . . will stir your pulse to an unwonted degree . . . pathos and comedy give film decidedly popular appeal." The New York Evening Journal said: "A picture everyone should see." THAT MAKES IT UNANIMOUS ! ! !

"WRECKAGE"

F.B.O. **723 Seventh Ave., New York**
EXCHANGES EVERYWHERE

SALES OFFICE UNITED KINGDOM, R-C PICTURES CORPORATION, 26-27 D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND

IDEAL FILMS LTD.

Announce

Arrangements Completed for American Distribution

THIS FREEDOM

a Denison Clift production, featuring Fay Compton, A. S. M. Hutchinson's celebrated novel released by Fox Films.

HARBOR LIGHTS

George R. Sims' celebrated melodrama, featuring Tom Moore, a Tom Terriss production. Released by Associated Exhibitors, Inc.

BILL OF DIVORCEMENT

a Denison Clift production, featuring Constance Binney and Fay Compton. Released by Associated Exhibitors, Inc.

WOMAN OF NO IMPORTANCE

by Oscar Wilde, featuring Fay Compton, a Denison Clift production: Released by Selznick Pictures, Inc.

COMING

I WILL REPAY

by Baroness D'Orczy, featuring Katherine Calvert and Herbert Holmes, directed by Henry Kolker.

MEN OF AFFAIRS

a serial story from the *Saturday Evening Post* by Roland Pertwee, directed by Denison Clift.

WHAT'S A CHILD WORTH?

adapted from J. A. R. Wylie's novel, "The Paupers of Portman Square," directed by Frank Crane.

THE HAWK

(temporary title) featuring Charles Hutchison, (Go-get-em-Hutch), directed by Frank Crane.

THE BELOVED IMPOSTOR

(temporary title) featuring Charles Hutchison, (Go-get-em-Hutch).

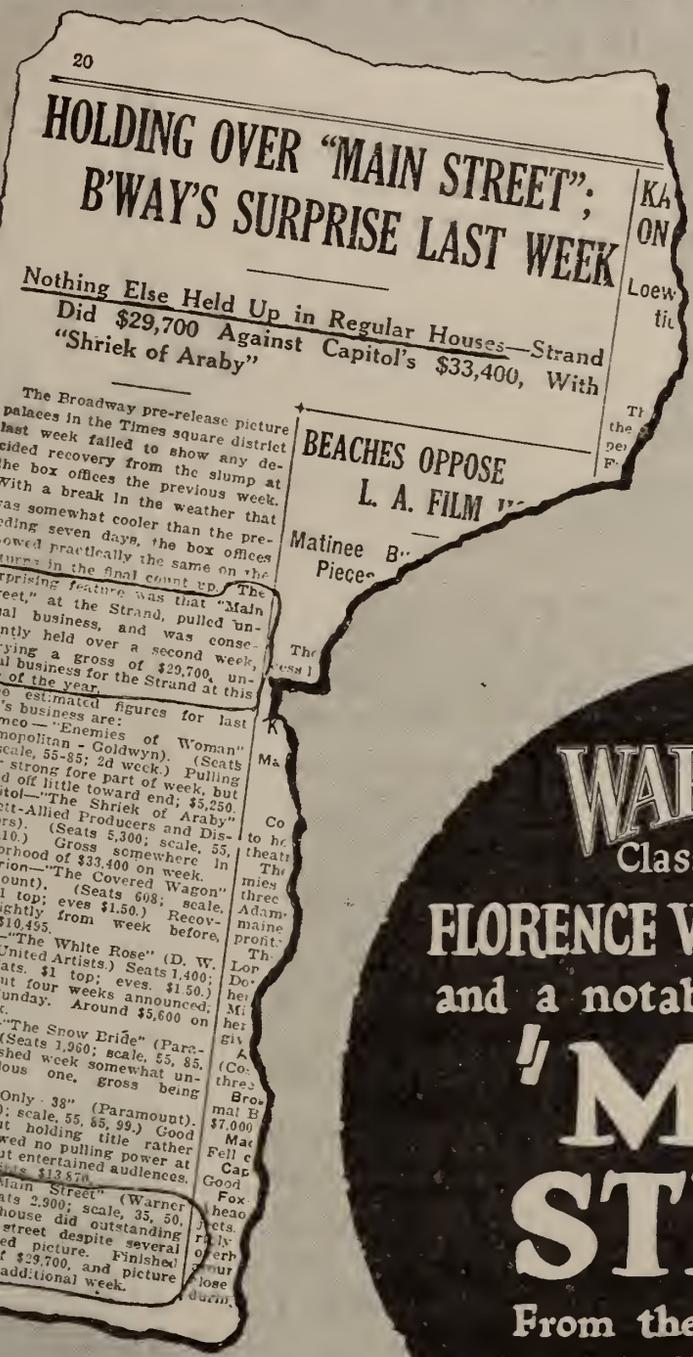
ADDRESS ALL INQUIRIES TO INTER-GLOBE EXPORT CORP.

25 WEST 45th STREET

Cable Address—SIDFILM NEW YORK

BENTLEY'S CODE USED

THE ONLY PICTURE THAT HELD UP ON BROADWAY



20

HOLDING OVER "MAIN STREET"; B'WAY'S SURPRISE LAST WEEK

Nothing Else Held Up in Regular Houses—Strand Did $29,700 Against Capitol's $33,400, With "Shriek of Araby"

The Broadway pre-release picture palaces in the Times square district last week failed to show any decided recovery from the slump at the box offices the previous week. With a break in the weather that was somewhat cooler than the preceding seven days, the box offices showed practically the same on the returns in the final count up.

The surprising feature was that "Main Street," at the Strand, pulled unusual business, and was consequently held over a second week, carrying a gross of $29,700, unusual business for the Strand at this time of the year.

The estimated figures for last week's business are:

Cameo—"Enemies of Woman" (Cosmopolitan - Goldwyn). (Seats 539; scale, 55-85; 2d week.) Pulling rather strong fore part of week, but slacked off little toward end; $5,250.

Capitol—"The Shriek of Araby" (Sennett-Allied Producers and Distributors). (Seats 5,300; scale, 55, 85, $1.10.) Gross somewhere in neighborhood of $33,400 on week.

Criterion—"The Covered Wagon" (Paramount). (Seats 608; scale, mats. $1 top; eves $1.50.) Recovered slightly from week before, getting $10,495.

Lyric—"The White Rose" (D. W. Griffith-United Artists.) Seats 1,400; scale, Mats. $1 top; eves. $1.50.) Played out four weeks announced, closing Sunday. Around $5,600 on final week.

Rialto—"The Snow Bride" (Paramount). (Seats 1,960; scale, 55, 85, 99.) Finished week somewhat under previous one, gross being $11,420.

Rivoli—"Only 38" (Paramount). (Seats 2,200; scale, 55, 85, 99.) Good picture, but holding title rather weak. Showed no pulling power at box office, but entertained audiences. Week's receipts $13,670.

Strand—"Main Street" (Warner Bros.). (Seats 2,900; scale, 35, 50, 85.) This house did outstanding business of street despite several papers panned picture. Finished with gross of $29,700, and picture held over for additional week.

BEACHES OPPOSE L. A. FILM ...

Matinee B... Pieces

FROM— VARIETY JUNE 21, 1923—

WARNER BROS.
Classic of the Screen

FLORENCE VIDOR-MONTE BLUE
and a notable supporting cast in

"MAIN STREET"

From the celebrated Novel
by SINCLAIR LEWIS

Directed by Harry Beaumont
Scenario by Julien Josephson

Novel Dramatized by Harriet Ford and Harvey O'Higgins

B. P. SCHULBERG *presents*

Are You A Failure?

"You'll have a good time watching it"
— says The Chicago Herald and Examiner.

HEROISM BY MAIL FULL OF GOOD FUN

Lloyd Hughes Excels in Role of Youth Transformed by Means of Correspondence School

"ARE YOU A FAILURE"—At the Rialto
Directed by Tom Forman

The Cast

Phyllis Thorpe.....*Madge Bellamy*	Aunt Emily.....*Jane Keckley*
Oliver Wendell Blaine..*Lloyd Hughes*	Emmett Graves.....*Hallam Cooley*
Killdevil Brennon.....*Tom Santschi*	Thaddeus Crane.....*Samuel Allen*
Gregory Thorpe.....*Hardee Kirkland*	Aunt Charlotte.....*Myrtle Vane*

By POLLY WOOD

THEY may be poking fun at the many and various correspondence schools in this picture, but nevertheless, if any learn-by-mail-in-one-week course could change you as effectively, in seven days, as it did Oliver Wendell Blaine, you would send your check for the entire course right away.

There is plenty of fun in this picture, and you will laugh, first, at poor Oliver Wendell in the clutches of his two old aunts, who wouldn't allow him to have an idea of his own or any personality whatever. And you will laugh again, even harder, when you see Oliver trying out his instructions of the inspiring texts of the lessons on "Conquer Fear," "Snap and Sparkle" and other highly elevating subjects.

Lloyd Hughes has caught exactly the author's idea of Oliver Wendell, and, although you will laugh at the "poor simp," at the same time you will have a great deal of sympathy for him, and will be just as nervous as he for fear the next lesson will not arrive.

Hughes is especially good in showing the gradual changes in the character of Blaine as the timid boy gradually becomes a man, and finally, stirred by the danger of the town being flooded and his best girl harmed, he feels the old heroic blood of his father in his veins and gone is all fear as he plunges from the bridge into the water to dynamite the log jam. These log jam scenes are exceedingly good and add the desired quota of thrills to the comedy of the picture.

When a man becomes so brave that he even imbues his coward of a dog with the same spirit, we say that is going even a little farther than Coue.

This picture also brings back one of the old favorites of the screen, Tom Santschi, and as Killdevil Brennon, the burly river boss, he will slip quickly back into his old place in the popular fancy.

Madge Bellamy looking even more attractive than usual, is the girl who has faith in Oliver Wendell, and who finally consents to become his wife after he has proved what a hero he really is and secured the position of river boss.

There is much to recommend this picture, and you will have a good time watching it.

A Stirring Human Thrilling Drama In Which The Hero of The Story Answers—

NO!





PREFERRED PICTURES

AL LICHTMAN, *President*

1650 Broadway, New York City

We Answered With Pictures, Not Talk

NO. 340—STRAIGHT FROM THE SHOULDER TALK BY CARL LAEMMLE

President of the Universal Pictures Corporation

There has been a lot of talk about BIGGER AND BETTER pictures. And there has been a widespread attempt to cash in on this talk. Many a picture which is no better than the product of five years ago has been advertised as "bigger and better" in the hope of hooking up to the talk of the hour.

Universal has taken the "bigger and better" slogan seriously. It has deliberately set out to make bigger and better pictures than were ever made before—not only better than we ever made but better than anybody ever made before!

Our first answer to the popular demand for bigger and better pictures is "Merry Go Round"!

Boy, *it's a picture!*

On the trial trip of the great ocean liner, Leviathan, this picture held in its thrall five hundred American business men of all types—bankers, newspaper men, merchants, senators, congressmen, young and old—and made the greatest hit of the whole trip.

Many of the men who were familiar with Vienna would hardly believe that "Merry Go Round" was not actually produced in Vienna, but was made from beginning to end in Universal City, California, U. S. A. So faithful was our reproduction of well known places in Vienna that they made the positive statement they recognized every inch, even to the lamp posts.

So much for accuracy and lavishness of reproduction. As for the acting, you never saw anything better in your life. The story, as I have already told you, is one of the simplest love stories ever told—the kind your audience loves but so seldom sees.

The sensationally successful run of "Merry Go Round" at the Paramount's Rivoli theatre on Broadway in the heat of July is making history, but it proves several things:

First, that when you have the right picture, you can pack your house regardless of weather conditions.

Second, that "Merry Go Round" is one of the "bigger and better" pictures you have been hoping for.

Third, that Universal has the pictures. "Merry Go Round" is only the first shot out of our big gun. Every shot that follows will be of the bigger and better variety AND YOU CAN STAKE YOUR LIFE ON IT.

The coming season will be the greatest in the long, successful history of Universal and it will be the greatest in the history of those faithful theatres who have stuck to Universal through thick and thin.

Universal has the pictures, not the talk. And they are BIGGER AND BETTER!

Tremendou

From Crowds *and* World's Premiere *at*

MERRY G

UNIVERSAL SUPER-

MERRY GO ROUND is one of the best pictures that has ever adorned the screen at that imposing playhouse (Rivoli). It deserves very high rating in every respect. If it is typical of the new Universal pictures, we most emphatically want to see more of them.

—*Robert E. Sherwood in*
N. Y. HERALD.

It is big; it is enormous and it is quite impressively constructed. We are willing to place MERRY GO ROUND on our list of worth while things because it will more than satisfy the great majority of film patrons. Go and see it. We consider it first rate screen entertainment.

—*Quinn Martin in*
N. Y. WORLD.

MERRY GO ROUND is a scintillating, fascinating picture. Running through the film is a charming love story and although the production is 10,000 feet long, the action is so swift and the interest so well sustained that it hardly seems half that length. The sets are wonderfully realistic.

—N. Y. TIMES.

It may be truly said that the Universal company seems to have spared no expense in reproducing some gorgeous backgrounds of the capital city of Austria. In fact, speaking from a pictorial viewpoint, this offering is really great.

—*Dorothy Day in*
N. Y. MORNING TELEGRAPH.



Picture taken of crowds waiting before box-office for tickets at Rivoli

DUE TO TREME
HELD FOR 2nd

Universal has the Pictures 1923

S Ovation!

Critics Greets The Rivoli, N.Y.C.

O ROUND

JEWEL *Presented by* Carl Laemmle

Let it be said in the beginning that MERRY GO ROUND is an exceptionally fine production. Down to the last, least player every part is done with scrupulous care; every effort has been put forth apparently to preserve an atmosphere of reasonable realism. The complete effect is impressive and convincing. —*Joseph Mulvaney in* N. Y. AMERICAN.

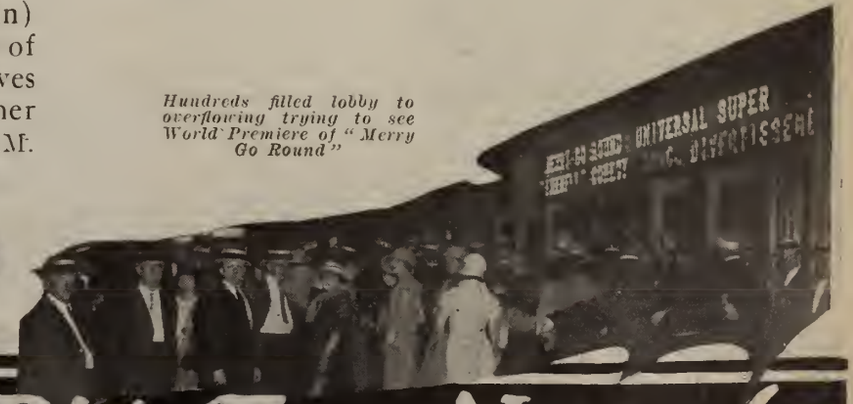
All in all this is the best thing of its kind that Universal has ever done. It is a picture vastly worth while. By her work in this picture, she (Mary Philbin) deserves stardom.
—N. Y. SUN AND GLOBE.

It will pay you to make a visit to the Rivoli before MERRY GO ROUND moves away. The story is a good one, well told and well photographed. In bringing her (Mary Philbin) to the place she now occupies among the stars of the silent drama, Mr. Carl Laemmle again proves his ability as a producer. We hope soon to see her in another picture. —N. Y. EVE. TELEGRAM.

It certainly is a whale of a picture. It is real screen entertainment. Will hold any audience. In MERRY GO ROUND the exhibitor can find a picture that his audiences will not only enjoy but praise, provided he goes out and makes them believe the picture is as big as it is.
—*Fred. in* VARIETY.

This is Mary Philbin's first picture and she really is a remarkably clever little actress as well as a very pretty girl. The idea of the story—that life is a merry go round, that we are little figures being twirled by a great giant—is a fascinating one.
—N. Y. TRIBUNE.

Hundreds filled lobby to overflowing trying to see World Premiere of "Merry Go Round"



DOUS BUSINESS
WEEK at RIVOLI

24—Date the Big Ten Now!



2 BIG BUSINESS BOOSTERS RIGHT WHEN YOU WANT THEM!



UNIVERSAL PICTURES
PRESENTED BY CARL LAEMMLE

One of the greatest comedies ever filmed

—That's what everyone says who has seen the latest of the Carter De Haven Comedies—" The Panic's On." It's an absolute earthquake of laughter, and bound to rock your house to its foundations. And, good as is this latest number, it's merely indicative of the quality of every Carter De Haven release. These comedies are positively the highest class comedy product on the market—dependable, week-in-and-week-out comedy material that means dollars and cents to your box office. Stop worrying about your short stuff—book all of the Carter De Haven releases—NOW! ! !

Carter De Haven Comedies



Presented by
P. A. Powers

DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N.Y.
EXCHANGES EVERYWHERE
Sales Office United Kingdom
R-O Pictures Corporation
26-27 D'Arblay St., Wardour St.,
London, W. 1, England

Prevent Future Regrets—
Book 'em ALL—NOW



A Whole Summer Evening's Entertainment

Do you want light, diversified entertainment these warm summer evenings? Plenty of comedy and novelty, with an occasional scenic story and the news told briefly and entertainingly in pictures?

Only the theatre that makes well-chosen Short Subjects a big part of its program can give you a Whole Summer Evening's Entertainment. Your best guide is the Educational Pictures trade-mark on the lobby displays.

When You See This Sign, Go In—

Educational Pictures
"THE SPICE OF THE PROGRAM"

It's the sign of a Whole Evening's Entertainment

There is a theatre in your neighborhood that shows these pictures.

CHRISTIE COMEDIES
MERMAID COMEDIES
Jack White Productions
HAMILTON COMEDIES
CAMEO COMEDIES
WILDERNESS TALES
by Robert C. Bruce
LYMAN H. HOWE'S HODGE-PODGE
EARL HURD COMEDIES
KINOGRAMS (News Weekly)
and Specials such as
"Man vs. Beast"
"Sea of Dreams"
"Golf, As Played By Gene Sarazen"

EDUCATIONAL FILM EXCHANGES, INC.
E. W. Hammons, President
Executive Offices - New York



Your Patrons

Want Light, Varied Amusement During the Hot Weather. To Give them

A WHOLE SUMMER EVENING'S ENTERTAINMENT

You Must Provide Plenty of Well-Chosen Short Subjects

They will read this ad in

THE SATURDAY EVENING POST

July 14th Issue

And will be watching your lobby for the

Educational Pictures

Sign of Diversified Entertainment

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

MERMAID COMEDIES



"THREE STRIKES"

A Jack White Production With LIGE CONLEY

Ninth inning—bases full—two out—and his team three runs behind.

When Caesar, the nervous freshman, grabs the old tooth-pick—two strikes, three balls—

THEN

Your house will sound like the old ball-grounds with the home team winning.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

At the CAPITOL, New York
Week of July 1st



"THE CHASE"

The Film Sensation of the Year

FOR PARTICULARS ADDRESS

Jacob Fabian

729 Seventh Avenue

NEW YORK CITY

Bryant 8191

SEND YOUR BOX-OFFICE RECORDS UP WITH THE THERMOMETER!

YOUR FRIEND AND MINE



Directed by CLARENCE D. BADGER
Scenario by WINIFRED DUNN

WITH A CAST OF SUPER-EXCELLENCE
Including

ENID BENNETT
WILLARD MACK
ROSEMARY THEBY
HUNTLY GORDON

A ARTHUR SAWYER HERBERT LUBIN Special Production

A Metro Screen Classic
REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain...
Sir William Jury Managing Director

WILLARD MACK'S
MOST NOTEWORTHY DRAMA

YOUR FRIEND AND MINE

A
ARTHUR SAWYER & HERBERT LUBIN-
Special Production

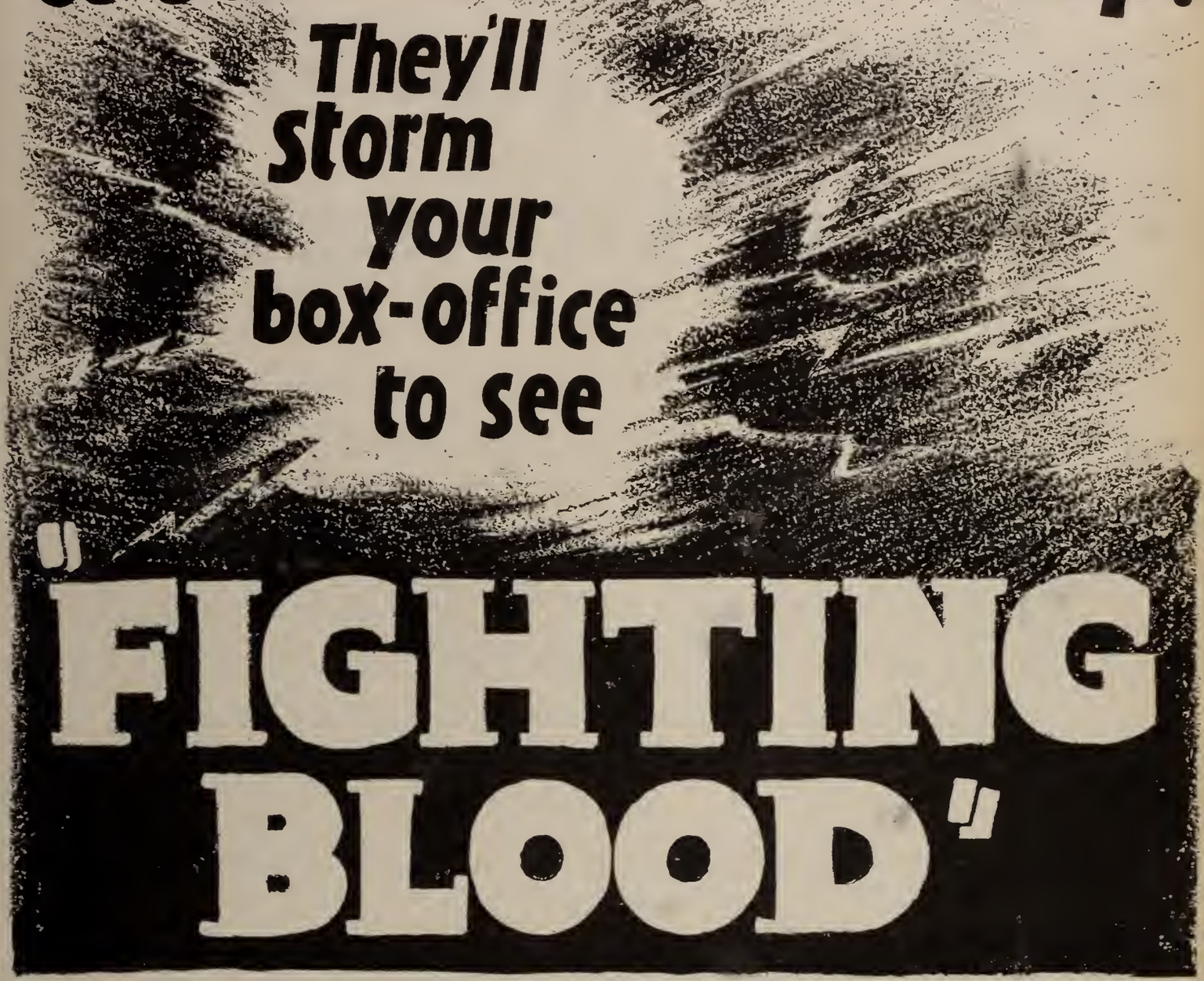


The greatest hot weather entertainment that any exhibitor can offer

A Metro
Screen Classic
REG U.S PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain..Sir William Jury Managing Director...

Wow—what a wallop!



H. C. Witwer's Marvelous Collier's Weekly Stories

12 Whirlwind Rounds 12

Round 11
"When Gale and Hurricane Meet"

ROUND Eleven of this remarkable clean-up series is a positive knockout. If you think that the ten previous numbers were unbeatable, just wait until you see "When Gale and Hurricane Meet." Man, it's going to make your crowd wish the series would never end.

If you haven't yet got on the band wagon with this box office giant get in touch at once with your nearest F. B. O. Exchange and sign up for the biggest business-builders you ever had. DO IT NOW!!!

DISTRIBUTED BY

F. B. O.

723 Seventh Avenue, New York, N. Y.
Exchanges Everywhere
Sales Office United Kingdom, R-O Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

A Statement from J. R. Grainger

Having just returned from a trip to each key city of the country I am prepared to state that the big first run exhibitors are not only convinced of the magnitude of our productions, but they have also contracted for early showing of our first releases. Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are—

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit.

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

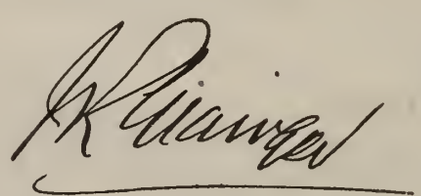
Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland.

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington.



GENERAL MANAGER
OF SALES

1923-1924

Goldwyn-Cosmopolitan


WILLIAM FOX
the first 11 of 25
IF WINTER COMES
Mightier than the book
A Harry Millarde Production
ST. ELMO
with JOHN GILBERT
and a Notable Cast
Another by LINCOLN J. CARTER
The ELEVENTH HOUR
with CHARLES JONES
and SHIRLEY MASON
MONNA VANNA
From MAURICE MAETERLINCK'S Drama
The SILENT COMMAND
A J. Gordon Edward's Production
20 YEARS OF PROGRESS
FOX
FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

presents

new special attractions



Tom Mix in SOFT BOILED
A J. G. BLYSTONE PRODUCTION

A 1924 Cine-Melodrama
HELL'S HOLE
with
CHARLES JONES

CAMEO KIRBY
with
JOHN GILBERT

NO MOTHER TO GUIDE HER
with GENEVIEVE TOBIN

DAVID BELASCO'S
Stage Success
The GOVERNOR'S LADY
A HARRY MILLARDE PRODUCTION

DOES IT PAY?
A drama of modern life
with
HOPE HAMPTON

THE 25 FOX SPECIALS
FOR THE NEW SEASON

If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six Cylinder Love
The Temple of Venus
Around the Town with Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Nest
You Can't Get Away With It
This Freedom
Hoodman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

IF WINT

AT LAST!

WILLIAM FOX
ANNOUNCES
The World Premier Presentation

IF WINTER COMES

THE MOTION PICTURE VERSION
of
A. S. M. Hutchinson's novel of
Soul-Stirring, Heart-Gripping Interest
at the

TIMES SQUARE THEATRE

NEW YORK CITY
SEPTEMBER 1ST
Admission $1.00 to $2.00





20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

ER COMES

MIGHTIER THAN THE BOOK



A HARRY MILLARDE *Production*

20 YEARS OF PROGRESS — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

GOING LIKE WILDFIRE

PRINTS, PRESS SHEETS, ONE AND THREE SHEET POSTERS

NOW READY!



FIRST PICTURES OUT OF RUSSIA IN TWO YEARS

WILLIAM FOX PRESENTS

RED RUSSIA REVEALED

FOX — INDEPENDENCE & STRENGTH

FOX FILM CORPORATION



SOMETHING TO CROW ABOUT

GRAND-ASHER WILL RELEASE IN THE SEASON-1923
1924 A MINIMUM OF TEN BEN WILSON PRODUCTIONS . .
FIRST TO BE RELEASED EARLY IN SEPTEMBER . .

A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions ~

The Pride of Possession
The Satin Girl
After Marriage
Man Made Law
Other Men's Daughters

Soul and Body
I Am the Man
Leave It to Betty
Mine to Keep
The Love Trap

Following List of Exchanges Who Have Purchased
GRAND-ASHER PRODUCTIONS

APOLLO EXCHANGE, INC.
1600 BROADWAY NEW YORK CITY
BOBBY NORTH

CELEBRATED PLAYERS FILM CORP.
810 So WABASH AVE, CHICAGO, ILL.
J L FRIEDMAN

MASTERPIECE FILM ATTRACTIONS
1329 VINE ST., PHILADELPHIA, PA.
B AMSTERDAM

STANDARD FILM SERVICE COMPANY
SLOAN BLDG. CLEVELAND, OHIO
H CHARNAS

FED. FILM DISTRIBUTORS
298 TURK ST. SAN FRANCISCO, CAL
G A OPPENHEIMER

UNITED FILM SERVICE
3628 OLIVE ST., ST LOUIS, MO.
S. WERNER

CRESCENT FILM COMPANY
115 W 17TH ST., KANSAS CITY, MO.
A L KAHN

FED. FILM EXCHANGE, INC. of N.E.
46 PIEDMONT ST., BOSTON, MASS.
S. V. GRAND

BOND PHOTOPLAYS CORP.
265 FRANKLIN ST BUFFALO N.Y.
SYDNEY SAMSON

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

PRESENTED BY
SAMUEL V. GRAND

THE MARK OF A GRAND PICTURE



SID SMITH

PRODUCTIONS INC.

IN

TWELVE
TWO-REEL
SIDE-SPLITTING
COMEDIES

TO BE
RELEASED-
EARLY IN
AUGUST

SID SMITH
"KING
OF
KOMEDIES"
PERFECT
CAST
DIRECTION
PRODUCTION
PHOTOGRAPHY.



BALANCE YOUR SHOW WITH THESE
WELL WRITTEN-WELL DIRECTED-
FULL OF FUN COMEDIES. . .

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

HARRY ASHER
PRESENTS

MONTY BANKS

PRODUCTIONS INC.

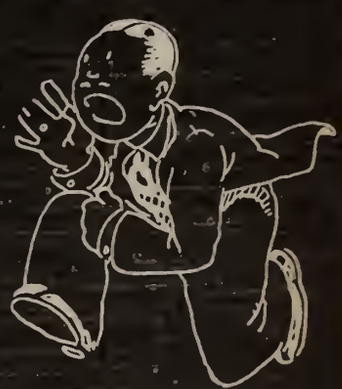


THE "MONARCH OF MIRTH"

YOU CAN BANK ON EVERY-ONE OF THE TWELVE

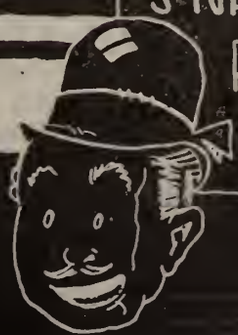
WHIRLWINDS.. OF FUN AND LAUGHTER-COMEDIES TO BE RELEASED EARLY IN AUGUST.. ..

THE MARK OF A GRAND PICTURE



WATCH FOR THE COMING ANNOUNCEMENT

HAPPY SNAPPY PEPPY



DISTRIBUTED BY
ND - ASHER
4TH ST. NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

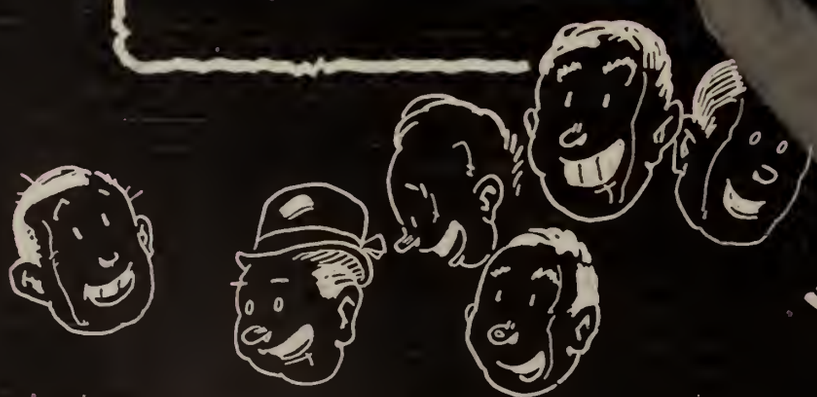
"JOE ROCK"

PRODUCTIONS - INC

THE MARK OF A GRAND PICTURE

WATCH FOR THE EARLY RELEASING DATE.





TWELVE TWO REEL "ROCK-EM" WITH LAUGHTER COMEDIES

THE "ROCK" AND CORNERSTONE OF YOUR .. .. PROGRAM .. A LAUGH EVERY FOOT .. ..

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

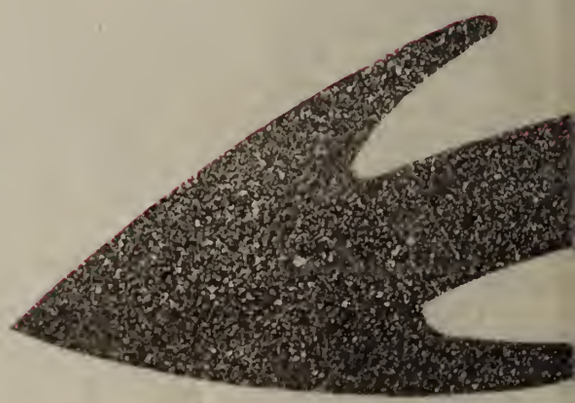
FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

A Long-awaited Premiere



"a rip-snorter

"THIS is a rip-snorter of a western that keeps the interest at almost fever heat through the picture," says *Variety*," and this picture puts Harry Carey a bit ahead of where he has been recently in his screen efforts. The picture has some real thrills." Read that again, Mr. Showman, and GRAB THIS RIP-SNORTER NOW ! ! !



HARRY

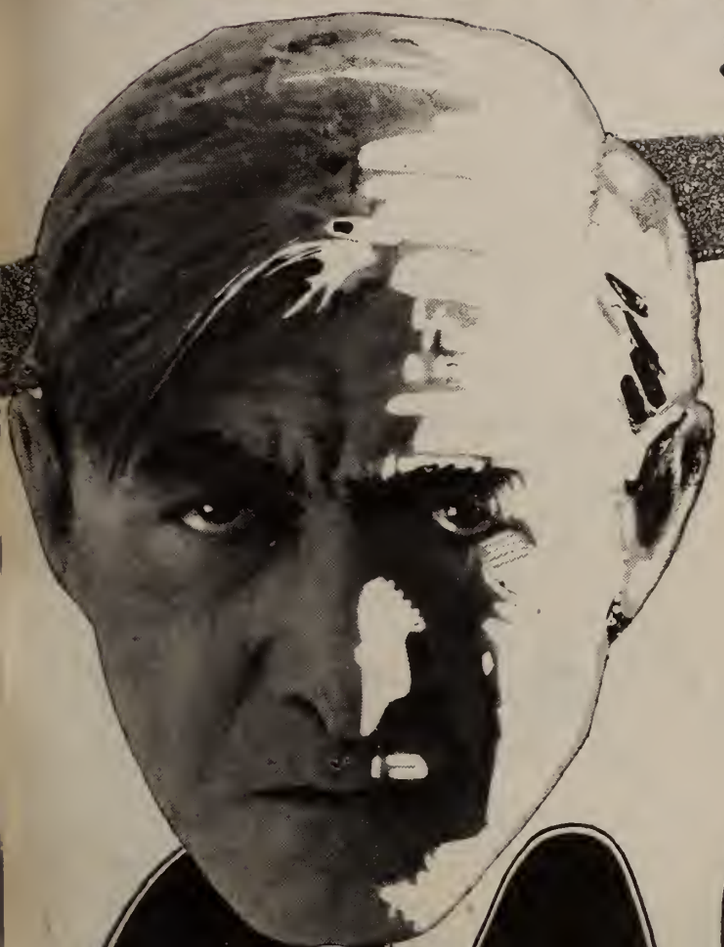
IN WYNDHAM MARTYN'S CRASHING

"DESERT

Distributed throughout the World by F.B.O., 723 Seventh

SALES OFFICE UNITED KINGDOM, R-C PICTURES CORPORATION,

"of a western says VARIETY"



HERE is one of the finest Western photodramas ever produced. Get behind it as it deserves. Boost it, using the typical F. B. O. campaign of red-fire showmanship as outlined in the press sheet. Use the smashing newspaper ads., screaming posters, sensible exploitation stunts, sensational lobbys—everything that's in the press book. It's all put there to help you get the money—put there by the highest-salaried group of experts in the industry. BOOK IT—BOOST IT—NOW! ! !

CAREY

STORY OF THE WESTERN PLAINS

"DRIVEN"

Avenue, New York, N.Y.—EXCHANGES EVERYWHERE

26-27 *D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND*

"Great Summer Entertainment!"
Baltimore American



His dream of love

Read the press comments on this snappy feature success

Exhibitors Trade Review

MAN OF ACTION
(First National)

BALTIMORE, RIVOLI.—25-30-50c. Good business. **Short Subjects.** — "The Love Nest"; News; Aesop's Fable; "The Stork's Mistake." **Press Comment.**—A beaut. Marvelous farcical originalities.—Post. Comedy standard as high as ever. — Evening Sun. Good summer entertainment.—American. **OKLAHOMA CITY, EMPRESS.**—10-30c. Good business. **Short Subjects.** — "Three Strikes"; Pathe. **Press Comment.**—Full of action.—News. Most interesting. — Daily Oklahoman.

Thos. H. Ince presents

DOUGLAS MacLEAN, hero of "The Hottentot"
with Marguerite de la Motte and Raymond Hatton ∴ in

"A Man of Action"

by Brodley King ∴ Directed by James W. Horne
Distributed by Associated First National Pictures, Inc.

But—wait till he wakes up!



Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

Here's the Magician of the Box Office!



M. C. Levee
presents a
MAURICE TOURNEUR
production
"THE BRASS BOTTLE"
by F. Anstey · Personally directed by Maurice Tourneur
A First National Picture

FIRST NATIONAL PICTURES

CHARLES RYAN

MAGIC·MIRTH·



To tempt the king with a beauty more amazing than Sheba's



"Awake! For I have hearts for you to wreck in 1923."

"THE BRASS

MYSTERY · MAGNIFICENCE

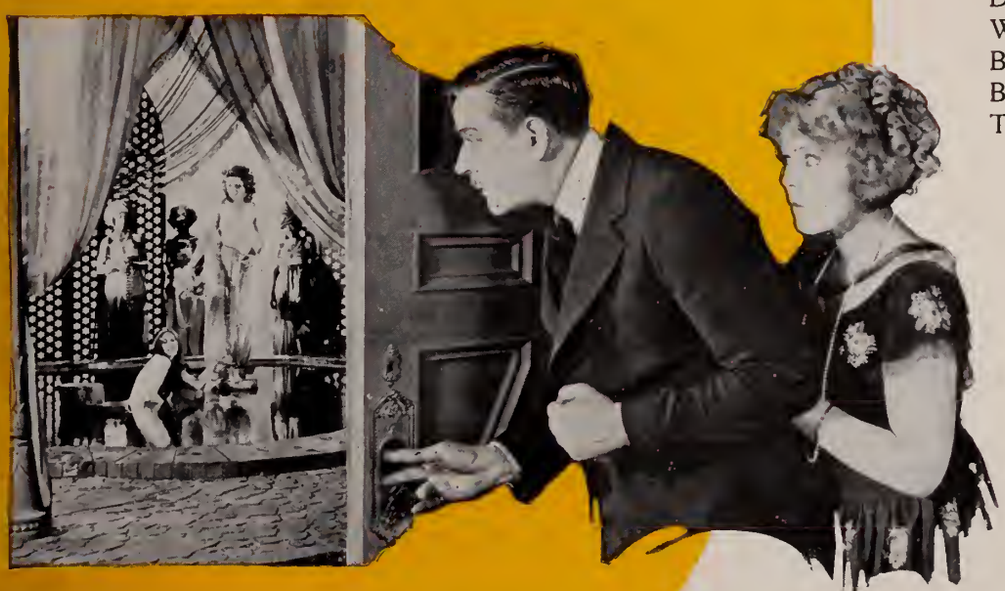
AWAY ~ ~ ~



When a modern young man slipped through 6000 years to Haremland.

Away from the Work-a-day World
The Madding Throngs
The Blazing Heat
The Carks—the Cares
The Humdrum Life
Away on the Magic Carpet
To the Enchanted Days
The Mystic Nights of Araby
Where the Genial Genie
The Slave of the Ring
At your Slightest Beck
Weaves Castles of Splendor
With Marbled Rooms
Studded with Gems
Laden with Silks
Conjures Sumptuous Banquets
Beautiful Women
Singly, and in Harems-Full
Tripping the Light Fantastic
To Witching Music
Dipping in Frosted Baths
With Smiles Alluring
Bewitching—Enticing
Beckoning
To a Wonder-Play.

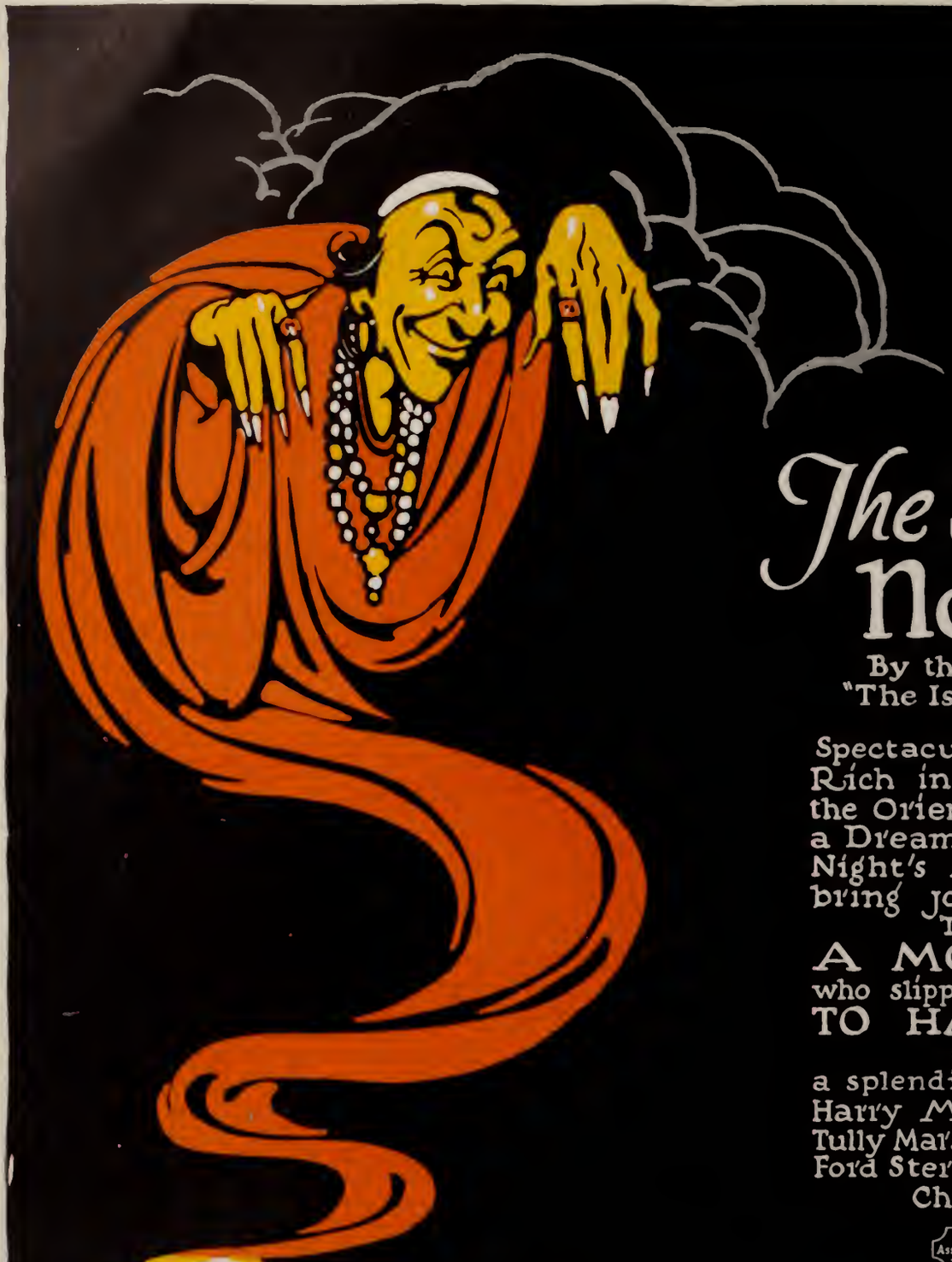
A FIRST NATIONAL PICTURE



BOTTLE"

He had asked the genie for a four-room apartment. But—what—he—got!





The Surprise Novelty!

By the Man Who Made
"The Isle of Lost Ships"

Spectacular in Splendor — Rich in the Imagery of the Orient — a Fantasy — a Dream — a Midsummer's Night's Madness That'll bring Joy to your Patrons!

The story of

A MODERN MAN
who slipped back 6,000 years
TO HAREM LAND

enacted by
a splendid cast — including
Harry Myers - Ernest Torrence
Tully Marshall - Barbara La Marr
Ford Sterling — Otis Harlan
Charlotte Merriam

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A First National Picture

"THE BRASS BOTTLE"



RICHARD WALTON TULLY

presents his screen version of George Du Maurier's famous novel

"TRILBY"

FIRST NATIONAL PICTURES

with the celebrated French star ANDREE LAFAYETTE ----

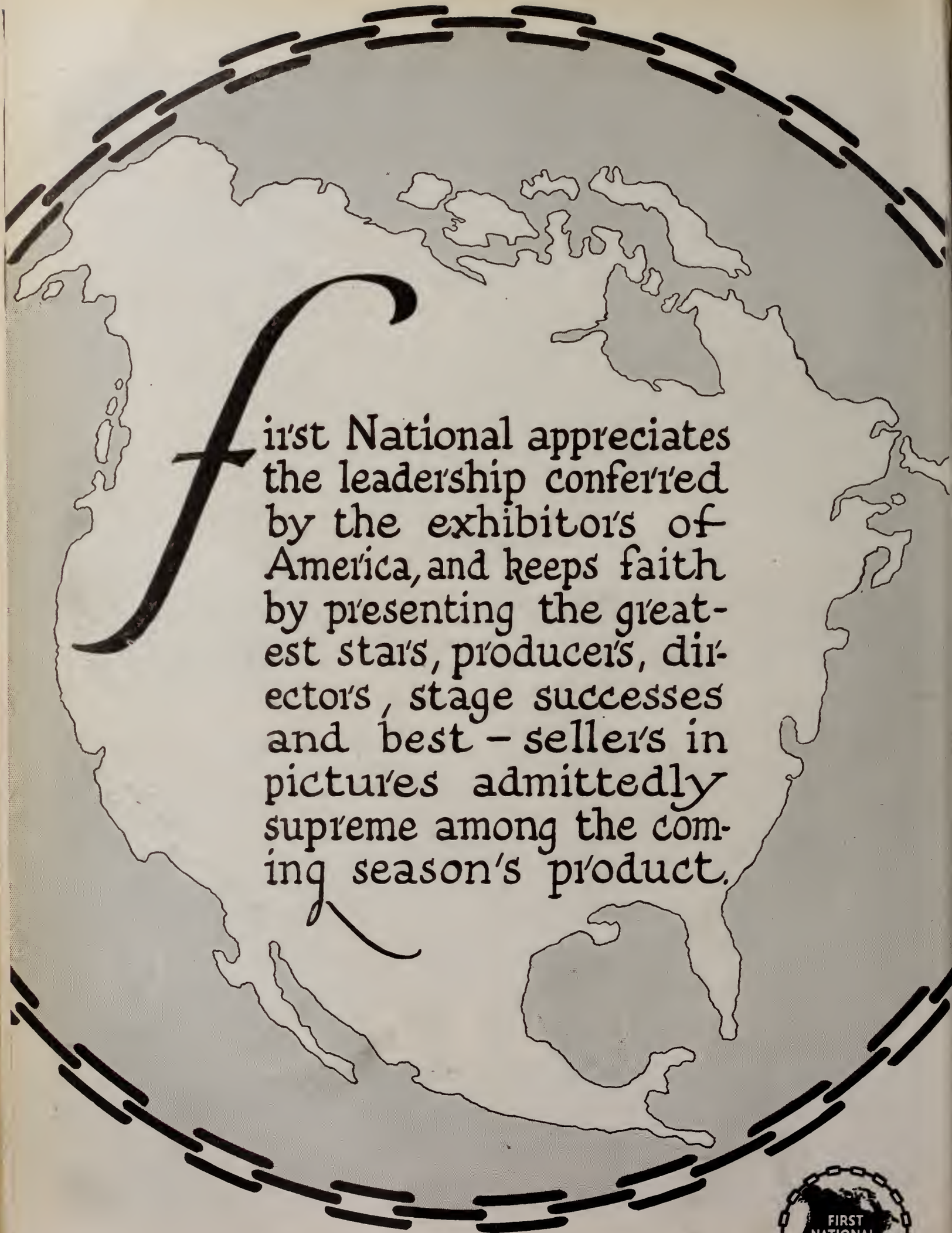
Directed by JAMES YOUNG - *Scenario by* RICHARD WALTON TULLY

Wilfred Buckland *Art Director* -- George Benoit *A.S.C. Cinematographer*

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

More newspaper publicity than any other picture



First National appreciates the leadership conferred by the exhibitors of America, and keeps faith by presenting the greatest stars, producers, directors, stage successes and best-sellers in pictures admittedly supreme among the coming season's product.

FIRST NATIONAL PICTURES

Depend upon First National

Motion Picture News

Closed Towns

ANOTHER phase of the present industrial situation which, like distribution, is much talked about these days is the matter of closed towns.

We refer, of course, to the larger cities of the country, most all of which are dominated by theatre chains which also, often, include contiguous first runs in lesser cities in the territory.

A man who has just covered the country returns and reports that he found practically all of these cities "closed" to the product he represented.

* * *

We put the question last week to a prominent producer-distributor and also to a large theatre chain owner.

And the answer from each was about the same:

The so-called "closed cities" *are not closed to sufficiently good pictures.*

* * *

Said the producer-distributor:

"A man through his own personality, through excellent all around theatre service, through clever presentation and advertising may run one theatre successfully in one town without being vitally dependent upon good pictures—*vitally* dependent, I say.

"But—he must be eternally on the job. Take his personality and ability away from the theatre and the theatre will have to be dependent upon some other force; and that force is obviously good pictures—the best obtainable in fact.

"In other words this man cannot make himself into a chain.

"The larger a chain grows the more dependent it is upon product. Upon good managers, yes, of course. But upon good pictures, surely.

"A theatre that arbitrarily closes itself to *selection* of the best pictures obtainable invites disaster or competition or both."

* * *

Said the theatre man: "A chain can only be successfully extended as good managers can be had. That's true of chain stores of any kind. But it's easier to get good store managers than theatre managers. Showmen are scarce.

"But with stores you have standardized goods—under brand names. Not so with pictures. You have to pick and choose and you can't pick too carefully nor from sources too wide.

"No theatre, anywhere, can afford to close itself to the best pictures if the price is within reason."

* * *

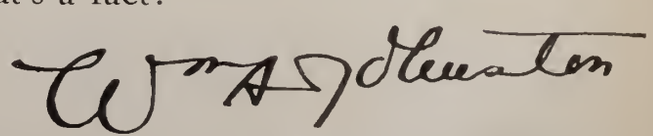
It seems to me that the "closed town" business is more of a belief than a fact. It is, too often, an alibi for pictures not so good as they are claimed to be, or for the poor handling of them, or for excessive rentals asked. There are, of course, some blind exhibitors, blind to the fact that a house cannot be arbitrarily closed to good pictures.

But there's one sure key to any theatre situation. If a picture is good enough a percentage contract *plus advertising* will put that picture over to the public profitably in some theatre. And no other theatre, however blind, can hold out long against such *pictures* and such *merchandizing.*

* * *

And finally there's this happy omen: the wisest men in this business this year believe that *selection* of pictures is the sure key to success and are making their plans accordingly.

That's a fact!



PICTURES AND PEOPLE

SPURIOUS parts for standard projectors are being foisted upon exhibitors, under various pretexts, as genuine, according to reports coming into the office of MOTION PICTURE NEWS. This is a serious and an annoying matter. The exhibitor's one basic commodity is a good picture—well projected—and anything that jeopardizes that good projection is a menace. The spurious part may be as good as the genuine, but it is far from likely to be. In the more delicate parts of the projector, machining is measured in terms of ten-thousandths of an inch, and the factory which made the machine in the first place is the one to replace it.

Recent advertisements in the NEWS have called attention to the fact that every part now sent out by Nicholas Power and by Simplex is plainly trade-marked for the exhibitor's protection. That means a part of known service and value and places the responsibility for its performance on a definite basis. "Just as good" parts usually aren't.

* * *

THE Jersey exhibitors are wonderful hosts. Over at Lake Hopatcong last week they proved it again. In about as gorgeous a natural setting as one could imagine, the convention was held. And a real convention it was, too, with plenty of entertainment. The highlight of this latter feature was certainly the banquet on the final night, when President Woodhull as toastmaster, cleverly introduced the Mayor of Newark, Marcus Loew, Oliver Morosco, Louella Parsons of *The Morning Telegraph*, Hudson Maxim, M. J. O'Toole, Bob Welsh of *Moving Picture World*, Arthur S. Friend, Peter J. Brady, and Sydney S. Cohen. All of them made interesting and not-too-long speeches, and then the stage was cleared for an impromptu show given by the Marcus Loew stars, who came to Hopatcong and entertained the crowd, despite the fact that they had just gone through four strenuous days in Boston when the Loew airdome was opened at Braves' Field.

Of course, Nils Granlund, of the Loew office, was master of ceremonies. And he put plenty of pep into the role, as usual. Janet Stone of "Lady Butterfly" fame danced. Ann Forrest, Jane and Katherine Lee, Zena Keefe, Florence Moore and other celebrities contributed to the crowd's delight. Raymond Hitchcock gave one of his inimitable monologues. Hitchy was never funnier in his life. But at the very end of his talk he paid a tribute to Marcus Loew that expressed the sentiment of all present.

Sturdy old Hudson Maxim got a great reception from the crowd as he pitched into the reformers and subjected them to effective denunciation. Incidentally, the Sage of Hopatcong coined a phrase when he said: "What the reformers are trying to do is to commit fanaticide."

* * *

MINTA DURFEE (Mrs. Roscoe "Fatty" Arbuckle) has been engaged as one of the principals for Will Morrissey's new revue, "The Newcomers," which is now in rehearsal and which will reach the New York stage the latter part of July. Fatty, incidentlly, is cutting up capers at the Marigold Gardens, Chicago—the capers built around a few of his slapstick tricks of his screen days. The papers have it that he is getting over.

* * *

JUST a few excerpts from Frank A. Tilley's discussion with Watterson R. Rothacker and the latter's publicity man, A. L. Parker, during a brief visit the Britisher had in Chicago on his way to the Coast. Mr. Tilley, as you know, is editor of "Kinematograph Weekly," the British trade paper.

The editor said among other things: "Uncle Sam still produces eighty-five per cent of the world's photoplay supply, but unless the product is improved materially, movie fans in other lands will revolt just as soon as it is economically possible.

"During the war about ninety per cent of the world's picture supply was the product of the American studios. The United States still retains a full eighty-five per cent. Not because of quality.

"America's monopoly is due to economic reasons alone. The United States' domestic market is so tremendous that an American producer can sink $500,000 into a picture, sell it only to theatres at home, and still make money—whereas an English producer can't spend more than $20,000, and hope to make a profit for home consumption.

"Having made a good profit on home sales alone, everything an American producer takes in abroad is pure velvet.

"From the artistic standpoint Sweden leads the world today.

"America is youth mad. American fans would rather see a pretty school girl or handsome young male pose through six reels of emptiness than view a film with serious thought.

"In America it is neither nice nor permissible to think about many subjects that might be woven into tremendous photoplay themes.

"America is not imposing culture on the world. The culture exemplified by your average photoplay is too shallow to make a lasting impression abroad.

"Unless Uncle Sam begins serving up more red meat another chef will get the business."

* * *

MUCH of the success of "The Covered Wagon" is due to its fine American spirit which was breathed into the subject by a body of men steeped in American traditions. Emerson Hough, the author, sprung from pioneer stock: Jack Cunningham, the scenarist, had ancestors who fought in the Revolutionary War and the War of 1812. And some of their descendents went west in '49 and never were heard of again; James Cruze, the director, had forebears who migrated to California; while Walter Woods, production editor, Vernon Keays, assistant director, Karl Brown, cameraman, Walter Reed, location man, and divers and sundry others connected with the picture, had ancestors who carved their paths through the wilderness.

Several among the cast have been associated with pioneer repertoire road shows and the Indian medicine shows which toured up and down the provinces, selling potent potions as well as doubling in brass in the mind-reading act. The mass of extra people who took part in the big scenes were recruited round about where the picture was filmed and were the children or grandchildren of those who came across in covered wagons. With these American traditions saturating the sponsors and players, it is no wonder that they were able to get the "feel" of the picture and give it the American spirit.

* * *

WATTERSON R. ROTHACKER, who is never so happy as when he is traveling through land, sky and water, sails for Europe on the Majestic, July 14th. He will be accompanied by Charles E. Pain, Sr., attorney for the Rothacker enterprises and chairman of the board of directors of Selznick. The primary purpose of the trip is to make arrangements for a Rothacker laboratory in England. While abroad they will survey motion picture conditions in other countries—and intend to visit Rome to see some of the scenes shot on "The Eternal City."

WHAT a picture is Universal's "Merry-Go-Round!" They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well we are surprised. There has been no bombast, no fanfare of trumpets in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the housetops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived, Lillian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naivete—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which never clash. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say that the screen is going to the bow-wows.

* * *

BERT ADLER, of the Distinctive Pictures promotion staff, has gathered in an armful of valuable publicity for that company's recent picture, "Backbone," through a tie-up which he engineered. The hook-up is with the Western Union on a message allegedly sent by Edith Roberts to the Distinctive home office while on location with the "Backbone" company, stating that the convenience of Western Union service has made it possible to talk with her friends and do her shopping daily, incidentally working in some good propaganda for the picture and commending the company upon the beautiful scenic backgrounds selected.

* * *

EDWARD JOSÉ, the director, writes from Nice, where he spent the Winter, that he will probably pass the Summer in Ostend, where lives his mother, whom he had not seen in twelve years. The date of his return to the States has not yet been determined, but he expects to make the announcement in due time.

* * *

EDWARD A. SALISBURY, whose "Black Shadows" is getting the bookings for Pathe, has arrived in New York after two years of voyaging among different savage races inhabiting the world's tropical islands. The most significant statement made by the explorer upon his arrival was this: "The white man's days in the East are numbered; fifty years will see Sumatra, India and the Philippines all under native rule."

The Captain will proceed shortly across the continent to deposit his collection of trophies and curios with the Southwestern Museum of California and report on the result of his researches. He is writing an exhaustive account of his experiences for publication. One chapter which should prove highly interesting is his account of the nomadic pygmies of the Andaman Islands. They know neither tobacco nor intoxicating drinks. Perhaps that is why they are so primitive. They don't know how to build a fire and are ignorant entirely of woodcraft. They are guided solely by instinct.

* * *

THOMAS H. INCE has not yet selected the actress who will interpret the title role in "Anna Christie." This play being such a tremendous stage success demands the utmost appreciation from its screen sponsors. Mr. Ince will personally direct the feature. Tests have been made of several actresses whose features and characteristics are in keeping with the part. Doubtless the director will be able to discover the right choice in some stock company. Certainly there is promising material in this field of theatricals—material which merely needs to be discovered to show the screen something new. Who knows but that there may be a Lillian Gish or a Pola Negri hidden away in some obscure stock company?

* * *

C. F. CHANDLER of First National has returned to his desk after spending his vacation with Bill Yearsley mid the open landscapes and the rippling trout streams in some location east of the Mississippi and north of the Mason-Dixon line.

* * *

ROBERT G. VIGNOLA comes right out and says: "Vacations are good things in their way, but I'll take work for mine anytime." To carry out this expression the director has returned from a six months tour of the world—a tour which took him to the far-off places—in order to begin "shooting" scenes for "Yolanda," the next Marion Davies picture, adapted from Charles Major's novel of the same name. Mr. Vignola is not unhappy in making his tour. He declares it has done him a lot of good in many ways—and now that he has it off his chest he is willing to wait another fifteen years before he contemplates a similar trip.

* * *

GLORIA SWANSON will remain in the East until Fall inasmuch as the production of "Zaza" will take several months to finish. The star has rented the Norma Talmadge house at Bayside for the summer.

Index to Departments

Editorial 167
Pictures and People 168-169
General News and Special Features 170-180
"Check-up, The" 182-183
Chicago and the Mid-West 200
Comedies, Short Subjects and Serials 196-199
Current Opinion on Short Subjects 195
Construction and Equipment 215-221
Exhibitors' Box-Office Reports 181
Exhibitors'Service Bureau 184-188
Feature Release Chart 222-3-4
First-Run Theaters 180b-d
Pre-Release Reviews of Features 193-194
Production-Distribution Activities 207-214
Regional News from Correspondents 203-206

M.P.T.O.A. Sends Out Questionnaire

Exhibitor Views Sought on Admission Tax Repeal and Other Important Matters

A QUESTIONNAIRE, seeking the views of theatre owners on repeal of the Admission and Seat Taxes and other important matters, has been sent out to exhibitors by National Headquarters of the M.P.T.O.A. Membership cards are attached to the questionnaire, and members are asked to acknowledge the card, giving the name of theatre or theatres, seating capacity and address.

On the reverse side of the card is printed the Code of Ethics adopted at the Chicago Convention.

President Sydney S. Cohen, in a statement issued this week, explains that the sending out of the questionnaire "will aid our national organization in putting into practical shape all over the Nation our campaign for the repeal of the Admission and Seat Tax laws, the modification of the Copyright Laws to offset the Music Tax, and preventing the passage of National Censorship and Sunday Closing Laws in the next session of Congress."

Following are the questions asked, with request to exhibitors to fill out immediately and mail to National Headquarters of the M. P. T. O. A., 132-136 West Forty-third St., New York City:

1. Do you want the Admission and Seat Tax removed at the coming session of Congress?

2. If so, insert here name of your Congressman.

3. Are you interested in information which will save you a substantial amount of money on your insurance premiums?

4. Are you receiving your films now by Parcel Post or by Express?

a. Average amount paid for Parcel Post per week.

b. Average amount paid for Express per week. (Note: This information is necessary for the purpose of compiling statistics with a view toward obtaining a decrease in rates.)

5. What is your weekly cost of Advertising Accessories, such as photographs, posters, cuts, etc.?

6. Are you interested in receiving reviews of motion pictures?

7. Are you interested in receiving confidential information regarding pictures and are you willing to give such information for the benefit of other theatre owners?

8. Do you desire to be furnished with non-taxable music by the Music Department of the Motion Picture Theatre Owners of America without cost, and will you acknowledge receipt of same to the Publisher thereof?

Cincinnati Exhibitors and Musicians to Confer

Theatre managers of Cincinnati have received a request from a committee of the Cincinnati Musicians' Protective Association, headed by George Schath, to arrange for a joint conference at an early date to discuss the wage scale to prevail for orchestra men next season. It is understood that a 30 per cent. increase in pay is sought y theatre musicians.

Louis R. Foster, president of the Cincinnati union, stated that the organization as a whole had taken no action and that the matter still is in the hands of the committee appointed for the purpose of reaching an amicable arrangement with the management.

The average wage for orchestra musicians playing in the downtown theatres in this city is $48.50 per week. "This is about on a par with the scale in force in cities like Louisville, Indianapolis and Pittsburgh, but compares with a weekly average of $65 to $75 in Chicago, Cleveland and New York," said Mr. Foster.

Theatre managers have received letters asking for a conference prior to July 15. Ned S. Hastings, manager of B. F. Keith's theatre, is president of the Cincinnati Theatre Managers' Association, and said that such a meeting doubtless would be arranged.

All theatre contracts are dated from September 1. Any agreement entered into necessarily would entail the indorsement of New York theatre officials in control of several of the larger Cincinnati houses.

Rembusch Takes Over Two Indianapolis Theatres

The Rialto and Gayety theatres, Indianapolis, have been taken over by the Frank Rembusch interests, making sixteen houses in the Indiana string.

Tabloid musical comedy and feature photoplays are being run in the Rialto, reopened after being dark for several months following receivership of the former ownership.

It is understood that the Gayety, which also has been dark for some time, may be opened as a popular priced picture house.

Rumors About Harold Lloyd Contract Denounced by J. D. Williams

AN emphatic statement was issued this week by J. D. Williams, President of Ritz-Carlton Pictures, Inc., branding recent reports that he had Harold Lloyd under contract as false.

Referring to stories which have appeared in two other publications, Mr. Williams said: "Never at any time have I even intimated, either directly or indirectly, to anyone that I had such a contract. I discussed with Lloyd several times the matter regarding future contracts after the expiration of the present one with Pathe, and his talks have always been very favorable. Yet I have never questioned his loyalty to Pathe. I am very friendly with Lloyd, and of course it goes without saying that there isn't a company in the picture business that would not like to have his contract. The same thing applies to Ritz-Carlton Pictures."

Mr. Williams also denounced another printed report to the effect that his first picture would be a small production made by some other company. "Never at any time, have I made any announcement about my first picture, either directly or indirectly," he declared, "and there was absolutely no reason whatsoever for publishing such a statement. Yet they saw fit to do so. It certainly is time now that the trade papers published real facts and not any rumor that might happen to reach them."

Eastern Penn. Exhibitors to Meet August 6

THE annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware will be held in Atlantic City on Monday, Tuesday and Wednesday, August 6, 7 and 8. President H. J. Schad of Reading, Pa., will preside.

"Matters associated with national legislation in conjunction with the program of the Motion Picture Theatre Owners of America to effect the repeal of the Admission and Seat Taxes will be considered and committees representing the territory in which this organization operates will be named to cooperate with the National Organization," said the announcement from M. P. T. O. A. headquarters.

Renewed Demand For U. S. Films in Cuba

The Cuban market for motion pictures produced in the United States is showing renewed activity at this time, says a report from Consul General C. B. Hurst at Havana. American companies now manage two or the largest picture theatres in Havana, and are increasing their capital interest in other film enterprises on the isle, resulting in even greater predominance for the American films in Cuba. Something like 300 motion picture theatres are in operation on the island, while many of the sugar mills have picture halls or open air screens for the entertainment of their employes.

German films, for a brief period bade fair to give serious competition to the American product, but because of faulty exploitation and the shipping to Cuba of their older product they failed to hold any ground. A scattering number of French films have been shown, but not enough to worry American film dealers. As in other Latin regions the new Italian historical subjects have come into favor recently. A few big features have been sent into the interior on a percentage basis, approximating 75-25, the big end for the distributer being rarely short of 50 per cent. Routed from Havana, these pictures, accompanied by a special representative from the exchange, play all the larger cities east to Santiago de Cuba. Returning they play the smaller cities, suburbs and ranches.

$15,000 Damage Caused by Seattle Film Fire

Damage estimated at close to $15,000 was caused by fire to seven hundred reels of film stored in a locked vault in a Seattle, Wash., film exchange on June 21. The exchange was operated at 2016 Third Avenue by Leon Bories. Firemen were at a loss to account for the origin of the fire, and an investigation is now being carried on by city officials who were called in on the matter.

Three thousand dollars of the damage was to films belonging to Mr. Bories, and the remaining $12,000 loss was suffered by films owned by the Graphoscope Company, Western Star Feature Film Company, Schwabacher Film Company and Mrs. Jessie Jones of Portland. All the films were stored in a large vault in the rear of the exchange. An automatic fire sprinkling system inside the vault kept the fire from spreading to adjoining property. All the film exchanges in the city are situated within two blocks of the scene of the fire.

Varner Elected Head of Carolina M.P.T.O.

Constructive Action Features Annual Meeting of Exhibitors at Wrightsville Beach

THE unanimous adoption of a strict code of ethics governing every phase of the conduct of picture theatres; the promulgation of plans for the adequate financing of the state organization, the launching of a definite idea for the establishment of permanent open headquarters in Charlotte in charge of a full-time general manager, and the election of a new set of officers by which new and virile blood will be injected into the management of the organization were highlights of the tenth annual convention of the North Carolina Motion Picture Theatre Owners, which came to a close at Wrightsville Beach, N. C., June 29, after two days of almost continuous business sessions.

From start to finish the convention was devoid of friction and bickering, no executive sessions were held and to which any person identified with any branch of the industry was welcome to hear all of the discussions and transaction of business.

North Carolina has no fight with any branch of the business nor any organization connected with the industry was made plain all through the sessions of its convention. While the convention unanimously confirmed the action of the executive committee in recently tendering to the National M. P. T. O. its withdrawal from the organization, this matter was handled without the slightest friction or expression of disapproval of the national organization or its leaders.

The convention was opened Thursday morning, June 28, James H. Cowan, Mayor of the City of Wilmington, and a former showman himself, delivering a welcome address. He paid tribute to the industry as "the one greatest medium of educational advancement in the world, not even excepting the public schools."

T. G. Leitch, of the National theatre, Greensboro, responded to Mayor Cowan's welcome.

President Percy W. Wells, in his annual address, opened with the announcement that the time had come when it was necessary that new men take over the managerial duties of the organization and asking that his name not be considered for any office in the organization, at the same time pledging the same hearty support that he has given in the past.

A number of telegrams was presented from prominent men in the industry who were unable to attend and pledging their support and confidence in the North Carolina M. P. T. O. These included William Brandt, president of the New York M. P. T. O.; W. A. Steffes, of the Minnesota organization; C. C. Pettijohn, general counsel for the Hays organization; H. M. Richey, of the Michigan M. P. T. O.; Jake Wells, of Norfolk; Harry Bernstein, of Richmond; Harry Crandall, of Washington, and Mrs. Anna Aiken Patterson, of Atlanta.

Upon invitation extended to the Film Exchange Managers' Association of Charlotte by Secretary Varner, E. F. Dardine, manager of the Universal Exchange, addressed the convention on care in handling and prompt shipment of films, going into detail to stress the amount of damage being done to films through projection in a careless manner or through machines in bad condition. Mr. Dardine declared that this item was costing the film exchanges of Charlotte several thousand dollars monthly, the condition being more prevalent in the Charlotte territory than in any other part of the country. The delegates present entered heartily into a friendly discussion with Mr. Dardine upon suggested ideas for combating this destructive force. Before adjournment it was voted to cancel the afternoon session in favor of surf bathing and fishing, and the afternoon was enjoyed by delegates and visitors in the sports and recreation features afforded by Wrightsville Beach.



In this group are the newly elected officers and directors of North Carolina M. P. T. O.

Lloyd Willis, representing the Motion Picture Producers and Distributors of America, headed the list of speakers on Friday morning's program, coming as a representative of Will H. Hays who had tentatively accepted an invitation to attend but was forced to stay away.

Commenting upon the new uniform contract Mr. Willis declared that this was the one and only fair thing ever accomplished in the mutual relations as between distributor and theatre owner. He acknowledged its minor faults, but declared that the Arbitration Board clause alone was worth the effort. He declared that more time and effort was devoted to its promulgation than any document ever devised in America, taking ten months of almost continuous study during which time the best legal talent of the United States was in almost constant conference with various representatives of the producer, distributor and exhibitor divisions of the industry.

Turner Jones, in charge of the Public Relations Department of Famous Players-Lasky Corporation's southern interests, who has received national recognition for his work in the organization of Better Films Committees, was introduced to the convention and made one of the most constructive addresses of the convention.

Ford Anderson, state supervisor of Famous Players theatres in North Carolina, next addressed the convention on "Exploitation" and incidentally announcing that for the first time in its history the North Carolina division of the southern group of Famous Players-Lasky theatre were tendering their applications for membership in the North Carolina M. P. T. O.

Henry B. Varner next gave a talk on the progress of the fifty-odd cases brought against Carolina theatre owners by the Music Tax people, declaring that he felt certain of victory for the theatre owners, having six of the most brilliant lawyers in the State retained who had prepared answers to each complaint.

Another achievement which seems sure of consummation was the definite decision with plans, for building and presenting to the Concord Stonewall Jackson Training School for delinquent boys, of a modern auditorium to be the gift from the motion picture owners of the State. This school has over one thousand juvenile delinquents and very inadequate auditorium facilities. The offer has been made by the school to put in a modern school of projection if the theatres build the auditorium. The plan, in the hands of a committee headed by R. D. Craver, of Charlotte, calls for the donation of one day's gross receipts by every theatre in the State to raise the necessary $75,000 to build and equip the auditorium.

A code of ethics suggesting clean pictures and a petition to the producers to select only clean stories; a resolution protesting against the continuance of the emergency war measures which created the seating and admission taxes while other luxury taxes had long ago been removed, was introduced and adopted.

At the closing session the selection of officers took place, the card presented by the nominating committee being accepted in whole by the convention, as follows:

President, H. B. Varner, Lyric theatre, Lexington, N. C.; first vice-president, A. F. Moses Piedmont Amusement Company, Winston-Salem, N. C.; second vice-president, Paul L. McCabe, Opera House, Tarboro, N. C.; secretary-treasurer, Jas. A. Estridge, Gastonia theatre, Gastonia, N. C.

On the board of directors the following were elected: C. A. Turnage, Washington; P. L. McCabe, Tarboro; H. R. Mason, Goldsboro; W. T. Joyner, Raleigh; G. C. Gammon, Leaksville; D. M. Bain, Wilmington; M. H. French, Rockingham; C. L. Welch, Salisbury; R. D. Craver, Charlotte; Ford H. Anderson, Asheville. Percy W. Wells, who has served for ten years as president, and Turner Jones, public relations representative of Famous Players theatres, were elected to honorary positions on the executive committee, and H. H. Nichols, representative of MOTION PICTURE NEWS, was unanimously voted an honorary member of the North Carolina M. P. T. O.

The report of the finance committee suggested plans for the complete financing of the State organization, through securing the membership of every theatre owner in the State. Their report also contained suggestions and plans for the establishment of permanent headquarters in Charlotte and the employment of a full time general manager, which matter will be acted upon by the executive committee at an early called meeting. Just before adjournment Mr. Moses, of Winston-Salem, presented an invitation from the Winston-Salem Chamber of Commerce bidding for the mid-winter meeting, and this invitation was accepted, the date to be set by the executive committee.

Gladys Walton Wedded to "U" Sales Executive

Gladys Walton, one of Universal's leading female stars, was married last week to H. M. Herbel, assistant general sales manager of the Universal Pictures Corporation. The ceremony took place in Hollywood. The Rev. Neal Dodd, pastor of Hollywood's Little Church Around the Corner, officiated.

Manitoba for Shorter Features

Replies to Questionnaire Show Majority of Exhibitors' Association Wants Six Reels as Maximum

THE Motion Picture Exhibitors' Association of Manitoba is on record for shorter features. Questionnaires were recently sent out to all members asking them for their opinions on the proper length of photoplays, and the pool resulted in an overwhelming vote for six reels as the maximum.

This action followed the passage of a resolution, at a recent meeting, when it was unanimously decided that present feature lengths are out of all reason, according to a letter received from President R. Kershaw, of the Manitoba organization.

Manitoba exhibitors thus, in effect, endorse the campaign waged by Motion Picture News for shorter features, which has attracted wide attention throughout the trade and resulted in similar action by other exhibitor organizations.

Returns from the questionnaire showed the following results: Sixteen exhibitors declared for six reels as the best length; one for "six or more"; four voted for five reels; five voted for five or six reels; one exhibitor declared for eight reels, one for seven and one for seven or eight; and there was a lone vote for the eight reel length.

Following are the Manitoba theatre owners who responded to the questionnaire: F. W. Crosbie, Mac theatre, Winnipeg; Walter P. Wilson, Garrick, Winnipeg; F. R. Hyde, Wonderland, Winnipeg; W. Deering, Rialto, Winnipeg; R. Kershaw, Osborne, Winnipeg; W. H. Margot, Furby, Winnipeg; E. Levey, Bijou, Winnipeg; Parkview theatre, St. James; S. B. Kennedy, Central theatre, Selkirk; E. M. McPherson, Palace, Swan River; G. Semper, Strand, Brandon; H. Dixon, Lyric, Minnedosa; W. J. Briden, Queens, Gretna; G. Crooker, Opera House, Neepawa; R. F. Dood, Princess, Morric; W. J. Hollis, Lyceum, Killarney; T. S. Laidman, Savoy, Birtle; D. McPherson, Savoy, Elkhorn; Allen theatre, Brandon; M. Peebles, Dauphin, Man.; John Dow, Star, Gilbert Plains; J. Jenkins, Lyric, Boissevain; W. K. Buckham, Rino, Manitou; Palace theatre, Winnipeg; M. Stewart, Allen theatre, Winnipeg; Percy Doak, Orland, Grandview; A. Malcolmson, Memorial Hall, Carman; J. Miles, Garden, Winnipeg; Mr. Ziller, Regent, Winnipeg; Mr. Hurwitz, Monarch, Winnipeg.

Virginia Censors Issue First Annual Report

DECLARING "That approximately 1,000 miles of film have been reviewed by the Virginia State Board of Motion Picture Censorship since its organization, last June," Chairman Evan R. Chesterman, of Richmond, issued a statement the other day giviug an outline of the Board's work. It has passed on 1,724 different film releases. This means the actual screening of 5,277 reels of the standard length of 1,000 feet. These reels have been run through the Board's projectors at the rate of one reel every thirteen minutes. Necessary cuts and eliminations were made in ten out of every one hundred pictures. These deletions sometimes involved only a single sub-title or scene, but others underwent a more extensive pruning. Of seven pictures that were rejected, in toto, two were later approved in reconstructed form.

In conclusion, the chairman stated that "the censors believe they have learned something about films, and the art of making motion pictures, although the industry is so amazingly progressive, that even the initiated find it difficult to keep abreast of its developments."

Nine New Incorporations Filed at Albany

Motion picture companies entering the business in New York State during the past week, showed the following capitalization and directors: Follies Productions, Inc., $75,000, William Kaufman, W. N. Bloomberg, H. A. Bloomberg, New York City; Astor Attractions, Inc., $1,000, G. S. Wittson, Joseph M. Edelson, Samuel D. Cohen, New York City; Case Pictures Corporation, Yonkers, $15,000, M. L. Lesser, Isabel Kaplan, Pearl Cohen, New York; Uplift Amusement Corporation, $75,000, Theodore Gutman, Herman Gaba, Matilda Singer, Brooklyn; Spencer Williams Music Co., Inc., $10,000, Spencer Williams, M. J. Kortlander, P. E. Jacobs, New York City; Lillians Theatre Corporation, $6,000, Isidor Lillian, Louis Schimkowitz, New York; Leo Wertheim, Brooklyn; D. and M. Amusement Co., Buffalo, $7,500, Edward M. Michaels, Dewey Michaels, Buffalo; Charles W. Densinger, Buffalo; Metropolitan Casting Offices, Inc., $1,000, M. J. Connolly, Andrew Miny, New York; John Conway, Yonkers.

Home Town Pictures Are Produced in South

Community Local Pictures of Washington, organized some months ago, backed by Major W. H. Pace, of North Carolina and Washington, D. C., has gradually built up patronage among exhibitors in Maryland, Virginia and West Virginia and the Carolinas.

With Cameraman Stanwald, much successful local work has been put through, it is stated, including the picture of I. Weinberg, of the Colonial theatre, Lexington, Va., a three-reel scenario that is said to have packed the auditorium of the Weinberg property for several days. Exhibitors co-operated in Lexington, and Greeneville, N. C.; Washington, N. C.; Marion, Va.; Pulaski, and other towns.

Crandall Theatres Used For Church Classes

Harry M. Crandall, through the instrumentality of the Public Service and Educational Department of the Crandall theatres, has turned his residential houses over to the use of the Federated Council of Churches in the conduct of thteir summer school classes.

The five weeks' course was inaugurated at Crandall's Apollo theatre, Northeast, with Mrs. H. Moffatt Bradley, Rev. C. R. Stauffer and Rev. A. C. Ridgeway in charge. This work will cover the activities of every Protestant church in Northeast Washington.

Films supplied by the U. S. Government departments will be used for the visual instruction and Nat Glasser, chief mechanician of thte Crandall organization, will make motion pictures of the classes at work and at play.

Sunday Closing Problem Bobs Up Again in Kansas

THE Sunday closing problem has made its appearance in Kansas again. Last Sunday S. A. Davison of the Princess theatre, Neodasha, Kas., was "all set" for a Sunday opening. He had the approval of the mayor, city officials and the public. Then came the county prosecutor and informed Mr. Davison that a Sunday opening would mean prosecution under Kansas' age-old labor law. Whereupon the M. P. T. O. of Kansas took matters in hand and will handle the case.

A similar experience a few days ago of R. E. Karns of the Royal theatre, Seneca, Kas., proved the folly of an attempt to enforce the labor law and Mr. Karns now is showing to good crowds on Sunday.

Doug Wins Suit Against Use of His Name

The right of one person to prevent other persons or commercial organizations from using his name without consent—a right long recognized in the United States—has just been established abroad through a legal action brought by Douglas Fairbanks in the courts of Switzerland, according to United Artists. It is believed by Mr. Fairbanks' counsel, Dennis F. O'Brien, who announces the result of the litigation in Switzerland, that this case will set a precedent which courts in other countries of Europe will follow.

Max Worod, a cigarette maker of Zurich, used Mr. Fairbanks' name and portrait without the motion picture star's consent on cigarette boxes as well as on the cigarettes themselves, and then offered his goods to the trade. This led to the lawsuit which was carried to the High Court of Justice.

The court ordered that the cigarette manufacturer cease use of the Fairbanks name and portrait and that he withdraw from the trade all cigarettes and containers so labelled.

Bureau Ofttimes Has Eighty Industrial Films

"Eighty different industrial motion picture films, valued at nearly $200,000, are now in the possession of the Department of the Interior, Bureau of Mines," says Director Leopold, film chief of the bureau. "These motion picture films were produced at small cost to the Government, practically the entire cost being borne by the various industries filmed. Each film depicts the various processes employed in the manufacture and marketing of some well-known American product wholly or partly of mineral origin. The films are loaned free by the Department of Interior to technical societies, commercial organizations, colleges, schools, and churches, and are in constant demand.

Associated Exhibitors Vote Quarterly Dividend

THE directors of Associated Exhibitors, Inc., Arthur S. Kane, president, at a regular meeting June 26, voted to declare a 2 per cent. dividend on the company's preferred stock for the second quarter of 1923, to stockholders of record as of June 30. This makes complete the payment of all dividends on preferred stock since the organization of the company, March 1, 1921.

Paramount Claims Biggest Location Feat

Biblical Prologue for "Ten Commandments" Sets Production Record

FIGURES furnished by the accounting department of the Lasky studio seem to substantiate Paramount's statement that the organization and maintenance of Camp Cecil B. DeMille, at Guadalupe, Cal., and the erection there of the set used by Mr. DeMille for scenes for the Biblical prologue of his production, "The Ten Commandments," represented the biggest single location feat in the history of motion picture production.

This prologue with its ancient setting and characters from Biblical history serves to introduce the story which Jeanie Macpherson has written by way of application of the Ten Commandments to modern life. Two separate and distinct casts will be seen, one interpreting the prologue and the other the main story. Those who are featured are Theodore Roberts, Leatrice Joy, Richard Dix, Nita Naldi, Charles de Roche, Estelle Taylor, Rod La Rocque, Julia Faye, James Neill and Edythe Chapman.

Guadalupe is approximately 200 miles from Los Angeles and the task which confronted the studio organization was that of transporting to the location 2,500 people and more than 3,000 animals, including 900 horses, 30 camels, 200 burros and hundreds of sheep, goats, cows, oxen, chickens, ducks, guinea hens and dogs, and there maintaining them for a period of two weeks. The area utilized covered 24 square miles of rolling sand dunes, it is said.

Three hundred and fifty carpenters, plasterers and other craftsmen started construction of the camp and the set, which represented the ancient city of Rameses, which Pharaoh Rameses II forced the Children of Israel to build to his glory, on April 27. The entire job was finished and the filming of the picture was started on the 27th of May. The scenes were completed June 10, when the entire company returned to Los Angeles.

Two special trains were required for the transportation of the people. Among the camp workers who had preceded the actors were included every type of technical labor that goes to make up the population of a large city. There were carpenters, plumbers, plasterers, hydraulic engineers, telephone linemen, electricians, stenographers, doctors, artists, architects, dressmakers, musicians and cooks.

The camp comprised 550 sleeping tents, two huge mess tents, each with a capacity of 1,000 diners; a big recreation tent for dancing and other amusements, four tents forming a camp hospital with a capacity of thirty patients, in charge of a U. S. Army medical officer with two soldier assistants and a civilian doctor with four assistants; twelve tents for wardrobe and property use and a separate unit of twenty tents for the guards of the animal corrals.

Complete telephone and electric light systems had been provided, the connections being made at Guadalupe, four miles distant. Five miles of wooden sidewalks had been laid. Water had been brought one mile by means of the camp pumping system which consisted of two pumps with a capacity of 100 gallons a minute and four tanks which provided 36,000 gallons of water daily. Thirty shower baths had been provided for the men and twenty-four for the women. There were 2,500 cots and as many mattresses and pillows, requiring more than 30,000 blankets, sheets and pillow slips. An idea of the magnitude of the task which confronted the commissary department may be gained from the fact that it had to take care of more than three times as many people as the largest traveling circus.

Thirty-three thousand yards of cloth were required for the costumes which numbered more than 3,000 and $18,000 worth of special harness, of ancient design, had to be made. Transportation over the heavy sand, where motors and horse wagons were out of the question, was accomplished by means of twenty big sand sleds. Three Cadillac cars provided fast film transportation to and from the studio at Los Angeles. A car would leave Camp DeMille at 7 o'clock at night with the film shot that day, and would arrive at the studio laboratory at midnight. At 2 p. m. the next day the driver would start back for Guadalupe with the developed film, arriving in time to show the film to Mr. DeMille and his assistants after dinner.

The big set representing the ancient walled city of Rameses was 750 feet wide and 109 feet high. It was the largest ever constructed for a motion picture and was approached by an avenue of twenty-four Sphinxes, each of which weighed nearly four tons. This avenue was designed by and built under the direction of Paul Iribe, Mr. DeMille's art director. To make the huge set required 55,000 feet of lumber (enough to build fifty ordinary five-room bungalows), 300 tons of plaster, 25,000 pounds of nails and 75 miles of cable and wire for bracing.

Four enormous statues of Pharoahs decorated the entrance to the walled city. Each of these was thirty-five feet high. To build them and the sphinxes took fifteen tons of modelling clay and one hundred tons of plaster.

Immediately following the departure of the players on June 10 the big set was pulled down. Part of the salvaged lumber was sold to Father Francis Picarilly, pastor of the old Catholic church at Guadalupe which was built in 1844. This was the first church in that section of California. Six of the sphinxes were saved and presented to the city of Santa Maria, at the request of the city officials. These sphinxes will be used as permanent landmarks and will be placed at various entrances to the city.

Seattle Pre-Release for "The Spoilers"

GOLDWYN'S Jesse D. Hampton production of "The Spoilers" will open a pre-release showing of a minimum of two weeks at a Jensen & von Herberg Seattle theatre—either the Strand or the Liberty—on July 14.

A contract to that effect was entered into with the exhibitors by James R. Grainger, General Manager of Sales for Goldwyn-Cosmopolitan, while he was in Portland on his long and successful trip among the firm's exchanges.

Mr. Grainger also closed a contract with Jensen & von Herberg for a minimum two weeks' showing of "The Spoilers" at their Rivoli theatre in Portland, Ore., to open within the near future.

Richard Talmadge Is Made Truart Star

Richard Talmadge has been added to the list of stars whose productions are being franchised on the independent market by Truart Film Corporation. The star was signed by Carlos Productions, Inc., for a series of feature pictures, the first of which is already in work. Carlos Productions is a producing organization, headed by A. Carlos, who also has distributing affiliations with Truart Film Corporation on its first special feature, "The Unknown Purple."

M. H. Hoffman, vice president and general manager of Truart, announces that the first Richard Talmadge production will be ready for release in September, and it will be franchised as the first of a series upon the independent market.

Burr Announces First of "Big Six" Specials

C. C. Burr, president of the Mastodon Films, Inc., announces that he has purchased "The Shame Dance," by Wilbur Daniel Steele, as the first of the "Big Six" specials he will produce for the Independent market the coming season.

The names of the others will be announced from time to time, as the production plans become more complete. Producer Burr plans to make this forthcoming Independent series the most pretentious effort of his entire career.

Metro Selects Cast for "Held to Answer"

WITH the selection of the principal players completed, production will begin immediately on Peter Clark MacFarland's mystery story "Held to Answer," which will be the second Metro Special for fall release. The cast includes such actors as House Peters, James Morrison, Bull Montana, John Sainpolis, Evelyn Brent and Bob Daly.

The film version, prepared by Winifred Dunn, will be directed by Harold Shaw, who recently completed "Rouged Lips," a Viola Dana picture for Metro. Mr. Shaw returned to this country only a short time ago from a ten-year stay in England where he produced some of the biggest pictures made in that country.

Two Fox Productions Due for Broadway

FOX Film Corporation announces this week that two of the list of twenty-five special productions on the coming season's schedule will be presented at Broadway theatres for indefinite engagements beginning September 1.

These two pictures are "If Winter Comes," the screen version of A. S. M. Hutchinson's internationally popular novel, which will be seen at the Times Square theatre, and "Monna Vanna," an adaptation of the drama by Maurice Maeterlinck, Belgium's foremost literateur, which will have its premiere at the Central theatre.

This announcement follows closely the promise that Fox would be well represented on the big Rialto this fall.

Mrs. Wallace Reid Given Ovation

Great Throng Greets Late Film Star's Widow on Arrival in New York City

MRS. WALLACE REID, widow of the film star, received an ovation in New York when she came to this city for the opening of her picture, "Human Wreckage," which is being released by the Film Booking Offices of America.

A crowd of more than 2,000 people greeted Mrs. Reid when she arrived at the Grand Central Station from Los Angeles on Wednesday morning, June 27th. So great and enthusiastic was this gathering that a detachment of motorcycle policemen had to be called out to escort her to her automobile and then pilot her through the streets. She was met at the station by members of the Exceptional Photoplays Committee of the National Board of Review; the National Federation of Women's Clubs, the New York Theatrical Hospital Association, Mrs. Carolyn Wagner, representing the Anti-Narcotic League, and Nat G. Rothstein, publicity director for F. B. O.

The party proceeding to the Hotel Ambassador, and in the afternoon Mrs. Reid was the guest of honor at a luncheon given by the Exceptional Photoplays Committee. Dr. William B. Tower, acting chairman of the National Board of Review, presided at the luncheon, and the speakers were Alfred B. Kuttner, editor of Pearson's Magazine; W. A. Barrett, executive secretary of the National Board of Review; Mrs. Reid and Mrs. Wagner. In the evening Mrs. Reid attended the opening of "Human Wreckage" at the invitation of the Exceptional Photoplays Committee.

On the following day the New York Theatrical Hospital Association gave her a luncheon at the N. V. A. club house. That evening she spoke over the New York Telephone Company's radio from Station WEAF. The Woman's City Club was the next to entertain Mrs. Reid at luncheon and escort her to the theatre.

On Sunday evening Mrs. Reid spoke from the pulpit of the Chelsea Methodist Episcopal Church, and the pastor, the Rev. Dr. Christian F. Reisner, preached a sermon about her. In that sermon he took occasion to bestow great praise on motion pictures, saying one-fourth of the population of the country could be housed in the motion picture theatres.

"'Human Wreckage,' said Dr. Reisner, "is the very core of Mrs. Reid's soul. I am delighted that this has been put into pictures. Mrs. Reid is a remarkable woman. Instead of moping, she carries her cross bravely. Who in this country gave us more glad-hearted amusement than Wallie Reid? And who is more greatly mourned? Our hearts go out to his brave widow, and our hands clasp hers with love and sympathy. I want every one of the two thousand people in this church to go to see 'Human Wreckage.' It is a picture you will never forget."

Mr. Rothstein on Friday presided at a luncheon given by F. B. O. to the trade and newspaper press. The speakers were Dr. Reisner, Congressman Lester Volk, Mrs. Reid and Mrs. Wagner.

Holubar's First Will Be "The Human Mill"

The first Allen Holubar production for Metro will be "The Human Mill," John Trotwood Moore's novel published as "The Bishop of Cottontown." This is a story of life in the South after the Civil War.

Allen Holubar is a decided acquisition to the list of noted Metro directors, already including Rex Ingram, Fred Niblo, Reginald Barker, Robert Z. Leonard and Harold Shaw.

Marmont in Gouverneur Morris Story

Percy Marmont, who plays Mark Sabre in the William Fox screen production of the Hutchinson novel, "If Winter Comes," is a member of the cast creating the screen version of Gouverneur Morris' story, "You Can't Get Away With It." Marmont plays Charles Hemingway. Betty Bouton and Barbara Tennant have important parts in this Fox production.



Anita Stewart is featured in "The Love Piker," a Goldwyn Cosmopolitan picture from which these scenes were taken.



Some of the scenes from "The Mysterious Witness," an F. B. O. production.

Associated Vice-president Off for Europe

Accompanied by Mrs. Crawford and their young son, Roy, Jr., Roy Crawford, vice-president and treasurer of Associated Exhibitors, leaves New York, July 7, on the steamship Adriatic for Liverpool. It is his first trip abroad and he expects to tour England, France and Switzerland, combining sight-seeing with a first hand study of the European commercial situation.

Besides visiting a number of resorts and touring the battlefields, Mr. Crawford has arranged for conferences with a number of men in close touch with conditions on the continent. The return trip will be made on the Cedric, arriving at New York August 11.

On the eastward voyage Mr. Crawford and his party will be accompanied by Associated Exhibitors' foreign representative, Sidney Garrett, president of the Inter-Globe Export Company, who is returning with his family to make his permanent home in London.

Derelys Perdue Feature Is Completed

The Film Booking Offices announce the completion this week of the first production they will release on their program featuring Derelys Perdue. The title of Miss Perdue's first picture is "Daytime Wives" and is from the pen of Lenore Coffee and John F. Goodridge. The adaption was made by Wyndham Gittens and Helmer Bergman and it was directed by Emile Chautard.

In addition to Miss Perdue the cast includes Grace Darmond, Ward Craig, Richard Tucker, Jack Mower, Kenneth Gibson and Catherine Lewis.

David Solomon Promoted to Directorship

David Solomon, who has been associated with the Fox studios in New York and in California for many years as assistant director, has been promoted to full directorship, it was announced this week. Solomon will begin work immediately, directing Dustin Farnum in the latter's next vehicle, "A Man." The story is by John Lynch and was adapted for the screen by Dorothy Yost.

Solomon has selected for the feminine lead Margaret Fielding, who played "Mable" in "If Winter Comes."

"Rosita" Is New Title for Mary Pickford's Next

THE name of Mary Pickford's new picture feature will not be "The Street Singer," but will be "Rosita," which originally was the working title.

This change was made necessary by the fact that the title, "The Street Singer," has been used previously. Many years ago Hal Reid, father of the late Wallace Reid, wrote a play which he called "The Street Singer," and in the early days of films a picture of the same title was put out by Kalem, all of which made it impossible for Miss Pickford to use this name.

This information was obtained by Dennis F. O'Brien, counsel for the star, after he had won the title contest with Miss Pickford's organization by his suggestion of the name "The Street Singer."

The picture will be released in the early fall through United Artists Corporation.

Roden Universal's Eastern Scenario Chief

Universal Pictures Corporation announces the appointment of Robert F. Roden as director of that company's eastern scenario department, to succeed Leon d'Usseau, who recently resigned.

Roden is a screen writer of considerable note and has been in Universal's New York scenario department for several years. He is a native of New York City, and before entering moving pictures was best known as one of the country's authorities on rare books.

He began his career as a newspaper man, working on several New York papers. He was literary editor of the New York Times for ten years, and literary correspondent for the London Times and the Boston Evening Transcript for some time.

Since his advent into the screen world, Roden has written original stories for numerous stars, including Marie Doro, Mollie King, June Caprice and Violet Mersereau.

First National Acquires "Lilies of Field"

"Lilies of the Field," the stage play which ran for seven months at the Klaw theatre on Broadway, has been added to the list of successful dramas which will be brought to the screen for Associated First National Pictures. The purchase of the screen rights of this play is announced this week by First National.

"Lilies of the Field" was written by William Hulburt and the cast of the New York production included Marie Doro, Noran Trevor and Josephine Drake. Joseph E. Shea produced the stage play.

Publicity Chief to Visit Leading Editors

Lynde Denig, publicity editor for First National, leaves July 8 on a tour of the principle key cities of the country on which he will visit the editors of the largest newspapers and the branch offices of First National. By strengthening its personal contact with photodramatic critics and editors, First National expects to be greatly assisted in carrying through its publicity and advertising campaign for the coming season's products, which will exceed in quality and quantity anything in the history of the company, it is claimed.



"Mark of the Beast" is a Thomas Dixon picture for Hodkinson, which promises considerable action judging from the accompanying scenes from the production.

Grainger Predicts Prosperous Year

Goldwyn-Cosmopolitan Executive Sees Best Season Ahead in History

BACK in New York after a thirty days' tour of the trade zones of the United States, James R. Grainger, vice president and general manager of sales of the newly allied Goldwyn-Cosmopolitan Distributing organization, declared yesterday that 1923-1924 will be the most prosperous year in all the history of motion pictures. Mr. Grainger bases his statement on the fact that every important exhibitor in the country has not only expressed optimism in personal conversation but also on the number of big contracts that have already been signed on date for early fall showing.

"North, East, South and West are out to pick the best and back the best," said Mr. Grainger. "Made keen by the knowledge that the producers in general are going out to do bigger things than ever in the way of production, exhibitors in turn are determined to present these pictures on a scale that is not only beautiful and impressive but also showmanly. Next season will see exploitation as it really should be. Barnumism of the twentieth century will come to light.

"The entrance of Goldwyn-Cosmopolitan into the one-a-week class as a distributor has been greeted on all sides with enthusiasm, and as an example of this welcome, every territory in the country is lined up strong for the first releases starting with August. For example, the Balaban and Katz Roosevelt theatre opens 'The Spoilers' today for an indefinite run right into the fall."

Mr. Grainger points to a number of big deals which he effected on his trip.

The Libson booked the first three releases for first runs in Cincinnati, Columbus and Dayton theatres.

A first run theatre was obtained for all of the Goldwyn-Cosmopolitan releases the coming year in St. Louis—at William Goldman's King theatre until his big new St. Louis theatre, now being constructed in the heart of the city, is completed about the first of the new year.

A contract was entered into with Herbert L. Rothschild for first runs of all Goldwyn-Cosmopolitan releases in his four San Francisco theatres—the Imperial, Portola, Granada and California.

The West Coast theatres signed up for the showing of the first group of eleven releases for the new season in the theatres of its circuit.

A solid Goldwyn Week was arranged with Jensen & von Herberg calling for the simultaneous showings in their four Portland (Ore.) theatres of four current Goldwyn releases—"Backbone" at the Liberty theatre, "The Last Moment" at the Majestic, "Look Your Best" at the People's and "Vanity Fair" at the Rivoli.

An arrangement was also made with Jensen & von Herberg to pre-release "The Spoilers" at Seattle for a minimum engagement of two weeks to open either at the Strand or the Liberty theatre on July 14 and for a two weeks' showing of the same picture at the Rivoli theatre in Portland in the near future.

A contract was entered into with Ruben & Finkelstein for the first four of next season's releases to be shown in their theatres in Minneapolis, St. Paul, Duluth, Hibbing, Brainerd, Virginia City and Superior.

A contract was signed with Balaban & Katz for the showing of "Three Wise Fools" at the Chicago theatre in Chicago for a week starting July 23, to be followed by showings at the Tivoli, Riviera and Central Park theatres.

Nagel Will Play Lead in "Master of Man"

Conrad Nagel will play the leading role in Goldwyn's first Victor Seastrom picture, "The Master of Man." Word has just been received at Goldwyn's home offices from Abraham Lehr, production chief at the studios, to that effect. Joseph Schildkraut, originally engaged for the role, has retired from the cast.

Mr. Nagel has just finished his first role under his Goldwyn contract, that of Walter Stanford in Marshall Neilan's production of the Russian story, "The Rendezvous." He has already begun work on the Hall Caine story.

Charles Ray Starts New Enterprise

Elaborate New Studio Will Be Combined with Extensive Real Estate Features

APPROXIMATELY three million dollars are involved in the proposed development of the Cosmosart studio property in Los Angeles recently purchased by Charles Ray and Albert A. Kidder, Jr., his legal adviser and general manager, it is said. The development and operation will be handled by a new corporation now being organized by Mr. Ray and his associates to be known as the Charles Ray Enterprises Corporation.

This sum, which is to be underwritten by one of the large bonding houses of Los Angeles, will completely transform this twenty acre property in the heart of the north Wilshire district, skirted by Beverly boulevard for half a mile and by First Street, Virgil Avenue and Juanita Avenue.

The developments look forward to the institution of a commercial picture plant with a capacity of about a dozen independent producing units, besides affording greatly increased facilities for the two super-productions which Ray will make yearly.

The new Charles Ray Enterprises Corporation will concern itself with extensive real estate development as well as working out the picturesque and ornate studio enterprise. Among the buildings included in the plans are apartment houses and many business structures. Some of these will relate directly to the film industry as they are expected to house subsidiary lines of trade that have grown up in southern California in connection with motion pictures.

On this piece of the property is to be erected a tall class A business structure to be occupied almost entirely by one of the large costume companies and a studio furnishing company that are negotiating for tenancy. On other corners of the twenty-acre tract spacious and ornate exclusive apartment houses will be built. One of these probably will take on the dignity of a first class tourist hotel.

The First street frontage of the studio grounds, which is now being paved, will be devoted to a building to house a branch of one of the leading Los Angeles banks, and there will be numerous adjacent structures for stores. There is room in the spacious tract for a considerable number of dwellings that are a part of the general plan.

On the bosom of a lake on the property is to rest the Mayflower, which cost $60,000 and is now at the present Charles Ray studio on Fleming street, where it was used for scenes in the star's forthcoming production, "The Courtship of Myles Standish."

The design for the general studio enterprise was prepared by Harold Cross, architect of numerous hotels, apartments and business buildings in New York, Chicago and Los Angeles.

J. E. Bowen, president of Cosmosart and an expert engineer, to whose foresight in 1919 was due the selection of this fine site, with its natural scenic advantages for motion picture making, will probably be associated with the new Charles Ray Enterprises Corporation, it is said.

Gallagher and Shean to Start Work Soon

Gallagher and Shean, the comedy team will start work on their first motion picture within ten days, according to Fox Film Corporation, by whom the famous comedians have been signed for the special production.

The picture will be made under the direction of Bernard Durning, who has been called to New York especially for the work on "Around the Town," which will be the title of the Gallagher and Shean film. Louis J. Sherwin has completed the script.

Yost Story Chosen For William Russell

William Russell has a new story by Dorothy Yost which William Fox is producing on the West Coast. The picture is being directed by James Flood. Dorothy DeVore plays opposite the star, as Caroline Peyton.



Playgoers offers "Counterfeit Love." These action stills indicate some excitement as well as some romance.



General view of the $3,000,000 studio property of the Charles Ray Enterprises Corp., as it will appear when completed.

Two Warner Releases Are Due in August

Warner Brothers announced last week the release of two features for the month of August, "Where the North Begins," which is the new title given the production featuring the Belgian police dog, Rin-Tin-Tin, and Johnny Hines in "Little Johnny Jones," an adaptation of the George M. Cohan stage play of the same name under the direction of Arthur Rosson.

The premiere of "Where the North Begins" will be held at Loew's State theatre, Los Angeles, on July 28, and on the following week it will be shown at the Warfield theatre, San Francisco.

In the cast are Claire Adams, Walter McGrail, Pat Hartigan, Myrtle Owen, Charles Stevens and Fred Huntley. The production was directed by Chester M. Franklin under the personal supervision of Harry Rapf. Fred Myton, and Mr. Franklin wrote and adapted the story for the screen.

"Little Johnny Jones" reveals the story of an American jockey and his trials and tribulations in winning the English Derby. The cast supporting Hines includes Harry Myers, Molly Malone, Margaret Seddon, George Webb, Herbert Prior and Mervyn LeRoy. The scenario was written by Raymond Schrock.

New Warner Buildings at West Coast Studios

In order to facilitate the production of the eighteen pictures scheduled for the coming season, the Warner Brothers have constructed on their studio grounds in Los Angeles a new building for the editing and cutting departments and the film vaults at an approximate expenditure of $25,000. The new structure has been built alongside of the Administration offices.

Built entirely of steel and concrete with fire-proof doors, with eight separate cutting rooms, four dark rooms, and four projection rooms each equipped with the most modern appliances, the new edifice makes it possible to handle the large amount of film which will be used for the filming of the eighteen features.

Author of "Quincy Adams Sawyer" Is Dead

Charles Felton Pidgin, author of "Quincy Adams Sawyer," died in Melrose, Mass., last week. Mr. Pidgin was the author of many popular novels, the foremost of which was "Quincy Adams Sawyer," which was transferred to the silver sheet by Arthur H. Sawyer and Herbert Lubin and issued by Metro Pictures Corporation.

Hodkinson Distribution in Canada Changed

SINCE the announcement of the formation of the W. W. Hodkinson Corporation of Canada (Ltd.), formed for the purpose of handling the sales of Hodkinson Pictures in the Dominion of Canada, a change in the physical distribution of the product has been effected.

According to the new plan the physical distribution for Hodkinson Pictures will be handled exclusively for the entire Dominion by the Canadian Educational Films, Ltd. This organization maintains offices in Toronto, Montreal, St. John, Winnipeg and Vancouver and in each office there will be at least one, and maybe more, Hodkinson representatives.

This new source of physical distribution, it is stated, offers not only better facilities and an assurance of more efficient service, but it will give the exhibitor a neutral channel through which they can secure the Hodkinson product.

The establishment of new physical distribution arrangements in Canada does not change the original plans and future arrangements of the newly formed W. W. Hodkinson Corporation of Canada (Ltd.).

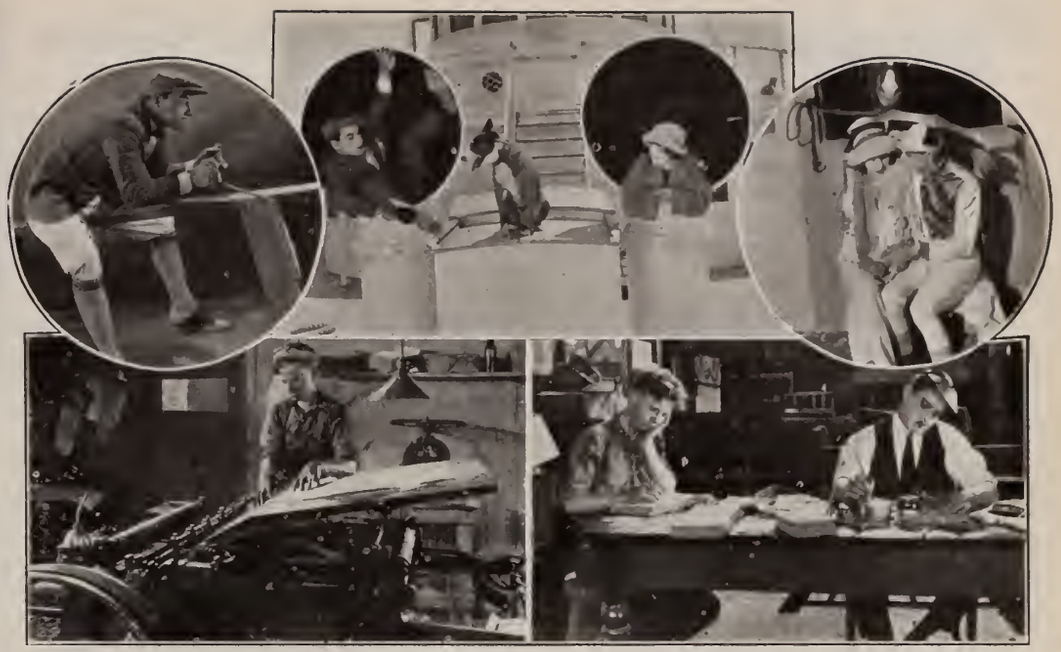
Greenwich Village Scenes in Paramount Picture

Familiar scenes from New York's Greenwich Village are being used by Sam Wood, who is producing Arthur Train's novel, "His Children's Children," at the Paramount studio in Long Island City. The scene shows a cafe in the village and Tiny Tim, a character of the village who makes his livelihood by selling candy about the streets and cafes.

Dorothy Mackaill, John Davidson and Warner Orland are the principal players in the sequence.



Principal Pictures Corporation is presenting "Gold Madness," from which these stills were taken.



Scenes from the latest Warner Brothers productions, Johnny Hines and Molly Malone in "Little Johnny Jones," and Wesley Barry in "The Printer's Devil"

Kansas M. F. T. O. Plans Zone Units

Each Division Would Have Officers and Hold Own Conventions Under State Body

UNDER a plan now being considered by the Kansas M.P.T.O. the state will be divided unto four or six zones, each zone to have its officers, hold its own conventions and be a unit within a larger unit. C. E. Cook, business manager of the M.P.T.O. K., has left for another tour over the state, this time in the Northwestern section, for the purpose of further promoting the present Kansas membership campaign among exhibitors of the smaller towns.

The division plan will not be restricted to congressional districts, but rather to zones where similar conditions and problems exist, including one larger city or town in a radius of thirty-five miles. In such a manner routine business at state conventions can be handled much easier and effectively, Mr. Cook believes. Each zone, which will be known by some name selected by it, will be expected to have representatives at state conventions with resolutions "cut and dried," present its problems and thus do away with much routine work ordinarily thrown upon one committee.

The plan of financing the zone organizations will be left entirely to the respective units themselves. An exhibitor not a member of the state organization, however, cannot become a member of the zone associations.

"All exhibitors cannot be officers in the state body," said Mr. Cook, "and all of them cannot be officers in the zone organizations, but by dividing the state into four or six zones I believe that interest in organization will increase just that much."

Identification cards for exhibitors in good standing are to be printed by the Kansas organization and issued to exhibitors, along with new certificates of membership that soon are to be printed. Desk blotters, pencils and other office articles are to be issued by the M.P.T.O. K. to all members, bearing a warning against verbal agreements and the signing of contracts without reading them. This is to be done in order to make a more careful business man out of the exhibitor.

The organization of an association among film salesmen in the Kansas City territory, in order that the exhibitor and exchange bodies may settle disputes upon an equal footing, is to be encouraged by the Kansas organization, according to Mr. Cook.

Millhauser Will Adapt Galsworthy Story

Bertram Millhauser, former Pathe scenario writer and director, has been selected by the Famous Players-Lasky Company to dramatize the first John Galsworthy story to be brought to the screen. Galsworthy's story and play, "The First and the Last," will be produced by Famous Players with Joseph Henaberry directing. Mr. Millhauser is now at work on the scenario.

Although John Galsworthy is one of the outstanding literary lights of the day, motion picture audiences have never been privileged to enjoy his famous novels and plays on the screen.

Jack Pickford Starts Next Within Ten Days

Jack Pickford's next film production is scheduled to go into actual work within ten days.

Mary Pickford and Jack have worked with Marion Jackson, the writer, in producing an original story of the Kentucky mountains to serve as a successor to "Garrison's Finish," through which Allied Producers and Distributors Corporation release the young star made his return to the screen as a player.

June Elvidge to Appear in "Eleventh Hour"

June Elvidge, for many years a star in her own right, will appear in a prominent part in the Fox version of Lincoln J. Carter's melodrama, "The Eleventh Hour," announced last week as a special on the Fall program of the organization.

"Hunchback" Premiere in All Cities

Elaborate Showings Will Exploit Feature Previous to General Release

AN innovation in picture presentation has been projected for the public offering of "The Hunchback of Notre Dame," the spectacle drama which has been made at Universal City from Victor Hugo's romance of the middle ages.

Universal claims this as its most ambitious picture. Carl Laemmle, president of the Universal Pictures Corporation, who envisioned "The Hunchback" has evolved a plan for its appearance on the screens of the world.

This will be done by a long campaign of "Premiere Presentations." Not only in the key cities, but in every important city of the country, and elsewhere throughout the civilized world, there will be a "Premiere Presentation" of "The Hunchback of Notre Dame." This extensive campaign will extend over many months, probably more than a year.

The contemplated presentations will have all the dignity and exclusiveness of legitimate attractions. The admission price will be high—too high to attract the bulk of the patronage of the average motion picture house. This means that the "exploitation presentations" will be in an entirely different class from the later showings by the regular photoplay theatres of the various cities.

These Premiere Presentations, naturally, will not be held in regular motion picture theatres. In most cases they will be held in legitimate theatres, in opera houses or in similar places. The presentations absolutely will be on a plane with amusement presentations of the highest order, such as grand opera or the highest type of theatrical production.

Mr. Laemmle has conceived these showings as an opportunity to utilize "super-presentations" as exploitation for the benefit of the rank and file of the motion picture industry—the exhibitors who serve the bulk of the populace and give high class entertainment to the average man at a popular price.

In the meanwhile, "The Hunchback of Notre Dame" rapidly is approaching completion. The last camera shot was made at Universal City several days ago. The seventy-five members of the production staff, headed by Wallace Worsley, the director, and the fifteen principals in the cast, including Lon Chaney, who plays Quasimodo, Patsy Ruth Miller, who plays Esmeralda, and Norman Kerry, who has the role of Captain Phoebus, took their first real rest in many weeks.

Here are features claimed for the "Hunchback" by Universal: the largest set yet constructed for a moving picture; the largest cast of well known players ever held together for six months on one picture; an illumination project under the supervision of Harry D. Brown utilizing eighty million candle power; a conscientious effort toward absolute fidelity to the period and the people of the story; a staff ranging from seventy-five to two hundred men; a cast of fifty well known players, and a total of four thousand extras; the use of military methods in handling mobs; the first practical success of "loud speakers" on the outdoor set, and the fact that the leading figure of the whole story is not a romantic hero, but the pathetic Quasimodo.

Supporting Chaney in addition to Miss Miller and Norman Kerry, were Raymond Hatten, Ernest Torrence, Tully Marshall, Winifred Bryson, Nigel de Brulier, Gladys Brockwell, Brandon Hurst, Cesare Gravina, Kate Lester, Eulalie Jensen, Eva Gordon, Harry Van Meter, Lydia Yeamans Titus, Roy Laidlow, John Cossar, W. Ray Meyers, Sidney Bracey, Edwin Wallack, William Parke, Jane Sherman, Gladys Johnstone, Pearl Tupper, Eva Lewis and others.

The picture is scheduled to have its world's premiere showing in the Astor Theatre, New York City, beginning September 2nd.

Landers on Camera Squad of First National

Sam Landers, who cranked the camera on such famous productions as "The Birth of a Nation," "Intolerance," "The River's End" and "The Sign of the Rose," has joined the First National squad.



Here are a group of scenes from one of the Warner Brothers series of features, "Where the North Begins."



Carlos Productions offer "The Unknown Purple," from which these scenes were taken.

Marion Davies Will Open N. Y. Cosmopolitan

Marion Davies in "Little Old New York" will be the opening attraction at the new Cosmopolitan Theatre on Columbus Circle, New York, on August 1st. Miss Davies will have the role of Patricia O'Day, the little Irish girl who comes to America disguised as a boy in order to win a fortune.

Much interest centers round the new Cosmopolitan Theatre, which is the old Park Theatre entirely rebuilt, remodeled and redecorated.

Victor Herbert has been engaged as conductor at the theatre. He has composed a ten minute overture to the picture which he will personally conduct at both matinee and evening performances every day. The score for "Little Old New York" has been especially composed by William Frederick Peters.

"Little Old New York" was adapted to the screen by Luther Reed from the stage play by Rida Johnson Young. Sidney Olcott directed and Joseph Urban designed the settings.

Cast Is Completed for "Social Code"

The cast of Viola Dana's new Metro vehicle, "The Social Code," is complete. When Oscar Apfel takes up his megaphone to direct this Rita Weiman story, he will find awaiting him at the Metro studios, in addito Miss Dana, a supporting cast which includes Malcolm McGregor, Huntly Gordon, Edna Flugrath, and Cyril Chadwick.

Oscar Apfel, who will wield the megaphone, recently returned from Holland, where he filmed "Bulldog Drummond" for a Dutch producing firm, with Carlyle Blackwell and Evelyn Greeley in the leading roles.

Carewe Is Ready to Shoot "Bad Man" Exteriors

With his technical staff engaged and the cast almost completed, Edwin Carewe is now ready to begin the taking of exterior scenes of "The Bad Man," which Carewe is to produce for First National with Holbrook Blinn in the title role.

It is planned to take the exteriors in Roscoe, California, on a desert location similar to the true locale of the story, the Arizona-Mexican line.

The technical staff is made up of Edwin Carewe, director; Wallace Fox, assistant director; Sol Polito, chief cameraman; Tom Storey, assistant cameraman and John D. Schulze, technical director.

Evelyn Brent Engaged for Metro Feature

Evelyn Brent, now appearing with Monte Blue in "Harbor Bar," at the Ince studio, has been engaged by Metro to play opposite House Peters in the picturization of Peter Clarke MacFarlane's novel, "Held to Answer," directed by Harold Shaw.

In order to allow Miss Brent to appear in the Metro film, Associated Authors are rushing the most important scenes for "Harbor Bar" in which Miss Brent participates.

Miss Brent in private life is the wife of B. F. Fineman, producer, who left for New York last week to arrange for the distribution of his forthcoming series of pictures, the first of which is completed.

Johnny Harron Added to "Gold Diggers" Cast

Johnny Harron, brother of Bobby Harron who was a Griffith star for many years, has been signed by the Warner Bros. to play a prominent role in the David Belasco production, "The Gold Diggers," under the direction of Harry Beaumont.

An exact replica of the interior of one of Broadway's finest theatres is being constructed for the picture by Lewis J. Geib, Technical Director of the Warner studios.

A cast including Hope Hampton, Windham Standing, and Louise Fazenda, and a typical Follies cast of some former Ziegfeld's beauties, has been engaged for the production. The scenario was written by Grant Carpenter.

Harding Will See Coast Centennial Pictures

"If Mahomet can't come to the mountain, the mountain will go to Mahomet."

The most familiar, to Christian ears, extract from the Koran has been paraphrased by Maurice Tourneur, motion picture director.

President Harding cannot come to the opening of the Monroe Doctrine Centennial Exposition. So Mr. Tourneur is going to bring the opening to the President.

Motion pictures of the elaborate ceremonies which will occur at the formal opening of the "American Historical Review and Motion Picture Industrial Exposition" will be made under Mr. Tourneur's direction by Arthur L. Todd, chief cinematographer of the Tourneur productions, and presented to the President, if his approval is obtained.

Preferred Pictures Corp. New Combination

IN order to strengthen the trade mark, "Preferred Pictures," and to clear up any confusion that might result from the use of two names for one product, the Al Lichtman Corporation and Preferred Pictures, Inc., have been combined into one organization to be known as Preferred Pictures Corporation. Al. Lichtman will be president and J. G. Bachmann, treasurer.

The re-organization will not affect in any way the duties and responsibilities of B. P. Schulberg, Mr. Lichtman and Mr. Bachmann. Mr. Schulberg will continue to produce all Preferred Pictures, which will be distributed under the same arrangements as were consummated by Mr. Lichtman in organizing the Al Lichtman Corporation.

Mr. Schulberg will be in complete charge of the production department, at the studio at Los Angeles. The department of distribution, directed by Mr. Lichtman, has offices in New York City.

Madge Kennedy Production Is Under Way

Kenma Corporation is in the widst of its second production with Madge Kennedy as its star. Filming began on Monday at the Famous Players-Lasky Studio at Astoria.

Miss Kennedy's new story is being made under the working title of "Beyond the Salt Frontier." The story was written in the first place by Neysa McMein. The manuscript was put in the hands of John Emerson and Anita Loos, and they have carried the story through to a continuity.

Irvin Willat, is directing. Miss Kennedy is supported by Harrison Ford, Marc McDermott, Marie Burke, Walter Lewis and others. The new production will be finished early in August.

Mrs. Harriman Will Head Film Guild Board

Mrs. Oliver Harriman will head the advisory board of the Film Guild, according to an announcement from Production Manager Fred Waller. She will sail for Europe in a week to search for motion picture material among foreign plays and novels.

This is the first time that Mrs. Harriman, who has been for more than a year a member of the Will H. Hays committee, has entered actively into picture production. Her son, Borden Harriman, is taking the part of a barkeeper in the new Film Guild picture, adapted from F. Scott Fitzgerald's "Grit," by James Ashmore Creelman, as a starring vehicle for Glenn Hunter.

New Players Join Cast of "Eagle's Feather"

Two new players in the cast of "The Eagle's Feather" are Rosemary Theby and Crawford Kent, who will assume the roles to have been enacted by Barbara La Marr and Adolph Menjou. "The Eagle's Feather" is a Metro special being directed by Edward Sloman.

Katherine Newlin Burt is the author of this story of the West. Winifred Dunn made the screen adaptation. The cast includes Mary Alden, James Kirkwood, Lester Cuneo, Elinor Fair, George Seigman, John Elliott, Charles McHugh, William Orlamond and Jim Wang. The production is being photographed by Georges Rizard. J. J. Hughes is art director.

American Films Lead in Danish Market

Denmark appears, according to the last letter from Consul General Marion Letcher at Copenhagen on May 8, to have taken American films for "about 70 per cent. of its needs." While German and Swedish pictures lead for the balance of the film shown, Danish tastes appear to be much like those of film fans in the States, so that it is axiomatic that stars popular in the United States will go over big in Denmark. American product is sold for all three Scandinavian countries, the purchasers selling the rights to each Kingdom locally.

Denmark is catered to by 299 picture theatres, two of which seat from 600 to 1,000, and four theatres seating over 1,000 each. Of the remainder, there are 40 houses seating from 300 to 600, with 253 ranging less than 300. Weekly program changes are in vogue, but, as in America, good pictures secure a run of several months by playing every theatre in town until the demand has been satisfied.

Famous Signs La Rocque to Long Term Contract

Cecil B. De Mille has announced that Rod La Rocque, who will be seen in one of the leading roles in "The Ten Commandments," had signed a long-term contract with the Famous Players-Lasky Corporation to appear in Cecil B. De Mille productions.

Mr. La Rocque's new contract is the direct result of a series of tests made of him for the modern story in Mr. De Mille's production, "The Ten Commandments," which found him not only suited for the role in immediate prospect, but admirably equipped for several of the leading parts in productions planned by Mr. De Mille for the future.

Release Title Selected for Barker Production

"The Man Thou Gavest Me" is the release title for the first Reginald Barker production of the new season to be presented through Metro by Louis B. Mayer. The working title was "The Master of Woman."

It was adapted from G. B. Lancaster's novel, "The Law Bringers."

The cast includes Earle Williams, Pat O'Malley, Renee Adoree, Barbara La Marr, Wallace Beery, Pat Harmon, Josef Swickard, George Kuwa, Ed. J. Brady, and Robert Anderson. J. G. Hawks and Monte M. Katterjohn made the adaptation and continuity. Percy Hilburn was chief photographer.

Twenty-Nine Theatres in Baltimore Closed

TWENTY-NINE of the Baltimore theatres are closed down for the summer.. The Blue Mouse, Baltimore, is permanently closed, as are the New Pickwick and the Strand. The Apollo, a J. Louis Rome managed theatre, has closed down till fall, as did the Colonial, Fayette, Grand-Highlandtown, Hull, Novelty, Peabody, Pacey's Garden, Rivoli. The Rialto, Ruby, Argonne, Belvedere, Crown, Douglas, Elektra, Eureka, Flaming Arrow, Frederick, Gertrude McCoy, Gilmour, Liberty, Metro, New Gem, National, Victoria, Parkside, Rainbow, Royal and Suburban are already closed for the heated season, as is the Apollo-Lansdowne, recently sold to a new owner. The Halethorpe, Md., theatre is closed, and the Patterson, Baltimore, is undecided as yet.

Starts Shooting "You Can't Get Away With It"

Roland V. Lee, who recently returned to the Fox staff at their West Coast studios, has begun the preliminary work on "You Can't Get Away with It," by Gouverneur Morris.

Director Lee has engaged thus far for his cast Percy Marmont, in the leading male role; Betty Bouton, opposite him; Barbara Tennant, Grace Norse, George Hackathorne, Clarissa Selwyn, and William Haynes.

John Ford has commenced work on "Cameo Kirby," according to word this week from the West Coast studios.

John Gilbert is cast in the title role in the film offering which will be released on the Fox program of specials for 1923-24. He will be supported by Jean Arthur, newcomer to the Fox fold, and Gertrude Olmsted.

Alan Hale is entrusted with the heavy role. Richard Tucker has a prominent part in the production. Others in the cast are Eric Mayne, William E. Lawrence, Philip Smalley and Jack McDonald.

Two Fox Productions Are Booked for Broadway

Fox Film Corporation announces this week that two of the list of twenty-five special productions on the coming season's schedule will be presented at Broadway theatres for indefinite engagements, beginning September 1.

These two pictures are "If Winter Comes," the screen version of A. S. M. Hutchinson's novel, which will be seen at the Times Square theatre, and "Monna Vanna," an adaptation of the drama by Maurice Maeterlinck, which will have its premiere at the Central theatre.

In the cast of "If Winter Comes" are Percy Marmont, Ann Forrest, Margaret Fielding, Sidney Herbert, Arthur Metcalf, Dorothy Allen, Eleanor Daniels, Eugenia Woodward and George Pelzer.

Frank Rogers Associated with Arrow

W. E. Shallenberger, president of Arrow Film Corporation, announces that Mr. Frank Rogers has become associated with that corporation and will tour the principal cities of the United States in its interests.

Mr. Rogers left Saturday, his first stop being Detroit where he will call on first-run exhibitors. He has been identified with the motion picture industry for a great many years and has for a long time been associated with Pathe. He was also affiliated with J. Stuart Blackton for a considerable time.

"Dust in Doorway" Cast Is Completed

Arthur H. Jacobs, producer of Frank Borzage productions for First National, has compleetd his cast for the next First National picture the temporary title of which is "Dust in the Doorway."

The cast now includes Myrtle Stedman, Mary Philbin, Wm. Collier, Jr. Josef Swickard, Frederick Truesdell, Aggie Herring and J. Farrell MacDonald, with a short juvenile cast of Frankie Lee, Mary Jane Irving and Baby Bruce Guerin.

Bunny Dull, production manager, and Lew Borzage, new assistant director, have started technical activities, while Frank D. Ormston, formerly Mary Pickford's art director, is designing many settings for his Borzage production.



Rex Beach's "The Spoilers" is a Goldwyn picture, a Jesse D. Hampton production from which these scenes were taken.

"Loving Lies" Is Ready for Cutting and Titling

"Loving Lies," adapted by Associated Authors and produced at tthe Thomas H. Ince studio at Hollywood, will soon be ready for cutting and titling. It is a Peter B. Kyne story printed under the title "The Harbor Bar."

Thomas Buchanan's company of players just returned to the Ince studio after several works of filming the "sea stuff" aboard a schooner. Final interiors are now being shot. This is the second Associated Authors production for Allied Producers and Distributors Corporation release, the first having been "Richard the Lion Hearted."

The principal roles in "Loving Lies" are being portrayed by Monte Blue, Evelyn Brent, Joan Lowell, Charles Gerrard and Ralph Faulkner.

Selznick Announces New York Sales Staff

The Selznick Distributing Corporation announces the following as the men comprising the sales department of the New York exchange.

Henry Siegel, district manager for New York and New Jersey; Louie Weinberg and Bob Solomon, Manhattan and Bronx representatives. Sol Trauner and Seymour Schussel are on the job in Brooklyn. Anthony Ricci is back in his old territory, Jersey.

All of these men are familiar to the exhibitors in this territory, having all been selling for either Selznick or American Releasing Corporation.

"Success" Is Attraction at N. Y. Capitol

"Success," a Ralph Ince production for Metro based upon the stage play of the same name, is the chief attraction at the Capitol theatre, New York, next week. This photoplay featuring Brandon Tynan, Mary Astor and Naomi Childers was booked by S. L. Rothafel for the Capitol immediately after its completion. It is presented by Murray W. Garsson through Metro.

The supporting cast includes Dore Davidson, Lionel Adams, Stanley Edges, Robert Lee Keiling, Billy Quirk, Helen Macks, Gay Pendleton and John Woodward. The production management was by H. L. Atkins and George M. Arthur. George V. Hobart wrote the titles, William J. Black did the photography, and Jecart Studios executed the settings.

Thomas Booklet Is Resume of State Censor Laws

Richard Thomas, the young producer-director, who is in New York disposing of his two recently completed "specials," "The Silent Accuser" and "Phantom Justice," has forwarded his Hollywood office the proofs of a booklet Mr. Thomas compiled during his spare time in the East. The booklet will contain a brief resume of all the various state and district censorship laws as applied to motion pictures. The booklet will be printed in New York under the title, "The Blue Book."

According to Mr. Thomas, the booklet will also contain a list of recently "deleted" pictures, or the "faulty" scenes therefrom which have fallen victim to the sharp seissors of the censors.

Associated to Distribute Leah Baird Features

Arthur F. Beck, producer of the Leah Baird features, signed a contract this week for the distribution by Associated Exhibitors of four features starring Leah Baird. The contract was signed on the part of Associated by Roy Crawford, vice-president and treasurer.

This is the third contract entered into between Associated and Mr. Beck, each of the two previous ones calling for four features in which Miss Baird was featured. Two pictures under the second contract are soon to be released. It is expected that work on the first of the features under the third contract will begin about October 1.

Badger Charged with "Dan McGrew" Shooting

Clarence G. Badger has been selected to direct the Metro-SL (Sawyer-Lubin) special, "The Shooting of Dan McGrew," based on the poem by Robert W. Service.

Mr. Badger was a newspaper man before he went into motion pictures, entering the field by way of scenario writing. After doing staff work, for Lubin, Universal, Keystone, and Vitagraph, he became a Keystone director, following this by directing Gloria Swanson, bringing Bobby Vernon to fame and making a series of pictures with the now famous dog, Teddy.

Two of Mr. Badger's recent productions are "Quincy Adams Sawyer" and "Your Friend and Mine," both Metro-SL specials.

Metro Regional Meeting Held in Washington

The regional meeting of the exchange managers of the Southern district Metro organization headed by Charles E. Kessnick, district manager, at Atlanta, was held June 28 and 29 in Washington, D. C.

T. J. Connors, assistant general sales manager from the New York office, was present, and helped to put over the affair with the usual Metro pep. Present also were Mr. Kessnick, George Fuller, Washington exchange manager; Le Roy Bickel, manager at Dallas, Texas; J. J. Burke, of Atlanta; C. J. Bryant, of New Orleans, and Jack Elwell, of the Oklahoma City exchange. Zone representatives from the Washington office include John Fuller, H. T. Horton, Herndon Edmunds, E. T. Lux. The conferees received a line on the Metro product from the screening at the Metropolitan projection room of Buster Keaton in "Three Ages," a six-reeler, "The French Doll," a new Mae Murray production, and Fred Niblo's "Strangers of the Night."

Other zone regional meetings will be held at Atlanta, July 9, for the Atlanta and New Orleans exchanges, and at Dallas, July 16, for the Dallas and Oklahoma City exchanges.

Johnny Hines Is Signed by Warner Brothers

Johnny Hines has been signed by the Warner Brothers for an indefinite period and will be featured in a number of forthcoming Warner pictures, according to an announcement by Harry M. Warner. Hines recently completed his first picture for the Warners, "Little Johnny Jones," an adaptation of George M. Cohan's stage play, which has been completed under the direction by Arthur Rosson.

The Warner Brothers originally secured Hines through an arrangement with C. C. Burr, president of Mastodon Films, Inc. Under this agreement Hines was to star only in "Little Johnny Jones," but subsequent negotiations, the exact details of which are not known, made it possible for the Warners to engage Hine indefinitely.

Truart Releases Due Every Three Weeks

Elaine Hammerstein in "Broadway Gold," which is the initial production of the 1923-24 series of fifteen to eighteen pictures, is scheduled for release by the franchise holders of the Truart product in September, 1923. It will be followed by the release of an additional production every three weeks. The second of these is "The Unknown Purple," Roland West's version of his own successful stage-play, which is being made for Truart by Carlos Productions.

Among others will be Larry Semon's first feature-comedy under the $3,000;000 contract recently signed with M. H. Hoffman, vice-president and general manager of Truart.

"Broadway Broke" Is Now Nearing Completion

"Broadway Broke," the Earl Derr Biggers story published in the Saturday Evening Post, which Murray W. Garsson has produced, is now nearing completion at Atlantic City, where George V. Hobart, George W. Arthur and J. Searle Dawley are using a specially constructed projection room in the final titling of the story.



Scenes from "McGuire of the Mounted," a Universal Production.

Pyramid Pictures Under Reorganization

A general reorganization of Pyramid Pictures, Inc., has been effected whereby Walter E. Greene, president of the company since its organization, and Louis J. Rosett, vice president, have both resigned and disposed of their entire stock holdings in the company.

Arthur N. Smallwood, president of Smallwood & Company, which furnished the total fianancing for the Pyramid organization, has been elected as president of the company. The Smallwood interests now control Pyramid Pictures, Inc., with stock holdings representing more than 90 per cent. of the company's total capital stock, it is said.

Rudolph Berger has been elected vice president and secretary of the company and will have charge of sales and exploitation of all Pyramid productions.

Frederick Gage has been elected as treasurer and will act as business manager of production.

Pyramid's productions for the past season included "My Old Kentucky Home," "Queen of the Moulin Rouge," "His Wife's Husband," "When the Desert Calls" and "What Fools Men Are."

The company's new season's output will consist of not less than eight productions. The list includes, "Wife in Name Only," "The Deerslayer," "Dixie," "The Broadway Butterfly," "Annie Laurie" and "Tiatiana."

Elaine Hammerstein in "Drums of Jeopardy"

Elaine Hammerstein's second production for Truart films will be a picturization of Harold McGrath's novel, "The Drums of Jeopardy."

The picture, as was "Broadway Gold," Miss Hammerstein's first Truart film, will be directed by Edward Dillon. Negotiations are already under way for the assembling of a big supporting cast.

Fish Is Preferred Foreign Representative

Dan Fish, recently connected with the Goldwyn-Cosmopolitan organization in Ohio and Indiana, has resigned to become foreign representative for Preferred. He will take up his duties at the Walturdaw office in London. Fish is an Englishman by birth and is thoroughly acquainted with trade conditions in England and on the Continent.

He started his film career in the selling end of the film industry several years ago in England. During the last five years he has virtually been commuting between London and New York. He has done work over for Paramount, then went back to the United Kingdom as special representative for F. B. O., Ltd. He opened the first United Artists exchange in Leeds for North of England territory. In 1922 he returned to America to take up his duties with Goldwyn, where he continued until he accepted the offer of his new post from Mr. Lichtman.

Lyn Harding Coming for "Yolanda" Role

William Le Baron, production manager of the Cosmopolitan Corporation, has received a cablegram from England, stating that Lyn Harding, the eminent English actor-manager was sailing on the Mauretania to play one of the principal roles in support of Marion Davies in the Cosmopolitan star's next super feature, "Yolanda." Mr. Harding appeared in support of Miss Davies in "When Knighthood Was in Flower," in which his portrayal of the role of King Henry VIII was characterized by critics as one of the finest things ever brought to the screen.

"Yolanda," work on which will be started within the next few weeks, is another picturization of a story by Charles Major, author of "Knighthood." Robert G. Vignola will direct from the scenario of Luther Reed, director and adapter, respectively, of "Knighthood."

Schildkraut Leading Man for Norma Talmadge

Norma Talmadge will have as her leading man in "Dust of Desire," a forthcoming First National picture presented by Joseph M. Schenck, Joseph Schildkraut, one of the sensations of the dramatic world who will play his most important screen role to date.

Schildkraut scored his first big success in "Lilliom," a Broadway stage play which ran for more than a year in New York. His interpretation of the role of the incorrigible amusement park "barker," steeped in crime and devoid of sentiment, won him a place in the hall of fame of the American stage.

Barker Selects Cast for "Pleasure Mad"

Reginald Barker has just completed the selection of principals for "Pleasure Mad," his second picture of the new season to be presented through Metro by Louis B. Mayer. Work on the new production will be started as soon as Mr. Barker has finished filming a few remaining scenes for his picturization of "The Man Thou Gavest Me," the working title of which was "The Master of Woman."

The "Pleasure Mad" cast includes Huntly Gordon, Mary Alden, Norma Scherer, Hedda Hopper, and Ward Crane.

PROGRAMS FOR THE WEEK OF JULY 1 ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

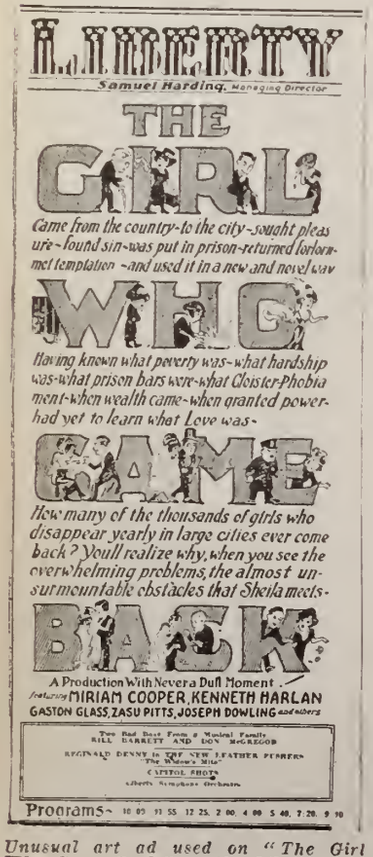
NEW YORK CITY

Capitol Theatre—
Film Numbers—Speed Demons (Educational), Capitol Magazine (Selected), The Cuckoo's Secret (Hodkinson), Ivan the Great, The Chase.
Musical Program—"Second Hungarian Rhapsody" (Overture), "Spirit of '76" (Tableau), Aria from "Robert le Diable" and "The Cuckoo" (Vocal), "The Three Graces," "The Red Moon" and "Une Tabatiere a Musique" (Divertissements), "Skater's Waltz" (Divertissement), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Merry-Go-Round (Universal), The Battle (State Rights).
Musical Program—"Impressions Viennoise" (Divertissement), Betty May (Danseuse).

Rialto Theatre—
Film Numbers—Peter the Great (Paramount), continued from the Rivoli.

Mark Strand Theatre—
Film Numbers—Wandering Daughters (First National), Here and There, Mark Strand Topical Review (Selected), Where is My Wandering Boy This Evening? (Pathe).



Unusual art ad used on "The Girl Who Came Back" at the Liberty theatre, Kansas City



Effective small space ad used by the Capitol theatre, Cincinnati, on "The Isle of Lost Ships"

Musical Program—Selections from "The Butterfly" (Overture), "The World is Waiting for the Sunrise," "Gypsy Dance," "Guitarre," "Naila" (Divertissements), Recessional (Organ).

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Cameo Theatre—
Film Numbers—Enemies of Women (Goldwyn), continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—Penrod and Sam (First National), Mark Strand Topical Review (Selected), "Capri," travel vision with titles eliminated and used with tableau specialty, "Old Glory."
Musical Program—Symphonized Jazz Overture, including "Mocking Bird Blues," "Roses of Picardy," "Argentine," "No One Knows You Better Than Your Mammy" and "Wet Yo' Thumb," "Reminiscences of Puccini," embracing Rudolph's Narrative from "La Boheme," "Musetta Waltz" from "La Boheme," duet from third act of same opera, and "Some Day He'll Come," from "Mme. Butterfly." Neapolitan Songs and Dances, introducing "Santa Lucia," "Maria Maria," "Ciribiribin," "Tarantella" and "O Sole Mio," with four operatic vocalists and ballet. "Morning" (Organ Recessional).

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—A Man of Action (First National), Pointed Paragraphs (Pathe), Minuute Views (Pathe), Memories of a Great Statesman (Vitagraph), Plumb Crazy (Educational).
Musical Program—"The Only Girl" and "Swinging Down the Lane" (Overture).

Tivoli Theatre—
Film Numbers——Your Friend and Mine (Metro), Playing It Wild (Vitagraph), Kinograms.

Granada Theatre—
Film Numbers—The Woman With Four Faces (Paramount), International News, Pathe News, Felix Revolts (State Rights).
Musical Program—Twenty Minutes on a Battleship, including "My Buddy," "By the Shalimar" and "Bambalina," "Ten Thousand Years from Now" (Vocal), "Stella" (Organ), "Garden of Dreams" (Divertissement).

California Theatre—
Film Numbers—Masters of Men (Vitagraph), Fun from the Press (Hodkinson), International News Uneasy Feet (Educational).
Musical Program—"Il Guarnay" (Overture), "Tin Roof Blues," "Marcheta," "Syncopated Wedding," "Love Tales" and "Runnin' Wild" (Orchestral Specialty).

SEATTLE

Coliseum Theatre—
Film Numbers—Within the Law (First National), Fun from the Press (Hodkinson), Felix the Globetrotter (State Rights), Kinograms and Pathe News.
Musical Program—"The Evolution of Dixie" (Overture).

Blue Mouse Theatre—
Film Numbers—Main Street (Warner Brothers), continued.

Strand Theatre—
Film Numbers—Only 38 (Paramount), Pathe Review, Small Change (Educational), Seattle, Seaport of Success, Kinograms.
Musical Program—"Ave Maria" (Overture), "Piccolo Pic" (Specialty).

Columbia Theatre—
(Vitagraph), The Widower's Mite (Universal), Rolling Down to Rio, (U. S. Government), International News.
Musical Program—"American Fantasie" (Overture), "Annabelle" (Organ and Vocal), Two Children in Sailor's Horn-pipe.

Liberty Theatre—
Film Numbers—Daddy (First National), Shooting the Earth (Educational), Mud and Sand (Metro), International News.
Musical Program—"Rigoletto" (Overture), "Chinese Wedding Procession" and "Indian Summer Suite" (Organ Soli).

Winter Garden Theatre—
Film Numbers—Bulldog Courage (State Rights), Fun from the Press (Hodkinson), Screen Snapshots (Pathe), Radio Romeo (Universal), Pathe News.
Musical Program——Overture (Orchestra).

ST. PAUL

Capitol Theatre—
Film Numbers—You Can't Fool Your Wife (Paramount), Capitol Digest (Pathe and International News), Golf As Played by Gene Sarazen (Educational), The Big Show (Pathe), Movie Chats (Hodkinson), Scenic.
Musical Program—"Blue Danube Waltz" (Overture), Baritone Solo, "Impressions Artistique" (Divertissement), Recessional (Organ).



The Alhambra theatre, Toledo, employed this ad on "Suzanna" recently

BUFFALO

Shea's Hippodrome—
Film Numbers — Grumpy (Paramount, The Pirate (Fox), Current Events (Pathe News).
Musical Program—Selections from the Moscow Theatre (Orchestra), "Helen of Troy, New York" (Orchestra), Selections (Organ).

Lafayette Square Theatre—
Film Numbers—Temptation (State Rights), "Snub" Pollard Comedy, Current Events (Fox News).
Musical Program—"Mlle. Modiste" (Overture), "Morning Will Come (Organ Solo).

Loew's State Theatre—
Film Numbers—Crinoline and Romance (Metro), Monkey Shines (Comedy), Current Events (Pathe News), Mutt and Jeff Cartoon (Fox), ocal-grams.
Musical Program — Medley of Popular Airs (Overture).

New Olympic Theatre—
Film Numbers — Burning Words (Universal), Black Shadows (Pathe), Current Events (International).
Musical Program—Selections from "Bombo" (Organ Overture).

Shea's North Park—
Film Numbers—Down to the Sea in Ships (Hodkinson), The Love Nest (First National), Current Events (Pathe and International News).
Musical Program—"A Kiss in the Dark" (Organ Solo), "Rosamund" (Overture).

Palace—
Film Numbers—Snowdrift (Fox), Leather Pushers (Universal), Current Events (Universal).

INDIANAPOLIS

Circle Theatre—
Film Numbers — Children of the Dust (First National), This Way Out (Educational), Pathe News, Kinograms.
Musical Numbers—Two Caucasian Sketches (a) "In the Aul"; (b) "March, Sardar" (Orchestra); "Yes, We Have No Bananas" (Organ Solo).

Apollo Theatre—
Film Numbers—West Bound Limited (F. B. O.), California or Bust (Pathe), Fox News.
Musical Numbers—"Blue Hoosier Blues" (Organ Solo); "Annabelle" (Vocal Solo), Virgil Moore's Apollo Entertainers (Popular Melodies).

Colonial Theatre—
Film Numbers—The Woman with Four Faces (Paramount), Pathe News, Aesop's Fables (Pathe).
Musical Numbers—American Harmonists (Popular Selections).



Effective layout of "Children of Dust" ad by Adams theatre, Detroit

CLEVELAND

Stillman Theatre—
Film Numbers—United Artists' Revival week, including The Mollycoddle, Little Lord Fauntleroy, Orphans of the Storm, Three Musketeers, Dream Street and Way Down East.

Allen Theatre—
Film Numbers—Children of the Dust (First National), Ouch (Educational), Old Glory, Making a Man, Heart of the Jungle, International News, Fun from the Press (Hodkinson).
Musical Program—"Glorious America in War and Peace" (Overture).

State Theatre—
Film Numbers—Fog Bound (Paramount), Local-grams.
Musical Program—Jazz overture.

Park Theatre—
Film Numbers—Trail of the Lonesome Pine (Paramount), The Big Show (Pathe), Their Jonah Day, Local-grams. Kinograms.
Musical Program—Selections from "Sweethearts" (Overture), "Snake's Hips," "Stella."

Reade's Hippodrome—
Film Numbers—Masters of Men (Vitagraph), Fighting Blood (F. B. O.), Plain Dealer Screen Magazine, International News.
Musical Program—1923 Musical comedy revue (Overture).

Standard Theatre—
Film Numbers—Shooting for Love (Universal), Don't Get Fresh (Universal), International News.

KANSAS CITY

Newman Theatre—
Film Numbers—The Woman With Four Faces (Paramount), High Fliers (State Rights), Hodge-Podge (Educational), Newman News and Views (From Pathe and Kinograms).
Musical Program—"American Patrol" (Overture), Velma Lyon Weer (Soprano), Robinson's Syncopators (Negro Jazz Band), Selections (Organ Solo).

Liberty Theatre—
Film Numbers—Slander the Woman (First National), The Leather Pushers (Universal), Capitol Shots (Pathe), Pathe and Fox News.
Musical Program—Selections (Overture), Galgano (Harpist), Selections (Organ Solo).

Royal Theatre—
Film Numbers—Enemies of Women (Goldwyn), Royal Screen Magazine (From Pathe and Kinograms).
Musical Program—Selections (Overture), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—More To Be Pitied Than Scorned (State Rights), Fighting Blood (F. B. O.), Aesop's Fables (Pathe), Pathe News.
Musical Program—Selections (Overture), Selections (Organ Solos).



Art and type ad on "The Girl of the Golden West" at Newman theatre, Kansas City

DES MOINES

Des Moines Theatre—
Film Numbers—The Law of the Lawless (Paramount), The Counter Jumper (Vitagraph), News Reel (International).

Strand Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Green As Grass (Educational), Kinograms.

Rialto Theatre—
Film Numbers—The Snow Bride (Paramount), Six A. M. (State Rights).

Orpheum Theatre—
Film Numbers—The Nth Commandment (Paramount), Aesop's Fables (Pathe), Topics of the Day (Pathe), Pathe News.

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), Ramblers Three, Winter Has Came (Educational), Penrod and Sam (First National).
Musical Program—"Babes in Toyland" (Overture), Tenor solo.

CHICAGO

Chicago Theatre—
Film Numbers — News Weekly (Universal), Topics of the Day (Pathe), A Man of Action (First National), Home Made Movies (Pathe).
Musical Program—"If I Were King" (overture), The Dennis Sisters (Specialty), Saxophone Solo (Specialty), "When Will the Sun Shine for Me?" and "Morning Will Come" (Organ).

Tivoli Theatre—
Film Numbers—The Famous Mrs. Fair (Metro), Cartoon, News Weekly (Universal), Scenic, Topics of the Day (Pathe).
Musical Program — "American Patrol" (Overture), "The Faust Fantasy" (Specialty), "Yes, We Have No Bananas" (Organ Solo), "Babbling Brook" (Specialty).

Riviera Theatre—
Film Numbers — News Weekly (Universal), Fun from the Press Hodkinson), Cartoon, The Famous Mrs. Fair (Metro).
Musical Program — Guitar Solo (Specialty), "The American Fantasy" (Overture), The Ice Festival (Specialty).

Roosevelt Theatre—
Film Numbers—Scenic, The Spoilers (Goldwyn).
Musical Program—"Nola" (Organ).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Review (Pathe), Topics of the Day (Pathe), The Barnyard (Vitagraph), The Exciters (Paramount).
Musical Program — "Festival March, Pomp and Circumstance" (Overture), "Carolina Mammy" (Organ Solo).

Randolph Theatre—
Film Numbers — News Weekly (Universal), Where's My Wandering Boy This Evening (Pathe), Black Shadows (Pathe).

Stratford Theatre—
Film Numbers — News Weekly (Pathe), The Exciters (Paramount), The Barnyard, (Vitagraph).
Musical Program—Joe Roberts and His Banjo (Specialty), Herbert Gould, Chicago Grand Opera Baritone (Specialty).

DALLAS

Palace Theatre—
Film Numbers — The Exciters (Paramount), News Tours (Selected), Aesop's Fables (Pathe), Prizma subject (State Rights), The Chased Bride (Educational).
Musical Program—Merrill Grainger White (Vocal), 79th Palace Symphony Concert (Orchestra)

Old Mill Theatre—
Film Numbers—The Shock (Universal), Current Events, Prizma subject (State Rights), Mile a Minute Mary (Comedy).



The Pantheon, Toledo, used this on "The Little Church Around the Corner"

Melba Theatre—
Film Numbers—The Man Next Door (Feature), Carmen, Jr. (Universal).
Musical Program—Orpheus Comedy Four (Specialty), Orchestral concert.

SALT LAKE CITY

American Theatre—
Film Numbers—Penrod and Sam (First National), A Trip Through Filmland, Pathe News, Fun from the Press (Hodkinson).
Musical Program—"Queen of the Orient," "Mighty Lak' a Rose" and "Carolina in the Morning" (Orchestra).

Kinema Theatre—
Film Numbers—Sawdust (Universal), Sunny Gym (Universal), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—
Film Numbers—Children of Jazz (Paramount), Pathe News.
Musical Program—Waring's Pennsylvanians (Specialty).

State Theatre—
Film Numbers—Salome (Allied P. & D.), Toonerville Trolley, International News.

BALTIMORE

Century Theatre—
Film Numbers—The Nth Commandment (Paramount), Three Strikes (Educational), Century Topical Review and Magazine.
Musical Program—Overture (Orchestra), Act Three from "Aida" (Tabloid Opera).

ROCHESTER

Eastman Theatre—
Film Numbers—You Can't Fool Your Wife (Paramount), Hunting Big Game in Africa (Universal), Eastman Theatre Current Events Magazine (Selected), The Uncovered Wagon (Pathe).
Musical Program — "Orpheus"



Art ad on "The Hero" used by the Ohio theatre in Indianapolis



Hand lettered ad on "The Shock" at the Grand theatre, St. Louis

(Overture), "The Spirit of '76 (Tableau), "A Flirtation," "Bubble Dance" and "Bacchanal" (Divertissements), "Beside a Babbling Brook" (Organ Solo), Recessional (Organ).

ATLANTA

Howard Theatre—
Film Numbers—Only 38 (Paramount), Howard News (Selected), Felix cartoon (State Rights), Pest of the Storm Country (Educational).
Musical Program—"The Prince of Pilsen" (Overture), Violin solo.

Metropolitan Theatre—
Film Numbers—What a Wife Learned (First National), The Balloonatic (First National).
Musical Program—"Barney Google" (Overture), "You've Got to See Mama Every Night" (Orchestral Novelty) "Wild Flower Dance" and "The Glow Worm" (Divertissements).

Rialto Theatre—
Film Numbers — Romance Land (Fox), The Rink (Comedy), International News.
Musical Program—Overture (Orchestra), Southland Harmony Four (Specialty).

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Isle of Lost Ships (First National), Current Events (Pathe and International), Three Strike (Educational), Topics of the Day (Pathe).
Musical Program—"American Patrol" (Overture), "Beside a Babbling Brook" (Organ Scenic Novelty), "My Old Kentucky Home" (Vocal), "Under the Sea Ballet." (Dance), "La Reine de Salva" (Organ).

Stanton Theatre—
Film Numbers—The Spoilers (Goldwyn), Thomas Jefferson (Vitagraph), Current Events (Fox).

Arcadia Theatre—
Film Numbers—Soul of the Beast (Metro), Current Events (Pathe), Movie Chats (Hodkinson), Apple Sauce (Fox).

Karlton Theatre—
Film Numbers—Daddy-Long-Legs (First National), Current Events (Pathe), Roaring Thomas in San Francisco (Vitagraph), Kinograms, The Pace That Kills (Pathe).

Victoria Theatre—
Film Numbers—Masters of Men Vitagraph), Current Events (Pathe), The Wandering Two (Universal).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Brawn of the North (First National), Uneasy Feet (Educational), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—Sextette from "Lucia di Lammermoor" (Overture).

Rialto Theatre—
Film Numbers—The Woman with Four Faces (Paramount), The Courtship of Miles Sandwich (Pathe), Current Events (Fox), Mixed Trails (Educational).
Music Program—"Mignon" (Overture).

Palace Theatre—
Film Numbers—Her Fatal Millions (Metro), One Week (Metro), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Pianomania" and "Barney Google" (Overture).

Columbia Theatre—
Film Numbers—Law of the Lawless (Paramount), A Tropical Romeo (Fox), Current Events (International).
Musical Program—"The Procession of the Sirdar"

ST. LOUIS

Missouri Theatre—
Film Numbers—The Law of the Lawless (Paramount), Felix Cat Cartoon (State Rights), Fun from the Press (Hodkinson), Current Events (International), Spanish Dance (Life Color Music Film).
Musical Program — "American Fantasie" (Overture), Sam Ash (Tenor Soloist), Organ Solo, Ben Ali Haggin tableau "Simonette."

Grand Central Theatre—
Film Numbers—Garrison's Finish (Allied P. & D.), F. O. B. (Educational), Current Events (Pathe), Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Overture and Special Numbers (Orchestra), Organ Solo, Bartram and Saxton (Vocalists).

West End Lyric, Lyric Skydome and Capitol Theatres—
Film Numbers—The Little Church Around the Corner (Warner Brothers), Three Strikes (Educational), Current Events (Pathe,), Topics of the Day (Pathe), Aesop's Fables (Pathe).
Musical Program—Orchestral and Organ Numbers.

Delmonte Theatre—
Film Numbers—The Toll of the Sea (Metro), Buster Keaton revival, Fun from the Press (Hodkinson), Current Events (Universal News).
Musical Program—Aubrey Gittleman (Vocal and Violin Numbers), Orchestral Overture.

CINCINNATI

Walnut Theatre—
Film Numbers—Salome (Allied P. & D.), Current Events (Pathe), Topics of the Day (Pathe), Kick Out (Educational).
Musical Program—Selections from "Chocolate Soldier" (Overture).

Capitol Theatre—
Film Numbers—Sixty Cents an Hour (Paramount), Black Shadows (Pathe), Current Events (International).
Musical Program—"Four Winter Songs" (Overture).

Strand Theatre—
Film Numbers—Children of the Dust (First National), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Poet & Peasant" (Overture).

Grand Theatre—
Film Numbers — The Abysmal Brute (Universal), The Big Show (Pathe), Current Events (International), Fun from the Press (Hodkinson).

DETROIT

Adams Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Current Events (International and Detroit Free Press), The Courtship of Miles Sandwich (Pathe).
Musical Program—The Juvenile Follies.

Broadway Strand Theatre—
Film Numbers—The Ragged Edge (Goldwyn), This Way Out (Educational).
Musical Program—Orchestra Selected).

Capitol Theatre—
Film Numbers—Only 38 (Paramount), Current Events (Pathe News and Local Lafs), Midnight Cabaret (Vitagraph).
Musical Program — "Naughty Marietta" (Overture), Roy Dietrich and Eve Lynn (Song and Dance).

Fox Washington Theatre—
Film Numbers—Environment, The Isle of Love, Current Events (Fox).



"Bright Shawl" ad run in Kansas City papers by the Newman theatre

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Heart Raider—

It is a good picture. Business good considering warm weather. (Middle West.)

Picture fair. Business bad. (East.)

The Exciters—

Fair picture, but was helped by surrounding program. Good business as a result of extra features. (East.)

An entertaining picture that did a pretty good business. (West.)

Very good picture and drew well considering the weather. (Middle West.)

Only 38—

A very good picture wonderfully cast and was well received. Circus week, but good business. (East.)

The Woman With Four Faces—

A good drawing card. Attendance was up to average. (Middle West.)

The Tiger's Claw—

An average picture, which played to only average business. Hot weather probably held down attendance. (Middle West.)

The Rustle of Silk—

Just an average picture. Business was not up to average, owing to weather. (Middle West.)

Fog Bound—

Unusually hot weather kept the attendance down. Business slightly below average. (Middle West.)



The Pantheon theatre, Toledo, used this to advertise "The Broken Silence"

Sixty Cents an Hour—

Very light comedy that didn't appeal particularly. Very poor business. (Middle West.)

Glimpses of the Moon—

Good show, well done throughout, everybody liked it. Not as much business as it deserved. (Middle West.)

The Ne'er-Do-Well—

A good picture. Reputation of story, name and star combined to put over big business for a week. (West.)

The Law of the Lawless—

Unusually interesting plot, well acted and well directed. Did well for a hot summer week. (Middle West.)

FIRST NATIONAL

The Girl of the Golden West—

High class melodrama; played to good business considering the extremely hot weather. (Middle West.)

Played to an average week's attendance. (Middle West.)

All for a Woman—

Did fairly well with, despite the intensely hot weather. (Middle West.)

The Light in the Dark—

Not a bad picture. Patronage good. (Middle West.)

Slander the Woman—

Dorothy Phillips does splendid work in this one. Patrons liked it. (Middle West.)

Penrod and Sam—

Business was fair. It would have been excellent if the weather had not been so excessively warm. (Middle West.)

GOLDWYN

Lost and Found—

A mighty fine story of the South Seas. Well cast. True atmosphere. Well liked. Very fair business. (East.)

Bad picture. Bad business. (East.)

Pretty good film, but the public is a little fed up on this kind of South Sea stuff. Drew only fair. (Middle West.)

Souls for Sale—

A fair picture. Business fair. Weather partly to blame for attendance. (Middle West.)

Enemies of Women—

Did fairly well, considering second week, and weather. (East.)

Splendid production, very interesting. With thermometer around 90 all week, we did better than we expected. (Middle West.)

UNIVERSAL

Trifling With Honor—

An exciting baseball story that went over good here because of local angle of the story. Business good. (West.)

A hodge-podge of all the hokum that has ever proved popular. Average business. (Middle West.)

Sawdust—

Average picture. We did average business.. (Middle West.)

Crossed Wires—

Was hailed with delight by both audiences and critics. Great success. Business very fair considering circus week. (East.)

METRO

Crinoline and Romance—

Excellent warm weather picture, with some very good comedy. Had a full house. (Middle West.)

All the Brothers Were Valiant—

Melodramatic. The male part of the audience enjoyed it. Business good. (Middle West.)

PATHE

Safety Last—

Excellent comedy. Business only fair on third week of run. (West.)

F. B. O.

Mary of the Movies—

Proved quite a relief to very fair houses after the general run of so called propaganda pictures. Good. (East.)

Proved a popular attraction during week's run. Critics praised it and patrons like it. Good receipts. (Middle West.)

HODKINSON

Just Like a Woman—

Picture below the average. Not especially pleasing. Business not up to usual standard. (West.)

VITAGRAPH

Masters of Men—

A fair business for the week with this one. (Middle West.)

ASSOCIATED EXHIBITORS

Is Divorce a Failure—

Was very well liked by the small audience who saw it. The weather caused a number of people to miss seeing a mighty good show. (Middle West.)

Alice Adams—

Went over very well, aided by fame of story. Business good. (East.)

SELZNICK

What Fools Men Are—

Average program picture—pretty good business for this time of year. (Middle West.)

WARNER BROTHERS

The Little Church Around the Corner—

Entertaining feature. Splendid cast. Business good, despite weather. (Middle West.)

AL LICHTMAN

The Girl Who Came Back—

Not as strongly filmed as it might have been, but was very well liked. Very fair business. (East.)

The Hero—

A good picture, but business was bad and picture was pulled off after three days of a week run. (West.)

Rich Men's Wives—

A good picture. Business was not very good because of warm weather. (Middle West.)

FOX

Who Are My Parents?—

Attendance for the week about up to the usual standard. (Middle West.)

STATE RIGHTS

Has the World Gone Mad—

Fairly good picture but didn't draw well, probably due to the hot weather. (Middle West.)

The World's a Stage—

Fairly good picture; about average box-office value. (Middle West.)

Making Good—

Good of its kind—No business to speak of. (Middle West.)



The Newman theatre, Kansas City, used this on "Only 38"

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Garrison's Finish	1	3	13	6	72	7,898 ft.
Glorious Adventure, The	4	1	4	1	50	6,600 ft.
Salome	3	2	1	4	61	5,595 ft.
Suzanna	2	1	13	15	81	8,000 ft.
ASSOCIATED EXHIBITORS						
Bill of Divorcement, A	1	2	6	1	62	5,819 ft.
Conquering the Woman	3	3	10	—	55	5,887 ft.
Grand Ma's Boy	—	—	111	38	78	5 reels
Till We Meet Again	—	4	16	4	70	6 reels
Woman Who Fooled Herself, The	1	1	7	2	65	5,401 ft.
FAMOUS PLAYERS						
Above All Law	4	1	5	1	52	7,177 ft.
Adam and Eva	1	5	38	12	71	8 reels
Adam's Rib	10	10	32	31	73	10 reels
Anna Ascends	2	10	21	1	51	5,959 ft.
Back Home and Broke	1	2	52	34	81	6 reels
Bella Donna	7	6	21	38	79	7,903 ft.
Blood and Sand	2	3	88	22	75	8 reels
Burning Sands	1	8	47	5	68	6,919 ft.
Clarence	1	5	48	10	72	6,146 ft.
Cowboy and the Lady, The	4	7	29	2	65	4,918 ft.
Dark Secrets	3	7	21	3	62	4,337 ft.
Daughter of Luxury, A	—	7	23	2	66	4,538 ft.
Drums of Fate	4	10	10	2	53	5,716 ft.
Ebb Tide	1	7	38	2	66	7,336 ft.
Face in the Fog, The	3	2	25	7	68	6,095 ft.
Ghost Breaker, The	1	6	38	2	68	5,130 ft.
Glimpses of the Moon	10	6	30	12	65	6 reels
Go-Getter, The	1	6	16	4	66	7,771 ft.
Grumpy	—	5	16	26	84	6,591 ft.
Impossible Mrs. Bellew, The	1	5	35	24	78	7,155 ft.
Java Head	18	9	34	16	61	7,865 ft.
Kick In	1	4	44	11	73	7,074 ft.
Leopardess, The	6	5	11	1	51	5,621 ft.
Making a Man	—	9	30	5	68	5,594 ft.
Manslaughter	—	—	83	46	81	9,061 ft.
Man Who Saw Tomorrow, The	1	5	35	3	68	6,993 ft.
Missing Millions	2	4	14	3	64	5,870 ft.
Mr. Billings Spends His Dime	5	8	25	6	63	5,585 ft.
My American Wife	—	3	35	15	77	6,061 ft.
Ne'er Do Well, The	1	1	18	20	83	7,414 ft.
Nice People	3	10	64	5	67	6,244 ft.
Nobody's Money	1	10	19	3	63	6 reels
Nth Commandment, The	4	5	15	1	57	7,339 ft.
Old Homestead, The	—	3	81	13	73	7,696 ft.
On the High Seas	2	4	30	4	68	5,050 ft.
Outcast, The	1	4	30	1	67	6 reels
Pink Gods	1	10	46	—	64	7,062 ft.
Pride of Palomar, The	—	—	44	9	75	7,494 ft.
Prodigal Daughters	1	—	21	20	83	6,216 ft.
Racing Hearts	—	5	41	7	71	6 reels
Rustle of Silk, The	1	6	12	8	71	6,947 ft.
Singed Wings	1	6	37	7	70	7,788 ft.
Sixty Cents an Hour	1	—	9	1	68	5,632 ft.
Snow Bride, The	1	3	5	1	59	6 reels
Thirty Days	2	6	30	5	67	4,930 ft.
Tiger's Claw, The	—	3	10	3	70	5,297 ft.
To Have and To Hold	1	—	51	28	80	7,518 ft.
Trail of the Lonesome Pine, The	—	5	15	5	70	5,695 ft.
When Knighthood Was in Flower	4	8	39	114	88	11,618 ft.
White Flower, The	1	8	27	7	68	5,731 ft.
World's Applause, The	5	8	39	7	66	6,526 ft.
You Can't Fool Your Wife	3	4	17	9	70	6 reels
Young Rajah, The	12	8	43	10	63	7,705 ft.
FILM BOOKING OFFICE						
Broadway Madonna, The	1	2	6	2	66	5,602 ft.
Can a Woman Love Twice	—	2	10	6	77	6 reels
Canyon of the Fools	2	—	6	2	66	5 reels
Captain Fly-By-Night	—	2	9	2	70	4,900 ft.
Crashing Thru	—	2	5	3	73	5,047 ft.
Good Men and True	1	7	32	2	65	5,267 ft.
Hound of the Baskervilles, The	4	4	15	2	60	4,900 ft.
If I Were Queen	—	5	30	5	70	6,092 ft.
Kick Back	5	14	33	3	60	5,160 ft.
Snow Shoe Trail, The	—	1	24	—	69	5,382 ft.
Stormswept	2	5	3	—	45	5 reels
Thelma	1	6	24	3	66	6,497 ft.
Third Alarm, The	—	44	44	59	86	7,000 ft.
When Love Comes	1	2	6	1	62	4,500 ft.
FIRST NATIONAL						
Bell Boy 13	1	5	18	6	70	3,940 ft.
Bond Boy, The	2	2	56	5	70	6,902 ft.
Brawn of the North	—	7	48	18	75	7,759 ft.
Bright Shawl, The	—	—	9	9	85	7,503 ft.
Daddy	—	1	7	14	88	5,738 ft.
Dangerous Age, The	—	2	47	23	79	7,229 ft.
East Is West	1	5	46	40	81	7,737 ft.
Eternal Flame, The	1	4	65	31	78	7,453 ft.
Fury	—	1	30	29	84	8,709 ft.
Hottentot, The	1	3	43	43	83	5,953 ft.
Hurricane's Gal	—	3	71	7	71	7,944 ft.
Isle of Lost Ships, The	—	3	18	8	75	7 reels
Kindred of the Dust	1	2	55	14	74	7,424 ft.
Light in the Dark, The	3	8	21	—	60	5,600 ft
Lorna Doone	1	6	43	13	73	6,083 ft.
Mighty Lak a Rose	—	2	31	18	80	8,260 ft.
Minnie	1	9	12	3	62	6,696 ft.
Money, Money, Money	—	7	7	—	55	5,995 ft.
Oliver Twist	1	9	41	36	79	7,761 ft.
Omar, the Tentmaker	6	5	20	13	69	8,090 ft.
Pilgrim, The	4	5	21	44	83	4,300 ft.
Scars of Jealousy	—	3	7	3	70	6,246 ft.
Skin Deep	—	5	57	14	74	6,303 ft.
Voice From the Minaret, The	—	4	32	34	83	6,885 ft.
What a Wife Learned	1	5	22	1	65	6,200 ft.
White Shoulders	1	3	24	2	68	5,966 ft.
Within the Law	—	—	8	22	92	8,034 ft.
Woman Conquers, The	3	3	7	—	51	5,102 ft.
FOX						
Bells of San Juan, The	1	5	16	2	65	4,587 ft.
Boss of Camp "4"	—	—	26	3	73	4,235 ft.
Brass Commandments	2	4	20	1	63	4,829 ft.
Buster, The	—	—	6	4	82	4,587 ft.
California Romance, A	—	—	10	—	70	3,892 ft.
Calvert's Valley	1	5	12	—	59	4,416 ft.
Catch My Smoke	—	2	23	4	72	4,070 ft.
Do and Dare	5	6	34	3	63	4,944 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Face on the Bar Room Floor, The	—	3	7	11	81	5,785 ft.
Fast Mail, The	2	3	64	7	71	6 reels
Fool There Was, A	1	9	53	1	66	6,604 ft.
Footlight Ranger, The	6	5	8	—	49	4,729 ft.
Great Night, The	—	—	8	2	76	4,346 ft.
Just Tony	2	1	65	22	76	6 reels
Lights of New York	21	13	21	4	48	5,581 ft.
Love Gambler, The	—	4	14	2	67	4,682 ft.
Man's Size	—	2	8	2	70	4,316 ft.
Monte Cristo	—	1	70	16	76	9,828 ft.
My Friend the Devil	8	9	29	4	60	9,555 ft.
Nero	5	4	30	15	73	11,500 ft.
Pawn Ticket 210	1	3	15	—	62	4,527 ft.
Romance Land	—	1	16	6	77	3,975 ft.
Shirley of the Circus	—	2	7	1	67	4,668 ft.
Three Jumps Ahead	1	2	10	9	77	4,854 ft.
Three Who Paid	2	2	10	—	59	4,859 ft.
Tom Mix in Arabia	3	4	29	4	67	4,446 ft.
Town That Forgot God, The	1	—	19	15	82	8,450 ft.
Truxton King, The	—	3	12	1	67	5,613 ft.
Village Blacksmith, The	—	2	9	7	79	7,540 ft.
West of Chicago	—	1	27	1	70	4,694 ft.
While Justice Waits	—	1	9	2	72	4,762 ft.
Who Are My Parents	7	3	26	7	65	8,361 ft.
Without Compromise	1	6	14	—	59	5,176 ft.
Yosemite Trail, The	—	4	19	1	66	4,735 ft.
Youth Must Have Love	1	2	12	1	65	4,368 ft.
GOLDWYN-COSMO						
Blind Bargain, A	4	3	20	1	61	4,473 ft.
Broken Chains	5	8	29	6	64	6,190 ft.
Brothers Under the Skin	2	5	37	8	70	4,961 ft.
Christian, The	3	9	29	39	80	8,333 ft.
Enemies of Women	—	—	4	8	90	.....
Gimme	6	1	22	—	59	5,769 ft.
Hungry Hearts	3	3	12	1	59	6,517 ft.
Mad Love	1	3	20	11	76	5,518 ft.
Remembrance	10	7	53	2	61	5,644 ft.
Sherlock Holmes	5	7	45	13	69	8,233 ft.
Sin Flood	6	5	36	5	65	5,205 ft.
Souls for Sale	—	3	18	25	85	7,864 ft.
Stranger's Banquet, The	3	5	24	8	69	6,842 ft.
Vanity Fair	1	—	6	3	74	8 reels
HODKINSON						
Affinities	3	—	6	1	58	5,484 ft.
Bull Dog Drummond	4	4	9	1	54	4,916 ft.
Down to the Sea in Ships	2	—	10	25	88	11 reels
Headless Horseman, The	1	2	34	11	75	6,145 ft.
Heart's Haven	1	2	18	1	65	5,275 ft.
Kingdom Within, The	1	3	12	—	61	6,036 ft.
Second Fiddle	—	3	8	1	67	5,810 ft.
Slim Shoulders	1	2	44	—	68	6,783 ft.
While Paris Sleeps	1	2	5	2	65	6,000 ft.
LITCHMAN						
Hero, The	3	6	24	3	64	6,800 ft.
Poor Men's Wives	1	9	21	9	69	6,963 ft.
Rich Men's Wives	2	2	76	5	70	7 reels
Shadows	4	2	38	16	74	7 reels
Thorns and Orange Blossoms	1	8	32	8	69	7 reels
METRO						
All the Brothers Were Valiant	—	6	29	14	75	6 reels
Broadway Rose	—	6	52	9	71	6 reels
Crinoline and Romance	1	3	13	—	61	6 reels
Enter Madam	3	5	23	4	65	6 reels
Famous Mrs. Fair, The	—	2	19	9	76	6 reels
Five Dollar Baby, The	3	5	46	—	65	6 reels
Forget-Me-Not	1	1	26	1	68	6 reels
Forgotten Law, The	1	5	15	1	63	7 reels
Hearts Aflame	—	3	30	17	79	7 reels
Jazzmania	7	5	27	24	74	8 reels
June Madness	2	4	22	5	68	6 reels
Love in the Dark	1	4	17	3	67	6 reels
Noise in Newboro	1	1	6	2	68	6 reels
Peg O' My Heart	3	1	30	29	81	6 reels
Prisoner of Zenda, The	—	2	68	17	76	8 reels
Quincy Adams Sawyer	3	6	45	24	75	6 reels
Toll of the Sea, The	3	3	11	9	71	6 reels
Trailing African Wild Animals	1	1	12	5	74	7 reels
Trifling Women	1	8	47	18	74	8 reels
Where the Pavement Ends	3	3	12	7	69	7 reels
Woman of Bronze, The	—	2	7	1	67	5,643 ft.
Youth to Youth	—	6	18	—	63	6 reels

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
PATHE						
Dr. Jack	—	1	40	60	88	5 reels
Nanook of the North	3	2	65	15	73	6 reels
Safety Last	—	—	11	56	95	7 reels
SELZNICK						
Love Is An Awful Thing	3	4	32	2	66	5 reels
Marriage Chance, The	1	—	9	—	65	5,840 ft.
One Week of Love	2	1	35	10	74	7 reels
Pawned	—	5	10	2	65	5 reels
Sign of the Rose, The	—	—	17	3	75	6,080 ft.
Timothy's Quest	1	1	16	2	70	6,465 ft.
STATE RIGHTS						
Beautiful and Damned, The	4	6	40	10	69	4 reels
Brass	—	1	23	15	81	9 reels
Dangerous Adventure, A	7	3	6	3	52	6,500 ft.
Darling of the Rich, The	—	2	7	6	79	6 reels
Heroes of the Street	1	3	38	15	76	7 reels
Little Church Around the Corner	1	7	32	7	69	6,400 ft.
Night Life in Hollywood	2	1	10	3	68	6,059 ft.
Notoriety	4	3	8	3	59	7,800 ft.
Only a Shop Girl	1	4	12	6	71	6,400 ft.
Rags to, Riches	1	5	53	17	75	7 reels
Secrets of Paris	—	—	10	2	75	6,481 ft.
Streets of New York	1	—	7	3	74	6,541 ft.
What's Wrong With the Women	1	7	30	8	70	7,254 ft.
World's a Stage, The	4	8	16	2	58	6 reels
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	2	15	101	96	10 reels
Girl I Loved, The	—	5	7	10	77	8,000 ft.
Man Who Played God, The	—	1	22	5	75	6 reels
One Exciting Night	2	5	26	33	81	10 reels
Tailor Made Man	2	4	34	10	72	8,469 ft.
Tess of the Storm Country	4	2	22	60	88	10 reels
UNIVERSAL						
Abysmal Brute, The	—	—	13	7	81	.....
All Night	—	1	16	—	68	5 reels
Altar Stairs, The	—	2	15	—	67	5 reels
Another Man's Shoes	—	4	16	3	70	5 reels
Bavu	—	—	6	4	82	8 reels
Bolted Door, The	1	5	6	—	53	5 reels
Broad Daylight	1	5	23	1	65	5 reels
Dangerous Game, A	—	2	9	—	64	5 reels
Driven	4	5	13	12	71	5,400 ft.
First Degree, The	—	2	12	5	75	5 reels
Flame of Life, The	3	2	26	9	72	7 reels
Flaming Hour, The	—	2	19	1	69	5 reels
Flirt, The	—	2	46	41	83	8 reels
Forsaking All Others	3	1	5	1	55	5 reels
Galloping Kid, The	1	6	20	—	62	5 reels
Gentlemen from America, The	—	—	17	11	82	5 reels
Ghost Patrol, The	1	5	15	2	64	5 reels
Girl Who Ran Wild, The	—	6	15	—	62	5 reels
Gossip	1	1	8	—	62	5 reels
Human Hearts	1	2	76	6	71	7 reels
Hunting Big Game in Africa	1	3	10	31	88	10 reels
Jilt, The	4	5	7	1	52	5 reels
Kentucky Derby, The	1	7	58	15	17	6 reels
Kindled Courage	—	2	18	—	67	5 reels
Lavender Bath Lady, The	2	6	6	—	50	5 reels
Lone Hand, The	—	1	32	9	76	5 reels
Long Chance, The	—	2	22	1	69	5 reels
Love Letter, The	—	1	13	—	68	5 reels
Midnight Guest, The	—	1	11	—	67	5 reels
One Wonderful Night	—	2	18	2	69	5 reels
Power of a Lie, The	—	3	19	2	69	5 reels
Prisoner, The	—	1	14	1	70	5 reels
Ridin' Wild	—	3	18	2	68	5 reels
Scarlet Car, The	—	3	12	—	64	5 reels
Single Handed	2	2	6	1	58	5 reels
Storm, The	1	2	98	26	75	8 reels
Top O' The Morning	3	1	21	2	66	5 reels
Under Two Flags	1	4	63	5	70	8 reels
Wolf Law	1	2	16	—	64	5 reels
VITAGRAPH						
Fighting Guide, The	1	3	12	—	61	5 reels
Front Page Story	—	3	19	2	69	6 reels
Little Wildcat, The	—	2	10	—	65	5 reels
Masters of Men	—	—	7	5	82	6,800 ft.
My Wild Irish Rose	1	3	46	5	71	7 reels
Ninety and Nine, The	1	5	47	18	75	7 reels
Rogue's Romance	—	2	8	2	70	5 reels
You Never Know	—	1	16	1	70	4,867 ft.

Exhibitors' Service Bureau—Pages 184-188



Hand painted lobby display, special still frames and other material used by the Blackstone theatre (downtown) in Pittsburgh, Pa., on "Lost and Found"

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
H. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Granman's theatre, Los Angeles
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



Hand painted lobby display on "A Game Chicken" by H. A. Brownlee, manager of the Capitol theatre, Oklahoma City, Okla.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
Paul A. Noble, Manager, Liberty theatre, Portland, Ore.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Attractive atmospheric lobby display on "Thorns and Orange Blossoms" by Manager A. B. Morrison of the Majestic theatre, Memphis

"Souls for Sale" Scenario Is Published Serially

Newark, N. J.—The working script of Souls for Sale" was published serially by the Newark Ledger as exploitation for the showing at the Rialto. The tie-up with the Ledger was made by W. R. Ferguson, of Goldwyn's e ploitation department, and Charles Cohen, of the New York exchange. At the head of each installment was a paragraph telling the readers that the text which followed was the actual script from which Rupert Hughes had directed the picture, and suggested that the story be cut out and saved in order to enable those who had ambitions to become scenario writers to learn the form and construction of a scenario.

In an empty store in Branford Place, near Broad Street,, the windows were decorated with a set of special exploitation stills, each one bearing a typewritten description of the scene. Auction strips and large studio streamers were also used in this window. The Newark Ledger allowed its office windows to be decorated in a similar manner.

Studio streamers were placed in more than a dozen other windows in town, the blank space at the bottom being intended to advertise the wares of the merchant in whose window it was placed. The Washington Street Book Shop gave a special display of the stills on "Souls for Sale."

A truck bearing two 24-sheet posters and a 3-sheet at the end was driven through the city every day. The stickers prepared for this attraction were used in cigar stores, on windows and posts throughout the city. Four men were engaged to distribute 10,000 tea sheets from the Newark Star-Eagle. This was a tie-up with merchants advertising and offering prizes to all those guessing the identity of stars appearing in "Souls for Sale," and whose photographs were published in the paper. Half-page ads were taken in two Newark newspapers and additional space in the others.



Phonograph ballyhoo on "Mighty Lak' a Rose" used by Manager H. H. Morgan of the Temple theatre, Hamilton, Ont.

Marquee Roof Made Use of to Exploit Pictures

CUMBERLAND, MD.—Robert Slote, manager of Crandall's Strand theatre, has a feature all his own by which he has converted a blank, unattractive marquee roof into a permanent signal post to Cumberland movie fans.

Since the idea of utilizing this blank space first occurred to him, Mr. Slote has had a permanent stand erected from which a four foot cutout announces the current attraction. Facing a large square the sign acts as an amusement guide to patrons within a radius of several blocks. At night time the sign is lighted up by a small spot at the edge of the marquee.

The cutout is, of course, placed above a standard several feet high, so that all of it is visible. Recent First National attractions that have been successfully advertised by this sign post are: "Daddy." "Mighty Lak' a Rose" and "The Pilgrim."

"Closed" Cards Used on Half Holiday to Boost "Daddy"

Tampa, Fla.—While not precisely new, the stunt used recently by Manager John B. Carroll, of the Victory theatre, to exploit "Daddy" on the first Thursday on which a half holiday was taken is one that a great many exhibitors can employ to advantage.

In Tampa, during the months of June, July and August, almost all of the stores close at noon each Thursday. The first closing day this year was on Thursday, the 7th.

Carroll had a supply of half-sheet cards printed with the wording: "Closed—Gone to See Jackie Coogan in 'Daddy' at the Victory."

He had a force of men ready with the cards, and at the stroke of 12 noon down the streets they hurried, and one of these cards was fastened to the front doors of the stores that



Front of Rialto theatre, Tacoma, Wash., showing display arranged by Ed. J. Myrick, general manager, on "Hunting Big Game in Africa"



Unique "Bright Shawl" display, with transparencies on glass, arranged by the Rivoli theatre, Portland, Ore., in a vacant store.

Realistic Lighting Effects in "Souls for Sale" Showing

CALGARY, ALTA.—A most realistic light plot for the fire scenes in "Souls for Sale" was arranged by thee projectionists of Allen's Palace Theatre, Messrs. Aaron and Foster.

This lighting effect, according to T. R. Tubman, manager of the theatre, "made a distinct hit with the audience, many of whom thought the red glow was cast from the film itself." Mr. Tubman describes this special lighting of the fire scene as follows:

"The equipment used was the switchboard, equipped with dimmers on the house lighting and stage circuits. The red circuit in the footlights and in the six decorative baskets on the sides of the Auditorium were brought into effect, while two 1,000 watt lamps with red medium were hung above and behind the screen and masked by velour curtains.

"After the lightning strikes power plant for the circus set on the east side, lights in the house were gradually dimmed, the red circuits were brought up in the baskets, the red circuits in the footlights were brought up partially, and the dimmer control on the overhead 1,000 watt borders were working all through the fire scene, bringing dimmer up full on long shots and close-ups of burning circus equipment for about one second, and down to about 1-4 on interior of tent scenes.

"On the last scene before the end, the baskets, borders and footlights were gradually dimmed out and side lights up in the house."

Buried Treasure Makes Up "Monte Cristo" Lobby

SUMTER, S. C.—An attention winning lobby display was prepared by Manager Oscar White of the Rex theatre on "Monte Cristo."

An old box borrowed from the Express Company was half buried in sand in the lobby of the Rex. A false bottom was placed in the box and then it was filled with a lot of cheap jewelry borrowed from the Ten Cent Stores. All kinds of beads, bracelets, rings, brooches, watches, etc., were in the display, proving a sure attention-getter.

The paper also carried out the same idea, the three-sheets used being of the jewel design.

"Bright Shawl" Lobby Has Spanish Atmosphere

ASHEVILLE, N. C.—In Manager Ray Beall's campaign on "The Bright Shawl," special attention was centered on the lobby in an endeavor to create the Spanish atmosphere of the picture. The entire lobby was closed in with compo board, simulating a house front of the Spanish type, with projecting roofs of red tile. Through this false front an entrance and exit were cut, brick walks leading from the sidewalk to each opening. Between the brick walks a grass sodded plot with fountain in the center gave added attractiveness to the scene.

An overhanging balcony on the front wall, draped with brilliant shawl, brightened up the display.

Streetcar Tie-up Made to Aid "The Christian"

SPRINGFIELD, MO.—When "The Christian" was shown at the Landers Orpheum theatre, Goldwynner Homer Gill rented a street car for seven days and used it on the streets of the city daily for three days in advance of the showing and during the four days of the engagement.

On each side of this street car was placed the 24-sheet poster of "The Christian," framed. The entire sides of the car were covered by the moving billboard and attracted all sorts of attention. This street car stunt was combined with the usual billing, newspaper advertising and lobby display.

Theatre Issues Program Herald on Eight Anniversary

Montgomery, Ala.—On the occasion of the Strand's eighth birthday Manager Doster issued a neat little program herald of four pages. Two thousand of these were distributed and they announced the theatre's anniversary and gave the program for the entire week.

Aside from this, the entire second page of this little herald was devoted to a personal message to its patrons, thanking them for their cordial and hearty support in the past and soliciting their continued good will for the future.

Barrels on Street in Simple "Trouble" Exploitation

St. John, Canada.—The simple device of having a barrel at each street corner proved to be an exploitation winner for "Trouble" at the Queen Square theatre.

The painted signs read: "Jackie Coogan in a Barrel of Trouble at the Queen Square Theatre."

The customary drawing contest helped out the exploitation. The innovation consisted in the fact that the artists were enrolled by a drug store which pasted the drawings on the window to draw crowds.



Jewelry store window display tying up with the run of "Brass" at the Grand and Regent theatre, Pittsburgh.



Artistic "Bella Donna" lobby display prepared by Manager Ray Beall of the Imperial theatre, Asheville, N. C.

Aution Stunt Creates Talk in "Souls for Sale" Campaign

Lowell, Mass.—Directing Manager Samuel Torgan of the Strand theatre believes in getting people thinking, talking and reading about his pictures. An example of his method of doing this is seen in his recent campaign on "Souls for Sale."

Besides using a liberal amount of newspaper space, a fair amount of window eards and an ordinary lobby display, Manager Torgan interested a young business man of the city, who recently augmented his own business of real estate and insurance, with auctioneering, in a proposition that promised reciprocal results for both. Three brand new auctioneer's flags—the flaming red kind with white border—were suspended at the entranee to the theatre. On each was the name of the auctioneer, nothing else. No mention being made of the picture until Saturday, the day prior to the opening. In the local newspapers were printed advertisements on the real estate pages, containing the lines: "I Will Personally Appear at the Strand Sunday. Sale Starts Promptly at 1 P. M.," and beneath, the signature of the auctioneer.

The whole thing was "put aeross" without the slightest cost to the theatre, and eomparatively small eost to the auctioneer, who considered it money well spent in view of the fact that it brought his name so foreibly before the public, in connection with his braneh of business.

The flags were hardly set in place in front of the theatre before hundreds of telephone calls were received from various quarters of the downtown seetion, all inquiring the cause and confirmation of the report that the Strand. eonsidered the most prosperous and successful playhouse in this section, was to be sold. When the truth—that it was simply an exploitation stunt—dawned on those who mquired, they invariably ehuekled a bit and remarked: "Pretty good at that!" Several women displayed great distress at the thoughts of Lowell's biggest and best theatre going on the auction block.



"East is West" lobby prepared by F. J. Miller, manager of theatres, for the Modjeska theatre, Augusta, Ga.

Baseball Schedules Boost "Trifling With Honor"

NEW YORK CITY, N. Y.—In exploiting "Trifling With Honor," the Keith, Moss and Proctor houses in New York City gave out nearly 75,000 baseball schedules of the Yanks, Giants and Dodgers. The tie-up was made appropriate by the fact that a Coast League baseball team plays an important part in the picture.

The schedules attracted a great deal of attention, and many patrons who did not get them in advance asked at the box office for the reminders of this summer's battles at the Yankee Stadium, the Polo Grounds and Ebbetts Field.

Many of the houses invited the neighborhood baseball teams, from public and high schools, to see a showing of the picture. Others used baseball scoreboards in the lobbies on which the daily scores of the New York teams were posted.

Widely Varied Campaign Used to Exploit "Safety Last"

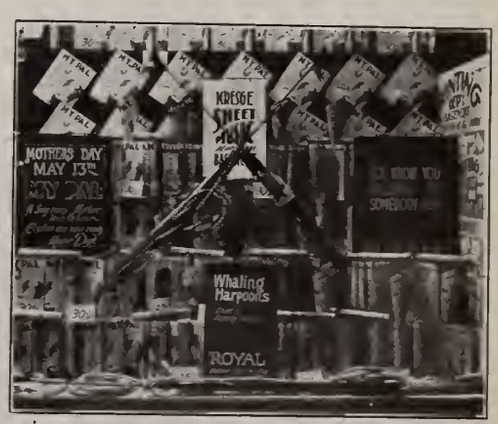
Gadsden, Ala.—Manager A. L. Snell of the Imperial theatre used an unusually complete campaign on "Safety Last" with good effect.

Excitement was created in the industrial plants of Gadsden by the posting of a "Notice to Employes," suggesting laughter as a "Cure-all" and announcing Harold Lloyd in "Safety Last" at the Imperial. This notiee, posted on the bulletin board of the car shops, gained unusual attention for the reason that they had been closed down for several days and any bulletin posted on the day of their return to work would naturally be of particular interest to employees. They all fell for it and then had a good laugh.

An ambulanee stood in front of the theatre, during run, placarded on each side: "Gny Woodliff will take you home should you get weak from laughing at Harold Lloyd in 'Safety Last.' Imperial—Now."

One of the papers gave wonderful e-operation, sponsoring a kid matinee at which 390 children were admitted at one cent each, paper carrying "Mystery Boxes" on picture three days in advanee of showing.

Eaeh night of showing railroad torches were burned on roof of theatre.



Display of whaling implements to exploit "Down to the Sea in Ships" at the Royal theatre, Kansas City, Mo.



Window display in leading department store on "Bella Donna," featuring the photoplay edition of the novel, to exploit the run at the Palace theatre, Dallas

Strong Co-operation Is Given "Hunting Big Game" Showing

Fort Worth, Texas.—Manager Gould of the Hippodrome theatre exploited "Hunting Big Game in Africa" with an attractive lobby display consisting of two tall trees with spreading branches that filled the lobby space overhead. Among the branches a leaping lion (cut-out) was set. Underneath, wild animals borrowed from several taxidermists were placed on the ground and a wire gate was set about them. Suspended from the branches were several wild animal trophies, borrowed from taxidermists, such as jaws, hoofs of elephants. About the lobby and fastened above the frames were all sorts of birds and animals, including deer heads, which created a jungle atmosphere.

Making use of a telegram form, approximately thirty leading sportsmen of the gun or tackle were communicated with, announcing the rare treat in store for each in witnessing "Hunting Big Game in Africa." These names were procured from the local newspaper.

Three Piggly-Wiggly windows were dressed up with cracker animals and a card announcing the picture at the Hippodrome. Also two leading gun stores windows were secured to help advertise the picture. They contained photographs of wild animals and announcements about the picture.

A tie-up with the Percy Garrett Motor Company permitted a street ballyhoo on the morning of the first day. This ballyhoo consisted of three trucks with banners and three Ford cars that looked as if they had undergone the test of the hunt. Last came the sales cars of the Ford.

A perfect co-operation was achieved between the School Board and the theatre, through the medium of the Mothers' Council, which endorsed the film after a private screening and affixed their signatures to an endorsement for publication—and a special morning matinee was given for all students.

Stage Wedding Offer Wins Publicity for "Brass"

GREENVILLE, S. C.—Manager H. B. Clarke ran slides on the screen a week in advance, announcing that the management would furnish license, wedding ring and minister to any couple who would consent to be married on the stage of the Garing during the presentation of "Brass." This created a lot of excitement and numerous inquiries, but when it came to the final showdown changed their minds. Nevertheless, it caused a great deal of comment and did its share toward advertising the picture.

An elaborate display of jewelry, wedding rings prominent, was effected with most exclusive jeweler in Greenville. Appropriate cards announced the show, and from the top of the window an immense ring cut-out was suspended, this also bearing the title.

Boxing Exhibition Is Prologue to "The Abysmal Brute"

Austin, Texas.—As a prologue to "The Abysmal Brute," Manager E. B. Roberts, of the Majestic theatre, held twice daily a boxing exhibition by 'varsity champions of various weights in a ring built over the front orchestra seats. In every respect did the ring resemble a real prizefighting "square." Directly overhead, properly shaded, hung a 100-watt light, which furnished a flood of light on the contestants when the house lights were extinguished. The bouts consisted of two and three minute rounds, and the contestants were representative young men from the University of Texas.

This special boxing prologue was advertised extensively throughout the university through word-of-mouth advertising, and at each performance large crowds of young men and women gathered to cheer their favorite.

Mr. Roberts stated that he hesitated to pull such a stunt in a first-class house, but after receiving permission from the city officials he went ahead, and said the results were gratifying. It did not lower the dignity of the theatre at all.



Bookstore display on "The Christian" at William Bernstein's Majestic theatre, Elmira, N. Y.

You Should Buy Now For the Future
A service that can be delivered only by a dependable company.
Buy a dependable service in
Screen Opinions
THE UNBIASED REVIEWING SERVICE!
A Real Investment CHICAGO, ILL.



Window display of Hottentot collars tied up with "The Hottentot" at the Tivoli theatre, San Francisco

The best colored motion pictures in the world are those you get in each number of

PATHE REVIEW

One Reel, Every Week

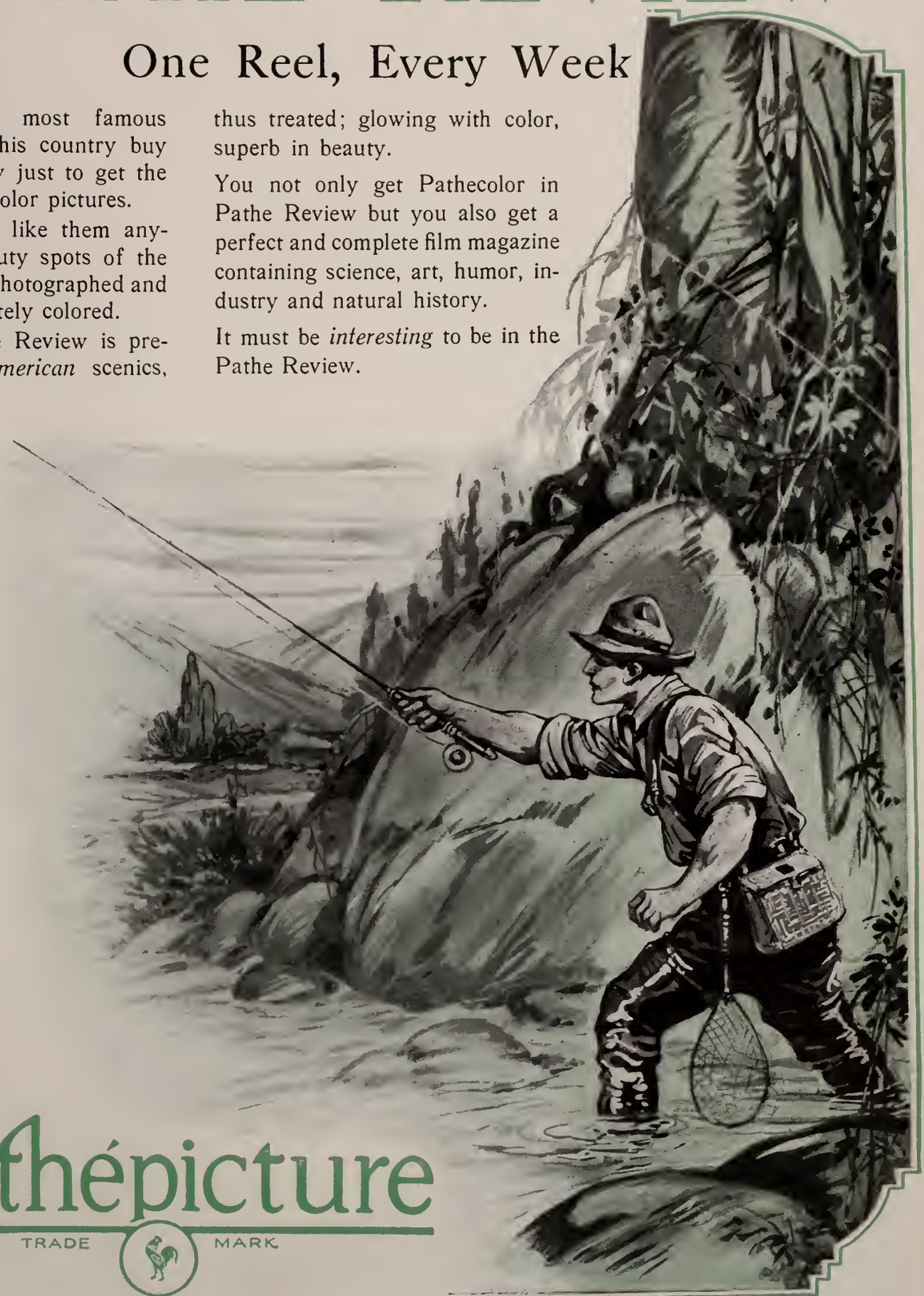
SOME of the most famous theatres in this country buy the Pathe Review just to get the marvelous Pathecolor pictures.

There is nothing like them anywhere. The beauty spots of the world have been photographed and each print separately colored.

And today Pathe Review is presenting many *American* scenics, thus treated; glowing with color, superb in beauty.

You not only get Pathecolor in Pathe Review but you also get a perfect and complete film magazine containing science, art, humor, industry and natural history.

It must be *interesting* to be in the Pathe Review.



Pathépicture

TRADE MARK

"A Real Hair-Raiser"

says the *Chicago Herald Examiner* of

Ruth Roland *in*

FOLLOWING IS WHAT THE CHICAGO (ILL.) HERALD-EXAMINER OF APRIL 22, SAID OF RUTH ROLAND IN "HAUNTED VALLEY":

RUTH ROLAND IN THRILLING NEW SERIAL PLAY

Pathe's "Haunted Valley" a Real Hair-Raiser—as interesting to Old Boys as the Little Ones.

By Polly Wood

This is a serial—one of those guaranteed to make you shiver and shake and gasp in terror and lose your breath from excitement.

The first three chapters which I saw kept you in a continual state of saying, "Oh! Oh! Oh!"—unless you were gasping so you couldn't even make a sound. If the rest of the episodes continue to get more exciting—and everything promised they would—it is good you can see only one chapter at a time or you would be liable to get shell-shock from shattered nerves.

Ruth Roland is so wholesome and capable looking you feel you can bank on her to come out of any adventure on top. While she is very attractive looking you have a feeling that for her there are so many things in life more worth while than a lipstick and rouge pot and the mirror. She is an outdoor girl pure and simple, and the cool, calm way in which she performs all these hair-raising stunts gives you the shivers all right. And nerve—well, she apparently just enjoys mocking death.

Suppose it is very foolish to say the small boys will be wild over this serial because so far as I have ever been able to find out all boys, big and little, adore exciting serials. But there is an especial lure for them here because a small boy is one of the heroes and they are going to be so proud of what Edouard Treboal does

Larry Steers makes Mallison a sleek, good looking villain and raises your ire until you wish some big, strong man would come along and slap that sneering smile off his lips. And you have a sort of hunch that before the story is over Eugene Craig—although Jack Daugherty looks like a beautifully marceled matinee idol—is going to be the man who does the rough stuff to Mallison—and you hope he is.

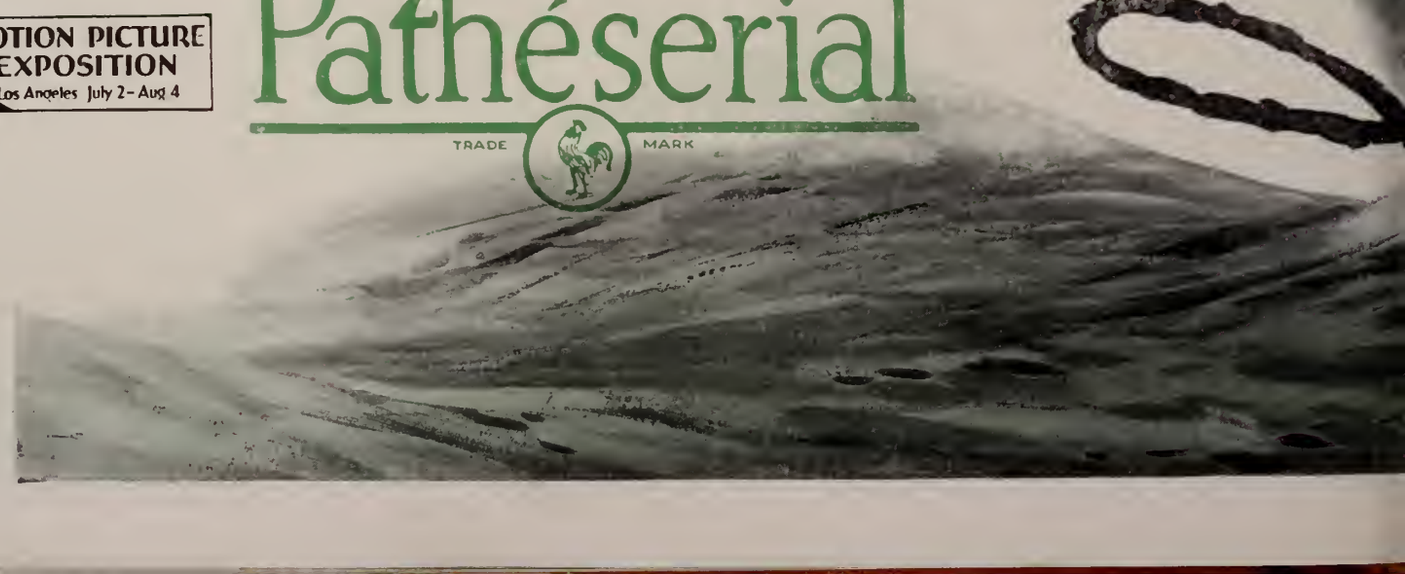
The story is about a haunted valley where all kinds of queer things happen. There are showers of dirt, rocks fall, the ground suddenly opens and lets you into whirlpools in rocky caverns. But we are let into the secret that all of these things are not supernatural, but are being done by an inventor in the employ of Mallison, who is trying to get the haunted valley away from Ruth because he knows there is great wealth hidden in it.

To get one million dollars to finance her company, Ruth borrows the sum from Mallison, promising that if the engineer work is not completed in ninety days she will give him Haunted Valley, and also if she fails on her contract she will marry him.

When you think of the very much-worth-while girl having to marry that sleek, crafty crook you are more excited than Ruth about getting the work done, and more impatient at all the delays.

Now I don't know any better than you do how this story is coming out, for the last I saw of Ruth she was dangling half way between heaven and a rough sea, at the end of a rope ladder leading into an acroplane. Part of the time she was dragged through the water and part of the time she was high in the air trying desperately to climb into the plane.

Oh, boy! Do you suppose she makes it?



MOTION PICTURE EXPOSITION
Los Angeles July 2 - Aug 4

Pathéserial

TRADE MARK

"Haunted Valley"

"Why I show Patheserials

THE NEW THEATRE
STAGE AND SCREEN
STAUNTON, VIRGINIA

May 1e, 1925..

Mr.R.C.Robin, Manager,
Pathe Exchange, Inc.,
Washington, D.C.

Dear Mr.Robin:

In seven years our Saturday Program has not been without a Patheserial. From "The Shielding Shadow" to "Plunder" - a long, long time in any business - and seemingly an age in this business - we have played your serials consecutively, with never a lapse except on two occasions when release dates were set back.

There's no need to comment on a record like that.

What elaboration could speak more plainly - more eloquently - than the simple recital of facts.

Using a Patheserial as the featured offering of a short subject program on Saturdays, we have enjoyed these advantages:

A show starting every half hour, this appealing to the weekend shoppers who may come and go at their convenience. We formerly advertised (it is no longer necessary) "Come On Any Half Hour on Saturday"

A show invariably suited to children - no messy sex stuff - just clean adventure. Local parents make the privilege of attending our Saturday show a reward to children for creditable performance in school.

Minimum advertising trouble and expense. We always 24 sheet the first episode and, after that, the serial takes care of itself. On 14 episodes of the average Patheserial, the advertising cost does not exceed $2 an episode.

Relief from the straight feature grind.

Good service; in the whole period I do not recall a miscue.

Maintained patronage; even in weather extremes, the serial for us has pulled 7e per cent, this in fierce heat and bitter cold.

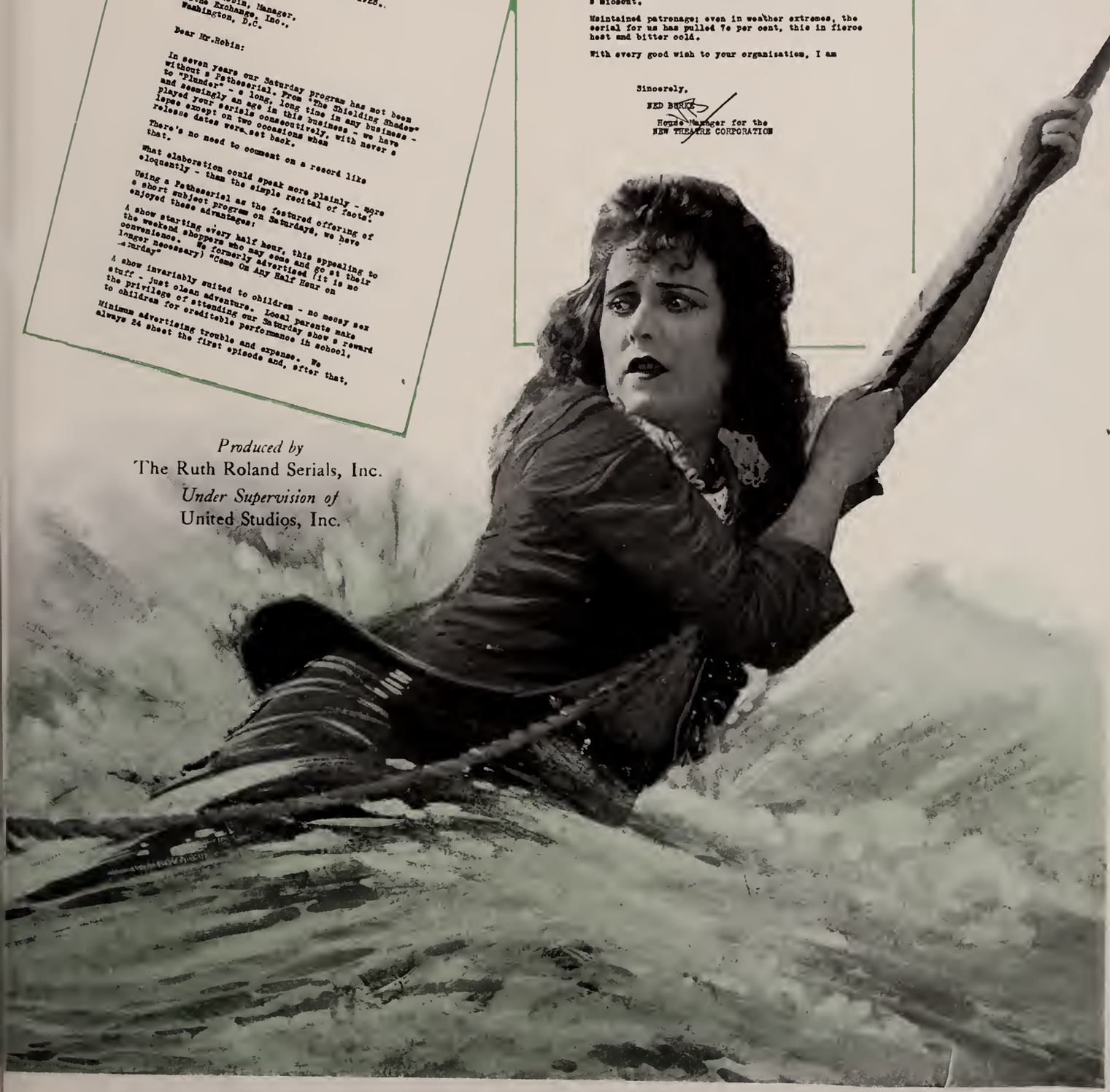
With every good wish to your organization, I am

Sincerely,

NED BURKE

House Manager for the
NEW THEATRE CORPORATION

Produced by
The Ruth Roland Serials, Inc.
Under Supervision of
United Studios, Inc.



One swallow doesn't make a summer but a thousand do!

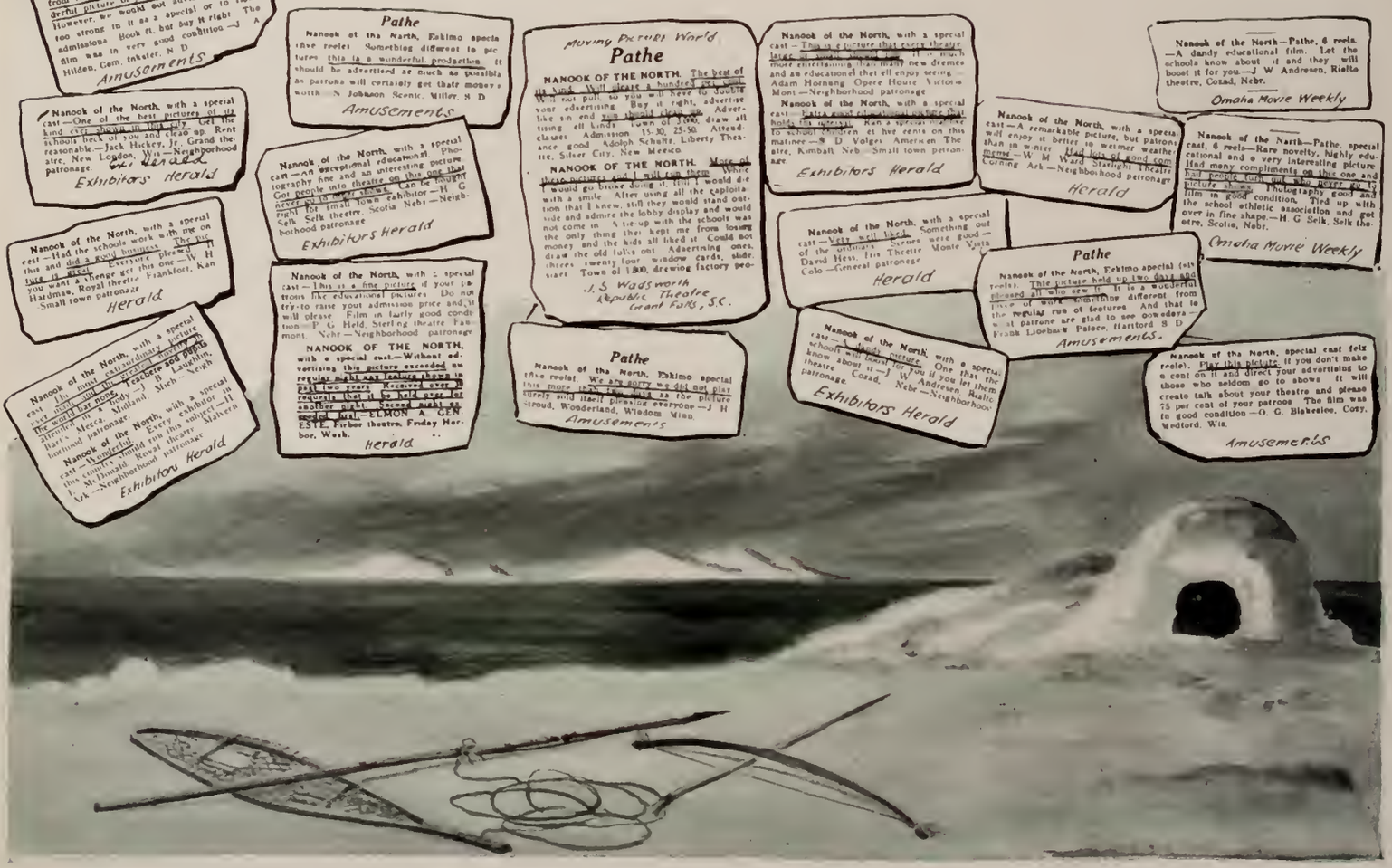
There have been over a thousand favorable exhibitors' comments, either sent in to the trade papers or else to Pathe!

Book the greatest hot weather attraction ever filmed—

The Revillon Freres production

Nanook of the North

A feature



You just can't afford not to play this marvellous picture!

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $10.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathépicture

TRADE MARK

Produced by
Robert J. Flaherty, F. R. G. S.

Pre-release Reviews of Features

"Desert Driven"

F. B. O.—Five Reels

(Reviewed by Laurence Reid)

IT is seldom that a director falls down on a convict's escape from prison—in a story built around such a character. Time and again we've had pictures carrying this sequence and most of them have proved entertaining, at least while the escape is being effected. Looking at Harry Carey's latest, "Desert Driven," we discover that its most interesting moments are the prison scenes and the moment when the convict makes his getaway.

It gets off to a flying start with this incident and carries a fair amount of suspense, although it is a crude story of a conventional design. There is a traffic in drugs in the prison with the wily physician as the power behind the vicious evil. But this is merely incidental to Carey's escape and his outwitting the vicious deputy warden who is overdrawn to the point where he fails to ring genuine. After the getaway the story begins to sag.

One little melodramatic spurt it has in the desert when the minions of the law are scouring the desert for the convict and pounce upon the wrong man. But as soon as the convict reaches a friendly ranch and hides his identity there is nothing to do but wait for the conventional stuff and the old familiar ending. There is a girl who conveniently enters the story for the purpose of romance and with no references asked the convict gets a job on the ranch as foreman. In due time he is apprehended by the cruel warden but a last minute confession clears him. Thus it is over. A slight conflict enters with another suitor pressing his claims for romance—but there is no suspense after the escape from the "pen."

It is a mechanical story, treated in a mechanical way and doesn't look like anything else but a vehicle for the star who gives it whatever merit it possses through a sincere performance. It was made for program houses and should appeal to the audiences who patronize them.

The Cast

Bob	Harry Carey
Mary	Marguerite Clayton
Craydon	Geo. J. Waggner
Leary	Chas. J. LeMoyne
Yorke	Alfred Allen
Ge-Ge	Camille Johnson
Brown	Dan Crimmins
Wife	Catherine Kay
Sheriff	Tom Lingham
Warden	Jack Carlyle
Cook	Jim Wang
Kendall	Ashley Cooper

By Wyndham Martin. Scenario by Wyndham Gittens. Directed by Val Paul. Photographed by William Thornley.

The Story—Revolves around escaped convict who takes to the desert and eventually finds refuge at a ranch. Is eventually made foreman and falls in love with owner's daughter. Is discovered by warden's lieutenant and confesses. He is cleared and marries the ranchman's daughter.

Classification—Conventional melodrama.

Production Highlights—The prison incident. The escape. Carey's human study. The adequate atmosphere.

Exploitation Angles—Play up Carey and mention that he has "escaped convict" story. Feature the escape. Play up prison incident.

Drawing Power—Will doubtless draw in second and third class program houses.



"The Dumbell Stare," as interpreted by Constance Talmadge in "Dulcy," a forthcoming First National Release.

"Bluebeard's Eighth Wife"

Paramount—Six Reels

(Reviewed by Frank Shelton)

"BLUEBEARD'S EIGHTH WIFE" is a box office picture. It was designed with exhibitor receipts in view. It has the ingredients that appeal to modern picture goers. Pep, pretty girls, lavish sets, romance, yes, risqueness. In fact there are a few scenes that may have to be toned down as well as some of the subtitles—for presentation in houses catering to a high class family clientele. These scenes involve the heroine's inviting a man into her home where she gets him intoxicated and then tells him to take his things off and jump into bed. She is doing this to force her husband to divorce her.

The "Night in Egypt" party is one of the most colorful, exotic, novel scenes put into pictures this year. It offers suggestions for a fine prologue to the picture as well as exploitation. The Bluebeard story vision is also a striking piece of stagecraft.

Miss Swanson as Monna, daughter of a financially crippled family, who is forced into wedding a millionaire, to save the folks, has never looked better on the screen and she acts the part excellently throughout. She is given fine support by Huntley Gordon in the leading male role, Robert Agnew as Marceau, the youthful suitor, and others.

"Bluebeard's Eighth Wife" will probably be one of the biggest moneymakers of the new season. The title is well known as the play has appeared on Broadway and all over the country.

The Cast

Monna de Briac	Gloria Swanson
John Brandon	Huntley Gordon
Marquis de Briac	Paul Weigel
Lady Lucienne	Liane Salvor
Lord Henry Seville	Frank Butler
Albert Marceau	Robert Agnew
Alice George	Irene Dalton

Adapted by Sada Cowan from play by Alfred Savoir and adaptation by Charlton Andrews. Directed by Sam Wood. Photographed by Alfred Gilks.

The Story—John Brandon, a multimillionaire, who has been married seven times, meets Monna de Briac in Paris. He wants her for his eighth wife. She is in love with Brandon but is very angry, when after her marriage, she learns that he has been married seven times. Then she starts in to test him to see if he really does love her. In the end the husband finds that it was all done as a means of proving his love. It all ends well.

Classification—A French love-drama abounding in gorgeous backgrounds.

Production Highlights—Miss Swanson's excellent interpretation of the role of the daughter of a bankrupt, but noble French family. The stunning gowns she wears. The King Tut party. The Bluebeard vision scene. The elaborate interiors. The appearance of the other seven wives directly after Monna's wedding. The scenes attending the return of the husband and finding another man in bed. Sam Wood's megaphone work.

Exploitation Angles—The big stunt on this one is the style tie-ups. Arrange with your leading store to put on a living model style promenade in connection with the showing. The theme suggests tie-ups with florists.

"McGuire of the Mounted"

Universal—5020 Feet

(Reviewed by Laurence Reid)

"GET YOUR MAN!" The familiar slogan of the Northwest Mounted is given an airing again in a picture made to order for the star. "McGuire of the Mounted" is merely a vehicle for William Desmond. It doesn't develop much originality. The main point is the slogan and the culprit isn't apprehended until the concluding scene, but before he is caught there is an ever-present conflict—with the Mountie getting the worst of it from the smugglers.

The only variation noticeable reveals the heroine unrelated to the villain. So there is no mental torture on the Mountie's part whether to obey the call of romance. He rides into a honky-tonk town and is drugged. He awakes to find himself married off to a dance-hall girl. A counter conflict reveals him in a quarrel with his superior over a woman and the officer is shot. Things look black for the hero, but the dance-hall girl squares him before she dies—thus leaving him free to marry the little "wildflower" back in the heart of the deep forest.

The conventional situations are all here—and every detail is arranged conveniently. If a fire burns up a cabin the flames must be raging high before a rescue may be effected. The characters, indeed, are all familiar—even the good cure is present with his blessing. Such a picture as this would be vastly more entertaining if it hadn't been done so often. As a result the attendant thrills fail to stimulate with their excitement.

The best point about the feature is the action. It does manage to keep going. And the atmosphere is adequate for the telling of the story. Desmond is getting heavy, but succeeds in looking pretty nifty in his Mounted uniform. He takes his work easy. He should after the years of service he has given the screen.

The Cast

Bob McGuire	William Desmond
Julie Montreau	Louise Lorraine
Bill Lusk	Willard Louis
Katie Peck	Vera James
Andre Montreau	P. J. Lockney
Major Cordwell	Wm. A. Lowery
Mrs. Cordwell	Peggy Browne
Henri	Frank Johnson
Sergeant Murphy	Jack Walters

By Raymond L. Schrock. Scenario by George Hively. Directed by Richard Stanton. Photographed by Ben Cline. Produced by Universal.

The Story—Northwest Mounted officer is framed by gambling house proprietor and drugged. Then he is married off to a dance-hall girl. The officer is heart broken since he is in love with French-Canadian girl. The Mountie's superior is shot and the former is accused of the crime. But he is proved innocent and the dance-hall girl exposes the plot before she dies.

Classification—Melodrama of the Mounted.

Production Highlights—The atmosphere and action.

Exploitation Angles—Dress up one of your employees or a stunt man in the uniform of the Mounted and have him ballyhoo the feature. Fix up your lobby with the atmosphere of the North. Play up Desmond.

Drawing Power—Suitable for program houses featuring daily change of bill.

"Merry-Go-Round"

Universal-Jewel—Ten Reels

(Reviewed by Laurence Reid)

SOMETHING new has found its way to the screen in the long-awaited "Merry-Go-Round" which should be chalked up as one of the most entertaining pictures of this or any other season.

It is a romance tinctured with the deepest kind of pathos—a romance touching a circus atmosphere. Thus its conflict is able to carry the human note. It's a story the humanity of which registers deep in the heart, for one sees the mute suffering of a little drudge who grinds out tunes on an organ at the command of a cruel and relentless taskmaster. Into her life comes a Prince Charming who is first disguised in sheep's clothing, but whose manhood asserts itself through the leveling of mankind by the war—and he offers ample compensation for his intrigue by bringing happiness to the pathetic little romancer.

Though the director has colored the picture with Austrian court life—with pomp and ceremony, he never crowds these two characters who are ever in the foreground. It is as if the romance was heightened through this colorful embroidery of atmosphere and background—the atmosphere of elaborate sets and chambers, the background of surging figures. A symbol of life itself is represented in a double exposure of a merry-go-round which ever revolves to the tune of Time. The characters are sharply defined and consistent. The military spirit is dominant and the hero is of the military—haughty, overbearing and willing to dabble at hearts—the girl is a frail, wistful slip of humanity who smiles while her cup is overflowing with bitterness. She loses her father, her mother and disillusionment enters her soul. The war comes and with it—understanding. The picture blends in every scene without a jarring note. The figures are forceful and the tender romance strikes home—and how capitally it is played!

The Cast

Count Franz Maximillian von Hohenegg ..... Norman Kerry
Agnes Urban ..... Mary Philbin
Sylvester Urban ..... Cesare Gravina
Ursula Urban ..... Edith Yorke
Bartholomew Gruber ..... George Hackathorne
Shani Huber ..... George Seigmann
Mariana Huber ..... Dale Fuller
Mrs. Aurora Rossreiter ..... Lillian Sylvester
Minister of War (Gisella's father) .. Spottiswoode Aitken
Komtesse Gisella von Steinbrueck .... Dorothy Wallace
Nepomuck Navrital ..... Al Edmundson
Rudi (Baron von Leightsinn) ..... Capt. Albert Conti
Nicki (Baron von Nubenmuth) ..... Charles L. King
Eitel (Prince Eitel Hogemut) ..... Fenwick Oliver
Gisella's groom ..... Sidney Bracey
Emperor Franz Joseph ..... Anton Vaverka
Madame Elvira ..... Maude George
Jane ..... Helen Broneau
Marie ..... Jane Sherman

Directed by Rupert Julian. Photographed by Charles Kaufman and William Daniels.

The Story—Treats of romance and adventure in Vienna before the war—with the central characters a young lieutenant and an organ grinder at a merry-go-round. The former is engaged to marry a member of the nobility, but he carries on a clandestine affair with the organ-grinder who is also loved by a helpless cripple. She is cruelly treated by her employer who is eventually killed by an orang-outang. The royal weeding occurs, the officer goes to war but returns to take the organ-grinder in marriage after the death of his wife.

Classification—Spectacular drama and romance.

Production Highlights—The fine direction. The exceptional atmosphere. The merry-go-round scenes. The fine acting by Mary Philbin, George Seigmann, George Hackathorne, Norman Kerry and Cesare Gravina. The lavish sets. The human appeal. The effective pathos and romantic touches.

Exploitation Angles—Put on a miniature circus if you can afford it. Play up cast, director, sets, atmosphere and effect of war upon Austrian people. Play it up big and far in advance. It is worth it.

Drawing Power—Should pack them in everywhere.

"Hollywood"

Paramount—Eight Reels

(Reviewed by Frank Shelton)

THE big outstanding feature of this production is that it is refreshingly different. It is a novel idea and who is there to gainsay that this is not just what a jaded public is hungry for.

Stars? You bet—dozens of 'em! And all in their "native haunts." The BIG ones don't act. You see them just as they go about their daily pursuits in the home and in the studios. All the Paramount celebrities are in it and the luminaries of many other companies. Tom Meighan, Lila Lee, Hope Hampton, Agnes Ayres, Will Rogers, Chaplin, Baby Peggy, Fritzi Ridgeway, William and Cecil B. deMille, Owen Moore, Lois Wilson, J. Warren Kerrigan, Walter Hiers, Jack Holt, May McAvoy, Turpin, Doug and Mary, Leatrice Joy, T. Roy Barnes, Nita Naldi, Bull Montana, Betty Compson, George Fawcett, Lloyd Hamilton, Anita Stewart, Pola Negri, Bill Hart, Viola Dana, to mention a few and, hold your breath, Roscoe "Fatty" Arbuckle! The introduction of the rotund Roscoe is the big surprise. It is probably a bit of diplomacy. If Roscoe gets a hand every time this picture is shown and the folks thus show that all is forgiven—we believe that it will not be long before the fat funmaker will be in our midst again.

But don't be misled. The big stars have nothing to do with the main story or plot. They are just a sideline attraction. The players who enact the characters do some excellent work but their names are not credited in the film, therefore we are not able to tell you the name of the charming little actress who appears as Angela Whitaker, the movie struck belle of Centreville. The opening scenes show the hardships undergone by the family to get Angela off to Movieland and stardom.

Her old home-town sweetheart racing across country to join her has a terrible dream during his first night in a Pullman and this dream gives the producer a chance to stage some of the most lavish scenes ever seen in a picture. It is a scintillating revue of studio life.

James Cruze has put much effort into this production and he deserves much credit for the result. The continuity is masterfully done and it is very easy to follow the main theme in spite of the many asides—as we visit the stars and studios. This is a production that is sure to be a box office magnet and everyone is going to like it—because it's out of the beaten path.

By Frank Condon. Adapted by Tom Geraghty. Directed by James Cruze. Photographed by Karl Brown.

The Story—Deals with the efforts of Angela Whitaker of Centreville to get into the movies. She arrives in Hollywood with her granddad and eventually all the other members of the family land there. All find their places in the studios—but Angela—who marries and is happy ever after—with her home-town sweetheart a big star, owning his own Rolls Royce and Whitaker Lodge.

Classification—A new kind of comedy-drama showing the real side of life in Hollywood.

Production Highlights—The excellent cast. The big stars. The scenes at the studios and on location. The picturization of Lem's dream. James Cruze's direction. The comedy of the early reels in Centreville. The scenes in Hollywood. The Pola Negri party. The novelty of it all.

Exploitation Angles—Oh, boy! Who could enumerate them all. Get out an A board mounted on a truck with one sheets of all the stars pasted on it. Arrange a stunt showing a cameraman shooting a scene. Use real characters. Mount it all on a truck and tell the folks they'll see how movies are made in "Hollywood," at the Strand. Play up the stars. Such a large number has never before appeared in any picture.

Drawing Power—Should tax the capacity of any theatre whenever shown.

"Human Wreckage"

F. B. O.—Six Reels

(Reviewed by Laurence Reid)

WE'VE had pictures based upon drug addicts and the traffic in the stuff before, but "Human Wreckage" comes closer to the truth than any of them. No effort has been made here to color a story with "sweetness and light"—on the contrary, Mrs. Wallace Reid has employed the screen for the purpose of enlightening the world upon one of the greatest evils of human existence. From this premise one might say that the picture is a preachment. Yet there are no scenes given up to sermonizing upon the subject. You catch the import of the message in terms of real physical action all of which borders upon the truth regarding the traffic and its terrible consequences.

If several of its scenes are theatrical such latitude is permissible in emphasizing the bitter consequences of the drug habit. It isn't a picture relieved by humor. Such a note would be irrelevant here. Instead one is introduced into a few family circles where the drug evil is rampant and naturally the situations, disclosed, carry a morbid flavor.

Mrs. Wallace Reid has here brought out the truth—particularly in the major story in which she is one of the central figures. She plays the wife of a successful attorney, who, being close to a nervous breakdown, is influenced by a peddling doctor to use morphine. Soon he becomes an addict. It is his effort to break the habit which establishes the dramatic moments of the story—as well as establishing the terrible consequences. It isn't until he believes his wife has taken up the habit that he fights to cure himself. And what a fight—finely suggested in scenes of real mental anguish by James Kirkwood. He brings out vividly the terrible suffering which an addict experiences when he is denied his "coke" or needle. Other moments paint equally vivid consequences among characters in lesser stations of life.

"Human Wreckage" carries a lesson and with the co-operation of the clergy and the press it should get its message over. Certainly the screen is an excellent medium for the exposé of the terrible consequences of the drug habit. The members of the cast all strive to be genuine and most of them succeed—particularly Mrs. Reid, Mr. Kirkwood, George Hackathorne and Bessie Love.

The Cast

Ethel MacFarland ..... Mrs. Wallace Reid
Alan MacFarland ..... James Kirkwood
Mary Finnegan ..... Bessie Love
Jimmy Brown ..... George Hackathorne
Mrs. Brown ..... Claire McDowell
Dr. Hillman ..... Robert McKim
Mrs. Finnegan ..... Victory Bateman
Steve Stone ..... Harry Northrup
Dr. Blake ..... Eric Mayne
Harris ..... Otto Hoffman
Dunn ..... Philip Sleeman
The Baby ..... George Clarke
Ginger Smith ..... Lucille Ricksen

By C. Gardner Sullivan. Directed by John Griffith Wray. Produced by F. B. O.

The Story—Treats of the evils of drugs, pointing out the disasters which visit several figures in general and the MacFarlands in particular. The husband is an attorney who suffers a nervous breakdown. Becomes addicted to morphine and his efforts to shake off the habit are fruitless until he realizes that his wife is encouraged to take up the habit because of his weakness and the futility of trying to cope with it.

Classification—Melodrama revolving around drug addicts.

Production Highlights—Kirkwood's performance. The scene when he attempts to break himself of the drug habit. The climax when peddler is killed. The realism. The incident. The sincerity of star and players.

Exploitation Angles—Title, theme, name of star, widow of a late popular idol—all combine in offering exploitation possibilities. Make capital of drug habit among millions of Americans. Play up and enlist co-operation of clergy and editorial writers and physicians.

Drawing Power—Despite morbid theme should interest all filmgoers.

Opinions on Current Short Subjects

"The Gray Rider"

Educational—One Reel)

THIS is a ghost story told against a background of beautiful mountain settings. The story element is cleverly conceived and blends easily with the scenic phases of the subject. In this respect it ranks among the best of the Robert C. Bruce "Wildness Tales" that we have seen so far. The film presents the story of the Gray Rider as related by Uncle Ed to his youthful nephew during the course of a fishing trip. Uncle Ed was accustomed to visit Hidden Valley about the same time each year, and invariably he met there Highpocket Charley, also bent on his annual excursion. Impressed by the natural grandeur of the location, Charley on one occasion vowed that he would return each year to Hidden Valley, whether in the flesh or in the spirit. In the course of time Highpockets Charley died. Later while camping at their old rendezvous Uncle Ed is startled to behold the ghost of his friend wandering about the hills with his horse and dog. Uncle Ed and the two tourists with him track the specter from place to place. In the course of the pursuit there are unfolded beautiful panoramas of fertile valleys, timber-laden slopes, and lofty mountain peaks. While literally a ghost story, laid amid picturesque settings, there is nothing that will serve to disturb the timid members of your au—*E. F. SUPPLE.*

"The Homeward Trail"

(Universal—Two Reels)

THIS is a short-length drama of the western type with Pete Morrison in the featured role. The story starts off with the old formula of presenting a blind mother and her daughter about to lose their home as the result of foreclosure of the mortgage while somewhere hastening to their relief with plenty of money is the son and brother, whom they have not seen for ten years. The villain holding the deed to the cottage is anxious to secure possession of the property and hires two "bad men" to waylay the homecoming boy and rob him. Jud Barlow, played by Pete Morrison, witnesses the hold-up and goes to the rescue of the victim just as the sheriff and his deputies reach the brow of a neighboring hill. The bandits escape, and Jud is held by the sheriff under suspicion of being involved in the assault. Jud, however, makes a get-away, and after riding to the cottage where the blind mother and her daughter are being evicted he ejects the henchmen of the villain introduced when the blind mother, certain that the kind stranger is her returned son, embraces with the villain in custody and the real son restored to consciousness. Explanations are made, and Jud is urged to remain and share in the happiness of the family circle. A human interest tale in typical western settings.—*E. F. SUPPLE.*

"Helpful Hogan"

(Hodkinson—Two Reels)

IN this All Star Comedy produced by C. C. Burr, Charles Murray gives a highly amusing performance and is ably supported by Raymond McKee and Kathryn Martin. Murray plays the role of a good-natured, charitably disposed human whose every effort to assist his troubled and ambarrassed fellow-men results only in greater disasters. He goes to the aid of an auto owner whose car seems hopelessly stalled. He locates the trouble eventually, but not until he has completely dismembered the motor. Next he offers his fountain pen to a hotel guest who is about to sign the register. Before the register is signed he has lost his pen, roused the wrath of the man he has befriended, destroyed a traveling bag, and revealed the contents of the valise as four bottles of contraband liquor. And these mishaps mark only the start of the troubles that he unwittingly precipitates. Eventually, he makes himself appear as a "masher" in the eyes of his son's fianceé, although in reality he is only bound on another of his charitable ersubject with plenty of action and a generous share of laugh-provoking incidents and situations.—*E. F. SUPPLE.*

"Kill or Cure"

(Pathe—One Reel)

THIS one deals with the tribulations that beset a patent medicine salesman on his daily grind. Stan Laurel, in the role of the salesman, does some very amusing work, his persistent efforts to win customers in spite of all manners of rebuffs being highly laughable at times. A drunk, who has secured possession of a pint bottle of Laurel's product and is intent on sampling it in secret, adds to the comedy. The titles too have been well written in most instances and will probably be found to supply a number of laughs in conjunction with the action. Laurel's first prospect, to whom he delivers a lengthy selling talk on the limitless merits of his product, turns out to be a deaf mute. When he tries the sign language on his next prospect, she proves to be as garrulous as his previous customer was dumb. And so it goes with the irrepressible salesman never once losing his enthusiasm.—*E. F. SUPPLE.*

"The Immortal Voice"

(Hodkinson—One Reel)

THIS is an instructive and at the same time interesting exposition of the various processes involved in the manufacture of the phonograph record. The stages met with in the course of production from the actual singing of the vocal artist down to the imposition of the finished disc from the "mother matrix" are thoroughly described. The interspersion of graphic diagrams showing the operation of the various devices involved and how they are affected by sound waves add to the clarity and appeal of this instructive film. At no time—not even when the finished record was conspicuously shown being inserted in the talking machine—did we see the name of a manufacturer although we were on the alert for any such interpolation. —*E. F. SUPPLE.*

"Snooky's Treasure Island"

(Educational—Two Reels)

THIS presents Snooky, "the humanzee," in a series of clever animal stunts. The monkey first officiates in a Chinese laundry where he is shown performing at the ironing board. There is an amusing touch when he takes a mouthful of water and then squirts it over the heated iron in approved fashion. Next he assists the laundry messenger in the delivery of the wash, and during the course of the trip challenges the neighborhood bully to battle by putting a chip on his shoulders and daring the gang leader to knock it off. The best scenes in the picture are those showing Snooky steering an oddly contrived ship through a stormy sea and the subsequent views of Snooky and his boy pal on the desert island. The subject ought to go well whereever clever animal comedies are popular.—*E. F. SUPPLE.*

"Tail Light"

Educational—One Reel)

THIS one is constructed of a bunch of gags having to do with the race track. There is nothing particularly original about the comedy business, but there is plenty of action of the sort generally identified with a racehorse subject. The titles are also good for a few laughs. Cliff Bowes appears as the jockey who rides "Tail Light" to victory in the racing classic, "the Brown Derby." Virginia Vance is cast in the opposite role. At the beginning of the race a pin cushion belonging to an old lady among the spectators becomes lodged on "Tail Light's" saddle, and its presence there throughout the race produces some amusing results of the slapstick variety. Shots of an actual metropolitan handicap serve to enliven the subject.—*E. F. SUPPLE.*



NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Hammons Goes to Coast for Production Conference

E. W. HAMMONS, president of Educational Film Exchanges, Inc., is on his way to Los Angeles for a short visit and conference with the producers of the Educational Program on the coast.

Mr. Hammons was accompanied by Al Christie, of the Christie Film Company, who has just returned from a two months' vacation in Europe, and his production manager, Harry Edwards. S. B. Brennecke, who will act as Mr. Hammons' personal representative on the coast during the coming season, was also in the party.

Mr. Hammons will return to New York in about three weeks.

Revisions Made in Titles of Grand-Asher Comedies

A number of revisions in titles for comedies made at the Grand studio for Grand-Asher Distributing Corporation, has just been announced as follows:

Monty Banks: "The Covered Schooner," directed by Sarry Edwards; "Paging Love," directed by Herman Raymaker; "Taxi, Please," directed by Harry Edwards; "Southbound Limited," directed by Alf Goulding; "Always Late," directed by Herman Raymaker.

Sid Smith: "A Man of Posittion," directed by Archie Mayo; "Making Good," directed by Hugh Fay! "Mama's Baby Boy," directed by Archie Mayo; "Hats," directed by Hugh Fay; "A Lucky Rube," directed by Hugh Fay; "Don't Play Hookey," directed by Archie Mayo.

Joe Rock (with Billie Rhodes): "Rolling Home," directed by Alf Goulding; "Mark It Paid," directed by Grover Jones; Three more directed by Alf Goulding, Gil Pratt and Arvid Gilstrom not yet titled.

Twelve comedies will be made by each of these three comedy stars for this series. All are of the two-reel length which seems to be in such urgent demand among exhibitors nowadays.

Unusual Scenes of Volcanic Disaster in International

Striking pictures of the destruction of villages by molten lava from the slopes of Mt. Etna, now in new eruption, are shown in International News, No. 55, just released by Universal. Close-up pictures of the streams of lava rolling against and inundating the homes of Sicilian villagers are shown as are the frantic haste of the inhabitants to save their belonging from the rock flood.

The destruction of forests by thte rolling tumbling waves of plastic volcanic rock are shown in "shots" taken at great risk by the International cameraman. The lava flood is more tthan ten feet deep, enough to cover the average peasant's house and obliterate all ttraces of thte former villages.

Censor Board Ruling Is Appealed

Eliminations Ordered in Pathe Short Subject Up for Review by N. Y. Court

BY virture of an order signed by the five Justices of the Appellate Division of the New York Supreme Court, the recent "final determination" of the New York Censorship Board that a Pathe comedian's torn trousers "incite to crime" is not so "final" as the censors thought it was.

The order was issued on the petition of Lewis Innerarity, secretary of Pathe Exchange, Inc. It is a writ of certiorari directing the Motion Picture Commission of the State of New York to return to the court all of the evidence and memoranda upon which was based their determination to eliminate certain features and scenes from the one-reel comedy entitled "Good Riddance."

It is in this film that the chief comedian's (Paul Parrott) affectionate dog companion tears part of one trouser off his master's leg in his effort to attract his attention away from the pretty girl he is dancing with. This and other "eliminations" were ordered by the commission, to wit:

"Eliminate subtitle, 'Take him up seven miles and throw him out—after that he's his own boss.'

"Eliminate scene of throwing dog out of airplane.

"Eliminate all view of man's leg exposed where trouser is pulled off by dog at dance.

"Eliminate episode of lighting fuse attached to dog's tail.

"The reasons for the above eliminations are that they are 'inhuman' and would 'tend to incite to crime.'"

It was all in vain that Pathe exchange reminded the Commission that the action of "Good Riddance" was not only not serious, but was screen comedy of the broad burlesque variety. "Comedy does not deal with realities," the Commission was requested to remember. "It burlesques them, and frequently shows the impossible." It was in vain for Pathe exchange to seek light from the Commission as to the wherefore of the trouser-leg elimination. "It is not clear from the order of elimination," Pathe wrote, "whether this scene is declared to be 'inhuman' or would 'tend to incite to crime.'

"We disagree with either view and submit that there is no more ground for the elimination of a like, or similar, scene showing a similar exposure of a woman's leg."

But there was nothing to be done about it except to "eliminate" as instructed—and the Commission returned its "final determination."

In obedience to the order of the Supreme Court, Appellate Division, above quoted, the Commission now returns to that court all of its "determinations" in the case—the "finality" in the matter being in the hands of the court.



Showing window display arranged by Louis Amberg and Son, New York City, for Baby Peggy's Century Comedy offerings

Amusing Novelty to Exploit Pathe-Turpin Comedy

Pathe has prepared an amusing novelty for its release of "Where's My Wandering Boy This Evening?" on July 8. This is a false face representing Ben Turpin's crossed eyes and is so constructed with a handy over-the-ears attachment as to fit snugly over the face of the wearer. Besides the crossed orbs the mask also has Turpin's familiar brush mustache.

Exploitation of this first of Pathe's Ben Turpin releases is aided by other attractive advertising material. Besides press sheet, trailer and slide, the posters include a none-sheet, six-sheet and three-sheet. For the lobby there are eight 11 x 14 sepias and five black and whites. A one-column star, and a two-column scene cut are supplied.

The three-sheet and six-sheet are available for a variety of cut-out displays.

Baby Peggy Doll to Exploit Century Comedy Star

Baby Peggy, the four year old star of Century Comedies, is soon to have a doll on the market named for her. This is one of the latest tie-ups Century's exploitation department has worked out. Every worth while department, novelty and children's store will carry this new doll sensation, it is stated.

Louis Amberg & Son of New York, through an agreement with Abe and Julius Stern of Century Comedies, will manufacture the doll. It stands 20 inches high, and is to resemble Peggy facially. It is being advertised by Amberg in all toy periodicals, and will soon be advertised in newspapers by the stores that will carry it. The doll should be on the market by July 4.

Christie Has Big Plans for Los Angeles Exposition

One of the advertising features of Christie Comedies at the Motion Picture Exposition in Los Angeles July 2-August 4 will be the distribution of a hundred thousand souvenir postcards of Christie players to be mailed by out-of-town visitors at this event. It is expected that the exposition will play to a million people during the five weeks the gates are open.

All of the various Chrisite Comedy stars will take charge of the Christie exhibit in person. Al Christie is returning to Los Angeles in time for the opening and will have all of his stars at the company's bungalow on the grounds, which will be fitted up as a club lounge, a convenient meeting place for the thousands of guests in attendance.

Second Chester Comedy Is Under Way for Vitagraph

The second of eight Chester comedies which are to be released by Vitagraph is now in production at the Chester studios in Hollywood. It is "The Christening of Twin," another of the Sam Hellman stories which are running in The Saturday Evening Post. "A Twosome at Tuara," the first of the Chester productions of the Sam Hellman stories, is finished and is being shipped to Vitagraph branches. In the cast of "A Twosome at Tuara" are Colin Kinney, Harry Sherwood, Tom Murray, Olive Borden and Gordon Lewis.

First of Selig Featurettes Reaches East from Coast

Export and Import announces that the negative of the first of the twelve two-reel Selig featurettes, "The Jungle Heroine," in which Mitchell Lewis, Hedda Nova and Pat O'Malley are featured, has just arrived from the Coast.

Export and Import have also taken over the rights of "Robin Hood, Jr.," for the United States as well as foreign rights. Frankie Lee, the lad who played the cripple boy in "The Miracle Man," is starred.

Burr Completes Two More for Hodkinson Release

"Fearless Flannagan" and "The Life of Reilly" are the two latest C. C. Burr All-Star Comedies to be completed and made ready for presentation. Charlie Murray, Kathlene Martyn and Raymond McKee are the featured players in both of these comedies which are to be released through the Hodkinson company.

Charles Lamont Made Full Fledged Director

The Grand studio announces the elevation of Charles Lamont to the rank of a full-fledged director, and his first work will be with Sid Smith in a new two-reel comedy for Grand-Asher Distributing Corporation. Mr. Lamont has been with Sid Smith for two years and has been assistant director in the productions made at the Grand with this star.

"Trilby" Comedian Loaned to Century Comedies

Maurice Canon, the French comedian of Richard Walton Tully's "Trilby," has been loaned to Julius and Abe Stern for several Century Comedies.



Marjorie Marcel, featured player in the Century Comedies.

Football Story Next Messinger Vehicle

"Forward Pass," a story of football and puppy love, by Wilcox Hodge Dalton, has been chosen as Buddy Messinger's next vehicle for Century Comedies. Mr. Dalton, a former university football player, wrote the story.

The comedy will be made by director Al Herman, who has assumed full charge of the Messinger unit, under Vice-president Abe Stern's supervision.

Those in the cast besides Buddy and Sadie are Bessie and Marjorie Welsh, "Fatty" Hicks, Donald Hughes and Kenneth Green.

Unusual Shots of Vesuvius for International News

Unusual motion pictures made in the crater of Vesuvius are the feature of issue No. 54 of the International News being shown at all leading theatres. These pictures were procured by an expedition headed by Umberto Romagnoli, staff cameraman of the International, who took grave risks at the brink of the crater to film one of nature's awesome spectacles. Vesuvius preceded Mt. Etna in eruption. While Romagnoli was photographing Vesuvius, Mt. Etna went into action and the intrepid cameraman promptly rushed from Naples to Sicily, where pictures were also made, which will be released in the next issue of International.

National Advertising Drive for "Ex-Kaiser in Exile"

A national advertising campaign has been launched by the W. W. Hodkinson Corporation on the sensational two reel special "The Ex-Kaiser in Exile," produced by Fred E. Hamlin. This production is the only authentic film of its kind showing the former German war lord as he is today and it is believed that it will be the only one.

This campaign, it is stated, will consist of advertising in "The American Legion Weekly" beginning in July and running in August. It is estimated that this publicity will be read by over a million readers all of which are ex-service men.

Pathe Announces "Ruth of the Range" Serial

According to Pathe's announcement to exhibitors, the new Hal Roach Pathéserial, "Her Dangerous Path," featuring Edna Murphy in ten "semi-complete" episodes, will be immediately followed, as well as preceded, by a Ruth Roland serial of the standard 15-episode length. "Haunted Valley" is now two-thirds of the way through its first run, and the latest completed Roland production, entitled "Ruth of the Range," is scheduled for release concurrently with the final chapter of "Her Dangerous Path."

Christie Comedy in Third Week at Grauman Rialto

The Christie comedy '"Roll Along'" has entered into the third week at Grauman's Rialto theatre in Los Angeles in conjunction with the F. B. O. feature, "Divorce."

Commenting on this comedy the Los Angeles Evening Herald said: "The Christie Comedy is the very bright spot of the program. It is unusual in the fact that it presents darkies on the levee in their characteristic pranks. Several river steamboats furnish a lot of merriment when two ambitious "Cullid" gentlemen race to win the same bride. It is a very funny comedy and the Christie players are well cast."

"Sea of Dreams" on Bill with "Human Wreckage"

The Educational Pictures special, "Sea of Dreams," Warren A. Newcombe's beautiful fantasy, has been booked into the Lyric theatre, New York, to accompany "Human Wreckage," F. B. O.'s sensational blow at the drug evil, during its entire run.

This is the second appearance of "Sea of Dreams" on Broadway. Its initial appearance was at the Rivoli, were it was featured on the program and surrounded with a musical setting arranged by Dr. Hugo Riesenfeld.



Short Subject Featured on Program

"Sea of Dreams" Given Special Presentation at Loew's State, Los Angeles

THAT Short Subjects can be made as important a part of the program as the feature and draw forth as much comment and applause as the lengthier subjects was remarkably demonstrated during the week of June 10 at Loew's magnificent State theatre, Los Angeles, during the run of the Educational Pictures Special, "Sea of Dreams," Warren A. Newcombe's beautiful fantasy.

The subject was billed as a musical fantasy and occupied a prominent place in the newspaper advertising. It was surrounded with a presentation said to be the most magnificent and successful ever staged in Los Angeles, the home of the palatial and up-to-date motion picture theatre.

"Sea of Dreams" was staged with a musical prelude, a prologue and an epilogue. This subject is admirably suited to a musical prologue as it was inspired by Wagner's "Tristan and Isolde," and is a fantasy of a lover's dream, photographed against pastel backgrounds, the work of Warren A. Newcombe, a well known magazine artist.

The prelude was composed of Wagnerian selections. At the finale the curtains opened on a full stage setting, a moonlight night in Venice. A gondola paddled to the center of the stage and a beautiful soprana voice rendered "Gianna Mia." At the conclusion of this number, the curtains closed and two lady trumpeters appeared in boxes on either side of the stage and heralded the approach of the picture. The stage was darkened and the scrim curtains parted and the picture was thrown on the screen.

During the showing the orchestra played all Wagnerian music, especially selected and cued to the picture. At the close two dancers costumed in the same manner as the principals of the picture appeared on the stage and enacted the picture in pantomime and classic dances before a full stage set, a duplicate of one of the magnificent pastel scenes of the picture. The trumpeters again appeared and rendered a short appropriate selection as the dance closed.

In order to stage this elaborate presentation it was necessary to rearrange the orchestra to get the use of the full stage. However, the short subject proved to be the feature of the bill, and the management of the State theatre was highly pleased and enthusiastic over the success of the innovation. The showing brought excellent comment from the reviewers in the Los Angeles papers.

Two More Sennett Comics Delivered to Pathe

Two of the new series of Mack Sennett two-reel comedies made for Pathe release have been received and screened at distribution headquarters. They are entitled "Nip and Tuck" and "Skylarking," and are the first of a total of thirteen called for within the year under the Pathe-Sennett contract. The first Sennett comedy release, Pathe says, will be made in a series of six, the first release date to be announced shortly.

"Nip and Tuck," directed by Roy Del Ruth, with F. Richard Jones supervising director, features Billy Bevan. The cast includes Harry Gribbon, Kewpie Morgan, Alberta Vaughn, Mildred June, and the educated dog, Cameo.

In "Skylarking" Harry Gribbon is featured with a cast composed of Lila Leslie, Kewpie Morgan, Alberta Vaughn, and the clever children, Jackie Lucas and Josephine Adair. The hero is the inventor of an automobile with a balloon attachment whereby to frustrate traffic cops.

Effective Sets Built for Sid Smith Comedy

What is declared to be one of the most effective sets ever built and decorated for a comedy is that used in one of the new two-reelers starring Sid Smith, at the Grand studio. It is being directed by Hugh Fay.

The set represents the interior of a wonderful old antique shop and was arranged by Production Manager Earl Olin.



Ben Turpin in "Where's My Wandering Boy This Evening?" the first of Mack Sennett's series of two-reel comedies for distribution by Pathe.



Scenes appearing in F. B. O.'s current "Fighting Blood" number "When Gale and Hurricane Meet."

"Festive Haul" Shortly to Be Released by Pathe

Novel screen entertainment is promised by Pathe shortly in the Kiser Artfilm entitled, "The Festive Haul," which deals with the excitement caused along the Northwestern rivers when seagulls circulate the news that "The Smelts Are Running!" These birds are infallible forecasters of the arrival of the annual "run" of these small, but desirable, fish.

The event was first recorded by Captain Gray in 1792. Then, and every year since, millions of smelt swarm up the Columbia River to their favorite spawning stream, the Sandy River. The subject shortly to be released presents in interesting fashion the annual haul along the Sandy River in which literally thousands of persons participate.

Letters to Golf Club Heads Exploit Sarazen Special

Prior to the run of the Educational Pictures special, "Golf as Played by Gene Sarazen," at Jensen & Von Herberg's Strand, Seattle, Wash., H. B. Wright, manager of the house, exploited this short subject in an effective and economical manner through a series of exceptionally well written letters directed to members of all the golf clubs in Seattle and the immediate vicinity.

The value of this simple bit of exploitation was proved during the run of the picture, June 9 to 15, the Educational special drawing many new patrons to the house, among them a number of the leading figures in business and financial circles.

Phyllis Haver Heads Cast in Fox Production

Phyllis Haver heads the cast of "The Temple of Venus," which is now being made at the William Fox West Coast studios. Jean Arthur and Marian Harlan will also be seen in the picture. The story was written by Catherine Carr, and will be directed by Henry Otto.

Stan Laurel Comedy Heads Pathe's July 15

STAN LAUREL in "Kill or Cure," a Hal Roach one-reeler, heads the Pathe release list set for July 15th. In this comedy Laurel plays the part of a salesman who peddles a patent medicine likewise serviceable as "a varnish, stove polish, or bug exterminator—delightful after shaving." An appreciation of this subject will be found on Page 95 of this issue.

The Ruth Roland serial, "Haunted Valley," is represented by the eleventh episode in which the hero secures the assistance of an intrepid newspaper reporter in tracking down the villain and his henchmen. Ruth's marriage to her arch-enemy is frustrated at the last moment by her abduction.

The Aesop's Film Fables group of cartoons offers "The Pace That Kills" as its current release. This presents Henry Cat and Milton Mouse in a series of amusing adventures.

In Pathe Review No. 28 appear "The Gretna Green of Birdland," showing feathered domestic life along the Louisiana shores of the Gulf of Mexico; "Marionette Mothers," which clears up many popular mysteries about stage puppets; some amazing camera stunts under the title of "Mending the Landscape"; views of the Rip Van Winkle Country; and exciting scenes of shooting the Hodzu Rapids in Japan.

"Col. Heeza Liar's Vacation" Is Next Bray Release

The W. W. Hodkinson Corporation announces that "Colonel Heeza Liar's Vacation," a Bray Comedy produced by Bray Productions, Inc., and distributed through Hodkinson, will be released sometime during the latter part of July or the first part of August.



Release stills for "Steel Shod Evidence," a Malobee production starring Leo Maloney and released by Pathe.



Lige Conley in the Jack White production, titled "Backfire," for release by Educational. Fun and thrills are mixed in generous proportions in this fast comedy subject.

Grand-Asher Units in Full Swing

Sid Smith, Monty Banks and Joe Rock Companies Launched on Big Schedule

REPORTS from the Coast advise of the rapid progress being registered by the various comedy units producing under the Grand-Asher auspices.

Sid Smith has just completed his first release, "A Man of Position," directed by Archie Mayo, and supported by Miss Duane Thompson and Harry Cornella, Jack Henderson, Frank Newberg.

The second release, "Making Good," directed by Hugh Fay, who was formerly director for Bull Montana. Mr. Fay also directs the fourth release called "Hats," while Archie Mayo directed the third, called "Mama's Baby Boy."

Careful time in construction has been put into the stories which have been supervised by Mr. Adam Hull Shirk. Each story has been built around their particular story and are said to be full of sparkling comedy genuine situations.

Joe Rock Productions have completed four. The first, called "Rolling Home," directed by Herman Raymaker, supported by Billie Rhodes. The second release, "Mark It Paid," directed by Grover Jones, third Alf Goulding directing and the fourth Gill Pratt directing and fifth release Arvid Gilstrom.

Monty Banks' first release is "The Covered Schooner," directed by Harry Edwards. The second release is "Paging Love," directed by Herman Raymaker, recently connected with the Sennett lot, a man of standing of many years in the making of "laugh" pictures. The third release is "Taxi, Please," directed by Harry Edwards, and the fourth release, "Always Late," directed by Herman Raymaker.

Each unit will make twelve comedies during the season. Three series of twelve, each two-reel top-notch comedies, Monty Banks, Sid Smith and Joe Rock productions, are being produced at the Grand studio, Hollywood, which were formerly the Chester studios.

Several Grand comedies have been completed and a number of others started during the last few days at the Grand studios.

Herman Raymaker has completed "Always Late," starring Monty Banks, and Harry Edwards started June 20 with the same star in "A Concrete Mixup."

Hugh Fay has finished the Sid Smith comedy, "Hats," and Archie Mayo started June 19 on "Don't Play Hookey"—with Sid Smith as the star. Gil Pratt finished "One Dark Knight" June 20 and on the 22d Arvid Gillstrom begins the direction of another comedy, starring Joe Rock, supported by Billie Rhodes. The title of this picture has not yet been announced.

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

THE race in the Film Row league is becoming closer and interest in the contest is reaching fever heat, First National, Metro and Universal now being tied for first place. One of the hot clashes of the season is expected next Saturday, when First National and Universal meet. This week the feature of the First National-Fox game, was the pitching and hitting of Halpern, who struck out ten men and got four hits, one of them a home run. Merkley was the star of the Universal-Metro game and made a hit with his all-round playing. The standing, including the games of June 30th, follows:

First National 18
Fox 4
Halpern and Katz; Layman-Levin and Rosenfield. Umpire, J. Dailey.
Metro 10
Universal 9
Levin and Faxel; Astrichen and Fowler. Umpire, Jim Collins.
Paramount 17
F. B. O. Hodkinson..... 6
Herne and Finnen; Sirenek and Gourney. Umpire, R. A. Healey.

	Games	Won	Lost	Per.
First National....	4	3	1	750
Metro	4	3	1	750
Universal	4	3	1	750
Fox	4	2	2	500
Paramount	4	1	3	250
F. B. O.-Hdk....	4	0	4	000

Milton Crandall, Hodkinson publicity expert, has arrived in Chicago to work in the interests of "Down To The Sea In Ships," which is booked to open at the Roosevelt theatre on July 30th.

A change in the Goldwyn-Cosmopolitan Chicago exchange became effective July 1st, when Harry Hollander arrived from Omaha, where he has been manager, to take charge of the Chicago exchange, vice Ben Reingold, who has been transferred to the Des Moines office. Harry Hollander is a former Chicagoan and needs no introduction to the local film colony. He is a brother of W. K. Hollander, of the Balaban & Katz organization, and has a host of friends in this city. Mr. Reingold has been manager of the Chicago office for the last year and he carries the good wishes of the many friends he has made here with him on leaving.

The third anniversary of I. Maynard Schwartz's connection with Educational Film exchange, as manager, will be celebrated by an I. Maynard Schwartz's Week, which will start July 20th and end on the 29th. The three years Mr. Schwartz has been in charge has marked a great expansion in business of Educational in this city, and the anniversary gives his large circle of friends, among exchange men and exhibitors, an opportunity to congratulate him on the splendid work he has done.

Jack Wolfberg, of Paramount, who covers the north side city territory, is vacationing at present and as he don't mind the heat, is motoring to Wichita, Kansas. Ed Goldberg, of the same company, is enjoying the cool breezes at the Dells of Wisconsin.

General Sales Manager Grainger and General Publicity Director Bonns, of the Goldwyn-Cosmopolitan Distributing Corporation, dropped off in Chicago last week for a conference with District Supervisor G. A. Hickey. Messrs. Grainger and Bonns have just completed a tour of thirty-one exchange centers throughout the country and report that with very few exceptions business conditions are excellent and the outlook for fall and winter is most encouraging.

Sales Manager Bond, of First National, will leave for Alegon, Michigan, on July 16th, for his annual vacation.

Warner Brothers will open an exchange in Chicago before the middle of the month and there is considerable speculation along Film Row as to who will be the manager. This will be an important addition to Chicago's list of exchanges.

Country Sales Manager W. W. Brumberg, of First National, made a flying trip to Charleston and other Illinois cities, this week, in the interest of his product.

"In The Days Of Daniel Boone" is securing a considerable amount of good exploitation through tie-ups with the public schools. After showing the second episode of the serial, D. E. Rice, of the Jackson Park theatre, succeeded in arranging a review of these two chapters in the assembly room of the Parkside school, near his theatre, and about fifteen hundred students received the episodes with enthusiasm. Following this school review, Mr. Rice reports a chapter play record breaking audience with the third episode, which was shown at his theatre June 23rd, when the temperature registered ninety-eight degrees. Other theatres are arranging for school tie-ups, which are favorably received by the principal and teachers on account of the educational value of this film.

The Pythian theatre at Marshall, Illinois, has been purchased by Leon H. Cox. Another change in southern Illinois theatre ownership, is that of the Elite theatre, at Golconda, which has been acquired by Theodore S. McCoy.

Billy Beynon, of the Opera House, Divernon, Illinois, will celebrate the fourth of July at sea. He intends to visit Europe and be back on the job some time in September.

Kenneth S. Fitzpatrick, of Fitzpatrick & McElroy and Samuel Katz, of Balaban & Katz, have concluded negotiations, whereby the latter acquires the lease of the new theatre now under construction at the southwest corner of 63rd Street and Kedzie Avenue.

Gradwell Sears, of First National, is back at his desk after spending last week in St. Louis, on his vacation. It is understood he could not keep away from the film exchanges entirely; the golf links, however, were the big attraction, and he played thirty-six holes every day while in St. Louis.

Roy McMullen, who has been in charge of the Palace theatre, at Peoria, Illinois, for some time past, has succeeded Ralph Wettstein as manager of the Merrill theatre, Ascher's downtown Milwaukee house. Mr. Wettstein has been manager of this theatre for three years and resigned in order to devote his entire time to the industrial film business, in which he has been interested for some time past, in addition to his regular duties at the theatre. Roy McMullen has been connected with the Ascher organization for six years and previous to going to Peoria, was manager of Ascher's Roosevelt theatre on State Street.

The renewed interest in Dempsey and the world's heavyweight championship, has given Ben Beadell an opportunity to dust off the prints of the Dempsey-Carpentier fight pictures and again release them throughout Illinois, and it is understood that many houses are booking the picture. Milo De Haven is selling the picture for Mr. Beadell.

J. S. McHenry, formerly a very popular member of the trade paper branch of the industry in Chicago, left for India last week, where he is going on a mission for the Fox Film Company.

R. C. Cluster and W. C. Ludwig have purchased the Grand Theatre at Sparta, Illinois, from B. A. Paulter.

William Frederich has disposed of his Capitol Theatre at Peoria, to Otto and A. B. Fluegel. The consideration is reported to have been $30,000.

Neil Agnew, manager of Famous Players-Lasky's Milwaukee exchange, was a Chicago visitor last week. He reports conditions are excellent in his territory.

D. J. Chrissis, of the New Regent and Charm Theatres, was married to a charming Grand Rapids girl at the Hotel Sherman on Sunday, July 1st. An elaborate banquet and reception followed the ceremony which was attended by two hundred guests. William J. Sweeney, office manager of the Illinois Motion Picture Theatre Owners, was master of ceremonies and toastmaster.

Raymond McKee and Marguerite Courtot passed through Chicago last week en route to the coast, where they both will start work on feature pictures immediately. Mr. McKee and Miss Courtot were married in the east a few weeks ago.

C. J. Howard, special representative of Fun From The Press, will make his headquarters in Chicago until September, working in the interests of this short reel series. Mr. Howard will be located at the Hodkinson offices, through whom this feature is released.

The Chicago Theatre has declared seven per cent dividends on all outstanding preferred stock, and is also paying the seven per cent dividend on this class of securities, which became due last year.

Manager Howard Burns, of the Shakespeare, and Ned Rafalski, of the Rogers, both Brunhild & Young houses, were vacationing last week and sought the cooling lake breezes. Returning from Milwaukee, both were aboard the good ship Roosevelt, but failed to locate each other and did not know they were fellow passengers until they met at the head offices of the company this week.

Diplomatic representatives of virtually all South American countries, who are attending the Los Angeles American Historical Review and Motion Picture Exposition had one big day in Chicago.

Arriving shortly after 9 o'clock they hurried to the Drake and from there shortly set out for the Stockyards. They made a trip through the Swift plant and were Charles H. Swift's guests for lunch.

Then came a drive through parks and at 4 P. M. the autos drew up in front of the Rothacker laboratory on Diversey Parkway. The visitors had just time to inspect the laboratory when Mayor Dever and Alderman Maypole arrived.

After saying goodbye to Watterson R. Rothacker the South Americans returned to their hotel for a rest and then to Marigold Gardens for dinner.

A Rothacker camerman shot news weekly scenes of the visit and Mr. Rothacker sent a print West so Sol Lesser could screen it for the diplomats at one of his theatres.

Stage All Set for Convention of Equipment Dealers

THE Association of the Motion Picture Equipment Dealers of America will meet in Chicago July 12th and 13th for their annual convention, and Vice-President B. A. Benson, in charge of preparing for the event, has provided a program which assures both delegates and their ladies of a pleasant stay in the Windy City.

The Chicago supply men and manufacturers are determined to give the visitors a good time and have raised a fund which will pay all entertainment and convention expenses outside of the personal expenses of the delegates.

One of the important matters to come before the meetings will be the employment of a paid secretary, which is strongly advocated by many of the influential members.

Convention headquarters will be the Congress Hotel.

Regional News From Correspondents

Washington Film Row and Theatre Brevities

SPECIAL holiday matinees were given in all the Crandall theatres in Washington on the Fourth of July. Other local theatres, including such neighborhood houses as the new Chevy Chase and the new Takoma Park theatre, gave special matinees. The latest independent neighborhood house, the Takoma, opened July 2.

The race for the pennant in the Crandall Baseball League is steaming along at a hot clip with Johnny Upperman's Apollo lads well in the van and Robert Etris, Savoy team apparently safe in the runner-up position, with the Avenue Grand and the York teams following in the order named.

Mrs. Harriet Hawley Locher, director of the public service and educational department of the Crandall theatres, made an address at the Church of the Covenant on the topic of the "Development of the Educational Value of the Motion Picture." The talk was made in conjunction with the screening of the film "The Spirit of Lincoln," distributed for educational work by the Lincoln Memorial University at Harrogate, Tenn.

Ed C. Fowler, Baltimore and Richmond agent of the film exchanges at the state censor boards, is recovering from several cuts he received in a recent motor accident.

Al Lichtman of Preferred Pictures is expected to drop in at the local office.

The Mayor of Wilmington, LeRoy Harvey, has just appointed the City Zoning Commission, which will now tell the theatre men there and other builders just where they cannot build theatres, how they shall build them and when they may build them. Members of the board are Charles C. Kurtz, realty expert, now retiring from the Wilmington Trust Company as chairman; Alexander R. Abrahams and Architest Walter Stewart Browne, noted Wilmington expert. They are, pursuant to the request of city council and the recent survey suggesting a zoning scheme, to make a comprehensive city-wide zoning plan for Wilmington.

Delaware state, and Cecil county, Maryland, exhibitors are wondering just what effect the opening of a new half-mile race track and county fair at Rudolph, Md., will have on their late summer and fall business. This historic stock farm is being fitted out with a track lying one mile south of the Delaware line, half way between Glasgow, Del., and Elkton, Md. Promoters are Messrs. Omar and Emerson Carothers and Scott of Elkton and J. Wirt Willis of Wilmington.

Wells' Granby theater, Norfolk, Va., was the convention hall for the recent southeastern convention of the International Brotherhood of Locomotive Engineers.

The new community house and its adjoining motion picture and recreational hall for dramatic and screen offerings were recently dedicated at the mountain settlement of Govey, Va., by Archdeacon Frederick W. Neve of the Diocese of Western Virginia. The settlement houses are the gifts of a wealthy layman of Charlottesville, Henry L. Lyman. These recreational features are in charge of two girls who were overseas workers in France in the war. They are the Misses Anne Winter and Jean Ramsay, hailing from Washington and New York.

Just back from his record-breaking trip on the Leviathan, J. C. Browne, International News reel Washington staff chief, was busy Wednesday at the station filming the departing Latin-American diplomats who are en route to Los Angeles.

R. J. Morrison, traveling auditor from the Vitagraph home office, has been a visitor on official business at the Vitagraph exchange here.

J. H. Zimmerman, former sales expert at Detroit for Goldwyn, is now office manager for the Washington Goldwyn-Cormopolitan concern. He has been in the city for two weeks and is to make things hum while Manager Price is on the road.

Correction: Mrs. Parker, new bride of Charles Parker of Universal, was Miss Beatrice A. Ridgeley—not Amelia Bingham, as erroneously announced.

E. J. "Joe" Smith, former supervisor and district manager for Universal at Philadelphia, was in town the past week and called on his friends at the Universal exchange. He is just home on leave from his office at the London, England, branch studio and sale office of Universal.

Arthur Levey is now selling Fox films in Virginia, according to announcement of Manager George Roberts of Fox, Washington.

Harry Hunter is spending leisure hours and week-ends with Mrs. Hunter in his summer camp at West River, near Annapolis. He'll need a chisel to get the sunburn and tan off. Ruby Balderson of the Paramount inspection room will spend her vacation at Niagara Falls.

From Virginia comes the latest recruit of the local Paramount office—Tommy Thomas of the contract department.

Miss Bertha Siegel is the newest billing clerk in the Paramount.

E. D. Hines was a local visitor from his theatre chain at Roanoke, Va., en route to visit with his parents at Cincinnati, O.

J. K. Taylor, prominent Big Stone Gap, Va., exhibitor, is anticipating a big business—so he told the Flax brothers. He is, in addition to operating the Appalachia and Big Stone Gap theatres, interested with his brother, W. W. Taylor, in the new face-brick works now being erected to make use of fine grade of native clay located near the "Gap."

Film Row is glad to welcome its favorite express driver, C. E. Allen of the American Railway Express Company, who is again at his job, after sojourning at his old home in Michigan.

Sam Flax and Lou Reichert recently motored to Annapolis, where some interesting contracts were signed up.

Sam Lust is now revising the shipping room at the Federal Film Service. Miss Conradi has moved the Film Board offices to the eighth floor of the Mather building to make way for the enlarged Ben Lust equipment shop.

J. D. Ammons of Nortqo, Va., Strand and Lyric theatres, was in town last Monday.

Portland, Ore., Exhibitor and Exchange News

SALVATORE SANTAELLA, director of and pianist in the popular Rivoli theatre orchestra, will round out three years in Portland when he severs connection with the Rivoli on July 15, according to announcement made by Gus A. Metzger, owner of the theatre. Santaella is said to have under consideration several offers from the East and South, but has not determined what to undertake after leaving Portland. His departure from the Rivoli was considerable of a surprise locally, for he had just returned from a vacation spent in San Antonio, Tex. Santaella is a native of Mexico, His musical abilities made him widely popular here and his Sunday noon concerts were lures to the most sincere music lovers in the city. Gus A. Metzger has not named a successor.

The Portland Rotary Club will enjoy a motion picture program, presented under the auspices of the Portland Film Board of Trade, some time in July, it has been announced by W. W. Ely, manager of the Hippodrome theatre, who will be chairman of the day for the Rotarians. Melvin G. Winstock will have an active part in presenting the program. Incidentally, Winstock, who is a veteran film man and whose qualities as a patriotic speaker are widely known, is about to publish a book of sidelights on American history under the title of "Making a Nation."

Manager M. H. Newman of the Columbia theatre has contracted with Frank Jue, Chinese tenor, for a month of Jue's vocal effort at the Universal Company's big theatre. Jue, who was "discovered" in a recent Columbia discovery concert, is a student at the University of Oregon. Following his graduation there next spring he will go East to complete his musical education. In the meantime he is developing a wide local following.

W. B. Armstrong, once manager of the National theatre here and now connected with the Flagg studios at Los Angeles, is visiting in Portland with his bride, formerly "Gypsy" Vance, a motion picture actress.

George Natanson, dramatic coach and former member of the Alcazar Musical Comedy Company, starring Oscar Figman, will sing the prologue to "Pagliacci" at the Columbia theatre's discovery concert Sunday.

A meeting of the Portland Film Board of Trade probably will be held about July 25 to welcome A. P. Michael Narlain, general counsel for the Los Angeles board, who will visit Portland. Narlain expects to be here about that time and has written of his desire to see how the local board works. The Portland unit, one of 40 in the United States, operates under the uniform contract. It is made up of distributors' agents, with three exhibitor members—George B. Guthrie of Salem, Lesser Cohen of Portland and C. S. Jensen, head of the firm of Jensen & Von Herberg. Lesser Cohen is chairman.



Around Seattle's Photoplay Trade Circles

J. R. GRAINGER, general sales manager of the Goldwyn company, Sam Dembow, Jr., Western division manager and Eddie Bonns, national exploitation manager, were visitors at Seth Perkins' Seattle Goldwyn office recently. Mr. Grainger and Mrs. Bonns have just come to the Coast from New York, having met Mr. Dembow in Los Angeles a few weeks ago and proceeded to San Francisco, Portland and this city from the Goldwyn studios.

From here the party will proceed Eastward and will visit all the Goldwyn exchanges on their trip en route to New York. Mr. Dembow will leave the party at the end of his territory. First prints of "The Ragged Edge" have just been received at the office here, and trade showings are now being arranged for exhibitors of the territory.

E. C. Jensen, assistant general manager of the Film Booking Offices was expected to arrive in this city the end of June, according to A. B. Metzger, manager of the local F. B. O. exchange. Mr. Jensen is coming to the Coast from New York, and is believed to be bringing with him the first prints of Mrs. Wallace Reid's "Human Wreckage" to be received in this territory.

L. K. Brin, president of the L. K. Brin exchanges, left the city recently for his office in Denver, upon receipt of a wire from Sam L. and Abe Warner, of Warner Brothers. Mr. Brin was to meet the producers in Denver and accompany them around that territory on a trip that was expected to last for a week to ten days. Mr. Brin handles the Warner Brothers product in five of the Northwestern states.

A. H. McMillan, C. W. Young and W. H. Rankin, the three Metro salesmen working out in this territory, were all in Seattle over a recent week-end for a sales conference with Carl Stearns, branch manager. Mr. Stearns recently returned from the Metro national convention in New York and called the meeting of his salesmen to discuss the new product and sales plans for the coming season.

J. R. Beal, manager of the local Hodkinson office, left the city recently on a short trip into the Northern part of the state, working on the new releases that are rapidly arriving at his exchange. He has just returned from a business trip to Portland and the Oregon territory.

One hour concerts, each Sunday morning at 12:30, have just been begun at the Columbia theatre in this city by the Columbia concert orchestra, under the direction of Liborious Hauptman, pianist and conductor. The orchestra has long been recognized by theatre-goers of Seattle as one of the best organizations of its kind in this territory, and the Sunday concerts have been begun in response to many demands for such recitals. In adition to the numbers by the orchestra as a whole, several solo numbers will be featured by members of the organization, and outside soloists will also be engaged for numbers at each week's performance.

A special engraved announcement about the concerts was recently sent out by the theatre to the music lovers of the city and the calls for reservations for the first presentation showed the success which was assured the plan. The Coliseum Theatre Symphony Orchestra has been giving similar concerts each Sunday for the past several seasons, and Oliver G. Wallace, organist at the Liberty theatre, presents a noonday concert each Sunday at that house from 12:30 until 1 p. m.

Richard W. Case, former manager of the Columbia theatre here, who left this city recently for Kansas City, Mo., has proceeded on to New York, according to a letter received here. After a stay of a few weeks on the Eastern coast. Mr. Case expects to return to the West, according to information contained in the letter.

M. H. Newman, Western theatre manager for the Universal Film Company, with offices in Portland, has just arrived in the city to take charge of the Columbia theatre, succeeding Harold V. Ormston. Mr. Ormston, after spending five weeks as manager at the house, was called by the company to take charge of the Frolic theatre in San Francisco, and left the theatre here under the personal supervision of Mr. Newman. Following a few slight changes in general and presentation policies, Mr. Newman expects to announce a new manager for the house, and will return to his offices in Portland within the next few weeks.

One more theatre sprang into being in the downtown district the end of June when the Heilig, formerly the old Orpheum, opened with a three-a-day stock musical comedy show under the leadership of Will King, who came to this city from the Casino theatre in San Francisco. The house has been entirely refurnished, redecorated and renovated by Calvin Heilig, the new owner. King's show is an Ackerman and Harris presentation. Aside from almost a two hour stage show, a first run two reel comedy will be shown at the theatre each week. Prices range from twenty-five cents to one dollar.

Vic Gauntlett, former publicity and advertising manager at the Blue Mouse theatre, recently achieved the fame of having handled all the publicity for the biggest outdoor concert that has ever been staged in Seattle. Theo Karle, nationally known tenor, and a resident of Seattle, sang in the University of Washington stadium under the auspices of the Associated Student Body, and Mr. Gauntlett was in charge of all publicity and advertising for the affair. Despite cool weather and other difficulties, approximately 6,000 tickets were sold for the affair.

In and Out of the Des Moines Exchanges

THE Goldwyn Cosmopolitan film exchange has opened a new branch office in Des Moines. They have been transferring men each week from Chicago, Minneapolis and Omaha to this office, and the official opening will occur July 9. B. B. Reingold, formerly manager of the Chicago office, will be the manager of this new office. The salesmen will be Tom Kellar, F. B. Saunders and C. W. Ross, and the territory covered will be approximately all of the state except the extreme western part.

The installing of this new office is under the supervision of W. E. Truog, who has his headquarters in Kansas City.

C. T. Lynch, who was the manager here for a week, has been transferred to the Omaha office, and Mr. H. L. Hollander of Omaha was transferred to the Chicago office.

O. H. Lambert, traveling auditor, will be at the Goldwyn office for the next two or three weeks.

The purpose in opening a Goldwyn office in the city is to give the exhibitors the best service in Goldwyn productions, and they are holding "open house" for all exhibitors over the state.

M. R. Blair, former salesman at the Universal office, has left to take charge of the Regent theatre in Cedar Falls. Iva Dutton, who was formerly salesman in the northeastern part of the state for Universal, has been replaced on the force and will cover the same field which he had previously.

F. L. Davie, manager for the Universal office, has returned from a convention in Chicago.

Thomas Kitching, salesman for the Universal office, is spending his vacation in the East, while Jack Curry, advertising sales manager for Famous Players, is spending his vacation at Clear Lake. Lee Wedertz, booker at the Pathe exchange, is in Burlington and Mrs. Morris Galloway, also of Pathe, is visiting her home in Minneapolis during her vacation. A. W. Kahn, manager of the Educational film exchange, has driven to Minnesota to try his hand at fishing during his vacation. Harry Weinberg of the Associated First National film exchange will return this week from St. Louis, where he has been visiting for the past two weeks.

Ralph Fife, manager of the Idle theatre at Tama, Ia., and his chief operator, W. Wilkinson, visited the Associated First National office during the week-end. E. P. Smith of the Lincoln theatre of Charlton, Ia., was also a visitor at this office.

Bill Strickland, salesman at the Pathe office, has a new Maxwell in which he intends to cover his territory.

F. W. Young, manager of the Film Booking Office, is now out in the territory and reports that things are going well during the summer season. Over the week-end O. M. Bennage, manager of the Opera House at Bristow, Ia., was a visitor at the Film Booking Office.

Hugh Bennett of the Universal office is expecting to go to Cuba for his vacation next week.

A. W. Nicolls, branch manager of the Famous Players film exchange, is spending several weeks out in the territory with the salesmen directing the Paramount week campaign in Iowa, which will be held September 2 to 9. John E. Kennebeck, exploitation man, is spending his time with the salesmen in the territory doing publicity work in preparation for Paramount week, and W. A. Barker is burning midnight oil at the exchange lining up bookings for it.

The Paramount exchange held their annual picnic last Saturday in Des Moines at Grand View Park. Phil Reisman, district manager of the Minneapolis exchange, and R. A. Schuler, special representative from New York City, were guests at the picnic. The whole force attended, from the manager to the inspector, and the afternoon was spent in playing volley ball, baseball, tennis and practically everything except poker.

T. M. Eckert, salesman for Paramount in the northeastern part of the state, will make his territory in a Ford.



Manager A. B. Morrison of the Majestic theatre, Memphis, prepared this on "The Trail of the Lonesome Pine"

Albany Notes and Eastern New York Briefs

CHARLES SESONSKE, until recently manager of the Avon theatre in Watertown, has been spending a few days last week in Pittsfield, Mass., looking over the theatres in that city with the idea of acquiring one.

Quite a number of the houses in central New York are closing for the summer. Ben Apple announced that the Griswold in Troy will close Saturday for several weeks, while the Astor, in the same city, has also decided to close. The theatre in Hurleyville and the Orpheum in Saugerties, are running only one day a week, while the Opera House in Kinderhook and the Delaware in Albany will close until September.

The Palace, in Troy, owned by William Berinstein, has dropped its admission price to five and ten cents for the summer. Neighboring theatres are watching the move, with interest.

The Avon and Olympic theatre orchestras in Watertown, will be combined each Sunday evening during the summer, and will render a special musical program.

Talk about hard times and hard sledding for the motion picture theatre owner! One, an exhibitor in Schenectady, N. Y., a city which has had a street car strike on for several weeks, took in just enough last week to meet its payroll.

O. E. Eigen, who runs the Academy, in Sharon Springs, a summer house, has opened his theatre and is looking for a better break than during the last two years, when highway construction kept thousands away from the well known resort. The road work is about finished and the Academy will probably draw heavily during the next few months.

Charles Marshall, operating the Bridge theatre in Ausable Forks, lost his mother a few days ago, and has the sympathy of the exchange managers in Albany, and exhibitors throughout that part of the state.

The following were seen along Film Row the past week: Mr. and Mrs. F. W. Loomis, of Frankfort; William E. Benton, of the Congress in Saratoga Springs; Elmer Griffin of Kinderhook; and Byron S. Thornton of the Orpheum in Saugerties.

Patsy Grindesi, first violinist of the Avon concert orchestra in Watertown, has been compelled to resign his position through illness. As brown as a berry, Gasper Battaglie, owner of the Lansing and Monroe theatres in Troy, is back from a trip to Delaware.

A. T. Mallory, who owns the Star, in Corinth, is a busy man these days, for in addition to running a theatre, he is also in charge of the state road running beteween Luzerne and Corinth. And what is more, the stretch is regarded as one of the finest in that section of the state.

Robert Bendell, of the Selznick Distributing Corporation's exchange, in Albany, was in Utica the past week. Jane Hollaran of the same office, called on the exhibitors in Pittsfield, Mass. Allen Marr, special representative from Associated Exhibitors, was in Albany the past week.

Dr. J. Victor Wilson, manager of the Olympic, in Watertown, N. Y., played the part of host one day last week to Henry Hirshfield, the well known cartoonist, who stopped over in Watertown, to visit Doctor Wilson. The Albany F. I. L. M. club is buying furniture these days and equipping its new headquarters.

The Pine Hills theatre in Albany, N. Y., has the distinction of doing more business in ten weeks in the summer than all the rest of the year. The owner of the house runs an ice cream parlor adjoining the theatre, and either gets the patrons of the ice cream parlor into the show before the evening is over or vice versa.

The well known "Pop" Linton, veteran theatre owner of New York State, until recently owning houses in Herkimer, Little Falls and Utica, is now selling automobiles. Alec Herman and Simon Feld of the First National exchange in Albany, are still leading in the sales contest.

Al Bothner, manager of the Colonial, Strand and Capitol theatres in Troy, has been furnished with a new car, but evidently Doc Hall, owner of the houses, forgot to include a sponge. At least the car looks as though it had never received a washing.

The Mark Strand in Albany, and the Troy, in Troy, received a visit the past week from Walter Hayes and Moe Mark, who were on their way to New York.

William Smalley, who heads a chain of nine houses in Sidney, Oneonta, Stamford, Cooperstown, Fort Plain, Worcester and St. Johnsville, is now looking around for a couple more. Mr. Smalley was along Film Row in Albany the past week, and naturally enough was much sought after. He reports business as good. Mr. Smalley has the reputation of being an extremely clever business man, and in addition to running the theatres named, he has also opened dancing pavilions in Cooperstown and Fort Plain, utilizing the old Rialto theatre in the latter place.

The Strand, in Schenectady, is the coolest place in town these days and Manager William Shirley, through an icicle effect outside, is cashing in by letting the people know it.

C. H. Moyer will open his new theatre known as the Gateway, in Little Falls, on or about September 1. Those who have seen the house declare it will be one of the most beautiful in this part of the state. It represents a cost of about $150,000, and will be devoted entirely to pictures.

New silk curtains on the entrance doors of the Mark Strand, in Albany, add considerable to the beauty of that house. Joe Bell is the new house manager of the Cameo in St. Johnsville. He has been in the business for fifteen or twenty years, and knows everyone in this part of the state. The Rialto, at Amsterdam, is closed for the summer.

Jottings from Kansas City and Vicinity

A NEAR panic and loss of life occurred at the Main Street theatre, Kansas City, Monday night when the film being shown broke, flooding the screen with scarlet light. Women began running for the rear of the theatre. One shouted fire. The house was crowded and others began fleeing from their seats Theatre attaches and cool-headed persons in the audience stopped the rush to the rear by their shouts of "Sit down, sit down." After a few moments the audience was quieted, the frantic ones, assured of safety, returning to their seats.

The Twelfth Street theatre, one of Kansas City's downtown first run houses, operated by Frank L. Newman, will be under the management of Skouras Brothers, present lessees, after July 1, according to Milton H. Feld, manager of the Newman theatre. Mr. Newman will concentrate his efforts on his other two houses, the Royal and Newman. Skouras Brothers own twenty-four houses in St. Louis, with Spyros P. Skouras as president. A new pipe organ will be installed in the Twelfth Street theatre.

Jack Roth, manager of the Isis theatre, Kansas City, charged with manslaughter in connection with the fatal injury May 12 of R. T. Jester, drug salesman, in a motor car accident, was released this week at his preliminary hearing in a Kansas City justice court when no one appeared against him.

The Pantages theatre, Kansas City, combination motion picture and vaudeville house, will close next week to install a Carbondale refrigerating system to cost $150,000. The new system will come from the roof to the lower floor of the house, thus assuring an even temperature in the balconies and lower floor. The house will re-open in about thirty days.

The management of the Gillham theatre, Kansas City, turned the house over to a Boy Scout troop which was raising a fund Monday. Boys of the troop under the supervision of a scout master, were in charge of the theatre, incidentally causing persons who seldom attended shows to visit the theatre. A liberal news story in daily papers also resulted.

"Marooned at Arkansas City, Kas." Thus read a telegram from Robert Withers, Enterprise saleman out of Kansas City, to Truly B. Wildman, manager. The reply: "Sorry. Am mailing sandwiches and rubber boots." It might be explained that a large part of Arkansas City was under water at the time Wither's telegram was received.

A. M. Eisner temporarily has assumed the management of the Warwick theatre, Kansas City, while E. W. Werner, manager, is on a vacation. Mr. Eisner will retain the management of the Broadmour theatre also.

W. E. Truog, Goldwyn district manager, left Kansas City for Des Moines this week to prepare for the opening of a Goldwyn branch there. An Oklahoma City Goldwyn branch, under the direction of the Dallas office, is also slated to be opened.

J. H. Bradford, a veteran film salesman in the St. Louis territory, has been added to the sales force of the Kansas City Selznick office and left Monday for a visit to the key towns.

While C. G. Oliver, F. B. O. booker, is away on a vacation, J. A. Masters, office manager, is doing the "heavy" in his place. Mr. Oliver is spending his two weeks in Tupolo, Ark.



Buffalo Briefs and Western New York Notes

"BILL" GEHRING, famous Lafayette High School football coach and for five years connected with the Fox Film Company in various capacities in Buffalo, Albany and Detroit, has been appointed manager of the Salt Lake City branch of that company, effective at once. "Bill" started at the Buffalo office in December, 1918. Later he went to Detroit, where he remained as assistant sales manager for 19 months. From Detroit he went to Albany as assistant and acting manager. In March, 1921, he returned to the Buffalo office in charge of the educational department, and later was appointed sales representative in the Rochester territory. "Bill" was to be married in September to Miss Frances Fell, a Buffalo girl, but when his managerial appointment came through he rushed to the marriage license bueau, called up Miss Fell, was married last Tuesday afternoon and jumped out of town at night, bride, trunk, et el. C. A. Ducharme has arrived from New York to succeed Mr. Gehring as Rochester representative.

Joseph Schwartzwalder, famous Auburn N. Y., exhibitor and manager of the Universal theatre, is planning to convert the old Second Presbyterian church into a picture house. He probably won't do anything on the remodeling work, however, until he has caught all the fish in the country roundabouts.

Harry Abbott has made arrangements to lease the Criterion theatre, Buffalo, from Walter Hays. Mr. Abbott has been operating the Garden for the past year or so with much success. He will reopen the Criterion in September.

Lionel Edel, former manager of the Criterion, is now selling leather goods, trunks, etc., being nothing less than sales manager for a local leather store.

Leo J. Britton, formerly connected with Paramount in Boston, is now a member of the Buffalo sales staff of the same company.

We are able to present this week a photo of "Al" Barnett, for over a decade a prominent figure in the exchange end of the busness in Western New York, and now assistant manager of the Buffalo Selznick Distributing Corporation office. Al hopped off in the industry in Albany way back in 1912, where he was employed by the General Film Company. He came to Buffalo with the same company in 1914. After a year at this office he went with Triangle as assistant manager, remaining for a year. In 1917 he was booker and salesman for Paramount. He held the same office with Select in 1919-21, and with Robertson-Cole and F. B. O. from 1921 until the middle of 1923, when he was engaged for his present position. If there is anything in the film business that Al doesn't know about it has not as yet been dug up.



Al Barnett.

Harry Dixon is a film salesman. He sells F. B. O. product, but now and then he stopped on the way to the wilds of Western New York to fish. These fishing expeditions are provocative of some terrible "fish tales." For instance, Harry claims he got up at 4 a. m. one morning last week in Jamestown and hied forth upon Chautauqua Lake in search of the scaly fellows. When he had been out an hour or so he felt a tug at his line, and before he knew it began speeding along the lake, rowboat and all. That fish was so big, claims Harry, that it dragged him and the boat 20 miles to Mayville and only stopped when it was knocked unconscious by bumping its head against the pier at the Mayville dock. If you don't believe this, ask Harry!

The Al Lichtman exchange has moved from the second floor of the Bond Photoplays Corporation building to the first floor, rear, where Manager Jim Fater is now welcoming exhibitors desiring to help a poor fellow along during the warm spell.

Henry W. Kahn, manager of the Metro office in Buffalo, made his weekly visit to New York last week and stopped off at some of the key cities on the way home.

If a bathing beauty appeared on the beach like this they'd arrest her, but when two Adonis-like film salesmen appear thus no one notices them. Why is this? Photo shows Leo Murphy, salesman, and Frank Young, booker, at the Buffalo Vitagraph exchange, enjoying themselves at Crystal Beach the other day on the occasion of the office outing. Leo is wearing the latest thing in bathing caps. G. A. Balsdon, assistant general manager, was a guest of honor. He spoke on the new fall selling policy. J. A. Jones, traveling auditor, is in town. Percy Emslie, Rochester salesman, is wearing a three-size larger hat. Father of a bouncing boy. We haven't received our cigar as yet.



Leo Murphy and Frank Young.

Jake Rappaport is planning to enlarge the Lovejoy theatre. He has purchased a couple hundred seats from J. D. Parmalee, owner of the Tri-It theatre. Mr. Parmalee is to build a new house in the Black Rock section.

Izzy Cobe resigned from Merit Pictures Corporation last week. This week he's back again. It's a great life, eh, Izzy?

Leah Baird is coming to Buffalo to appear in person the week of July 23 at the Lafayette Square theatre in connection with the presentation of "Is Divorce a Failure?" her newest starring vehicle.

Harold B. Franklin, head of Paramount's theatre department, was in Buffalo on Friday, June 29. He visited Manager Vincent R. McFaul at Shea's Hippodrome and dined in the evening at the new Hotel Statler.

Sidney C. Allen, manager of the Allen and Scenic theatres in Medina, N. Y., has gone to Michigan with his family to renew his boyhood days for a few weeks. While there Sid experts to visit the little red school house where he first learned the meaning of 17, 25 and 35 cents. En route he will visit some of the big theatres in the large cities.

Shea's Hippodrome is going to bolster up its summer programs by presenting a number of bands and orchestras as special attractions Paul Tissen's Russian orchestra is playing this week. Raymond Fagan's orchestra is coming soon, and a number of ballet numbers are contemplated.

A. W. Smith, special representative for Pathe, is at the Buffalo office for a few days conferring with Branch Manager W. A. V. Mack. This week Mr. Mack was forced to contribute a load of sod to repair the park meadow golf course, which Bill wrecked when he went out on his first round.

Miss Evans of the Warner Brothers' office is on a two weeks' motor tour to the Thousand Islands country. During her absence Jim Speer is in charge of the work. Henry E. Wilkinson, the new W.-B. manager, is expected in town next week.

Miss Rebecca Kareff, a graduate of Hitchinson-Central High School, has been engaged as contract clerk at the Goldwyn exchange.

Floyd Lanphear, superintendent and doorman of the Majestic theatre, Buffalo, since its opening and for years one of the staff of the old Star theatre, is dead. He was drowned in the Saint Lawrence River near Clayton, N. Y., while fishing. Lanphear was fishing from a boat with two companions when he fell in the water and disappeared. Physicians said he probably suffered a stroke.

Arthur L. Skinner leaves next week for a motor tour through Canada and his old home country. The Victoria, Buffalo, manager has a new Hupmobile and he wants to see what it will do.

Oklahoma City Items and Southwest News

THE Best theatre at Helena, Ark., was destroyed by fire recently, proceeded by an explosion. The Princess theatre at Luling, Texas, owned by the Luling Amusement Co., will add fifty feet to the length of the theatre in near future; also a stage 20 by 20 feet.

Sam Brilling has been appointed manager of the Capitol theatre at Little Rock, Ark. The Corpus Christi Amusement Co. at Corpus Christi, Texas, has consolidated two motion pictures theatres and bathing resort properties, with H. T. Eliott and Bruce L. Collins as managers.

Typhoon Cooling Systems have been installed during past week by Hollywood theatre, New Orleans; Strand theatre, Port Arthur, Texas; Grand theatre, Galveston, Texas: Palace theatre, McGee, Ark.

Furman Wolfe has purchased the Lecroy theatre at Lampasas, Tex., from I. A. Walker, Q. R. Thompson, recent manager of the Orpheum theatre, at Waco, Tex., has been appointed manager of the Ideal theatre at Corsicana, Tex. R. D. Fannin has taken over the management of the Majectic theatre at Magnolia, Ark.

The Saenger Amusement Co. is reported as preparing to build a $100,000 theatre at Helena, Ark. Charlie Lynes has been added as traveler to Selznick office force at Dallas.

Neal Houston, formerly with the Gem theatre at Sherman, Texas, has been added to the Paramount office at Dallas as traveler, C. V. Brown has resigned as manager of the Gem theatre at Texarkana, Ark., and is succeeded by Mr. Thompson, owner of the theatre. The Grand theatre at Jonesboro, Ark., has closed for repainting and redecorating. Another Typhoon System will also be added.

W. D. Sacker of Beaumont Texas, has purchased the Orpheum theatre at Waco, Texas, from Q. R. Thompson. W. M. Smith is erecting a new theatre at Tulsa, Okla., which when completed, will be one of the most modern theatres in the State.

INCORPORATIONS: Texas Theatre Supply Company, Dallas, Texas, capital stock, $10,000. Incorporators: C. B. Peterson, C. E. Long and W. G. Miller, all of Dallas. The Palace theatre, Bryan, Texas, capital stock $5,000. Incorporators: J. D. Martin, W. S. Barron and G. A. Long, all of Bryan.

The City Council at Holdenville, Okla., passed an ordinance June 21st prohibiting moving picture theatres or any other kind of amusements or shows from operating in Holdenville on Sunday. Ralph, Jr., weighing 10½ pounds arrived at the residence of Mr. and Mrs. Ralph A. Morrow at Dallas one evening last week.

Mr. and Mrs. E. H. Hulsey of Dallas were visited by the stork last week, which left a bouncing baby boy, the second gift of the kind during the past two years. Burt Field, field man for First National, has returned to Dallas, from a visit to Atlanta, where he attended a meeting of First National officials.

Activities of the Week in Salt Lake District

G. L. CLOWARD, manager of the Metro Salt Lake exchange, has returned from the convention in New York City, and was delighted with the trip, and the results of the convention.

Harry Lustig, Western division manager of the Metro Co., will be in Salt Lake City Monday, to conduct a sales conference at the local exchange. C. O. Dillerd, covering the local territory, J. B. Roden, of the Idaho district and C. G. Duer, from the Montana branch, will be here, in addition to Mr. Cloward, and matters pertaining to the putting over of the coming super-features will be threshed out.

B. A. Gurnette, manager of the local Universal exchange, is in Idaho this week, pushing the new features upon which the sales force are commencing work.

Joe Friedman, of the Universal Weekly, was a Salt Lake visitor the first part of last week.

Edward Armstrong, assistant general district sales manager for the Universal Film Co., stopped off in our city last week, and conferred with the local management concerning the policies of the coming season. He left immediately after for Chicago.

The local members of the Film Booking Office exchange are happy over the fact that the Salt Lake office is leading in the sales contest conducted all over the country among the F. B. O. exchanges.

Another local exchange manager who visited New York was J. H. Birkenhauer, of Fox. While he is gone the affairs are in the hand of C. L. Walker.

Lewis A. Henrich, auditor from the Fox Film general offices is here going over the records of the local exchange.

Recent out-of-town exhibitors who have "made" the exchange row recently are William McFarland, of the Manti theater, Manti, Utah; William D. Musy, who runs the Star theatre of Ephraim; A. L. Stallings, proprietor of the Stallings theatre circuit at Richfield, who recently became an active exhibitor; S. B. Steck, owner of the Lyceum at Ogden; M. H. Parry, of the Utah and Cozy theatres in Ogden, and H. E. Skinner, owner of the Alhambra theatre, also of Ogden.

L. L. Hall, manager of the Associated First National exchange, returned recently from Los Angeles, where he visited the headquarters and studios of the company. He had a great time, especially when Thomas H. Ince, turned over his private yacht to the party of which Mr. Hall was a member, for a trip to Catalina Island. Mr. Hall also took a "leading part" in the movies when he was photographed with some of the First National stars.

The local salesmen of First National have started work on the Fall drive of booking the program for the first half of the 1923-24 season, and big things are expected.

Claude Hawks is covering Central Utah, and Charles Hamel, is working Idaho on the Associated First National features.

Fred Morphit, of the auditing department of the Associated First National offices in New York, is here checking up the books of the local exchange.

W. G. Sieb, Pathe manager, is in Cache Valley in Northern Utah, this week boosting the Pathe features. R. Papworth, booker, is in charge of the office during Mr. Sieb's absence.

A. J. Davis, who has been manager of the American theatre for the past eighteen months, has resigned from this capacity, effective July first. Mr. Davis will take a long vacation at the studios on the coast, and is considering a trip to South America before he returns to Salt Lake City to enter business.

The Fred Dahnken Co. recently purchased the American theatre from the Swanson theatre circuit, and are planning extensive alterations and improvements which will make it one of the finest show houses in the country. C. Dahnken arrived last week to assume charge of the theatre.

One of the features added to the American is the orchestra called the Collegians, under the direction of George Williamson, who was leader of the American theatre Dansante, the last season.

Dave Schyer has acquired a lease on Loew's State theatre on Broadway between Main and State Streets, and announces as his program only the highest class first run features. Loew's State was formerly the showing place of the Ackerman & Harris syndicate of musical comedy and pictures. Don Wilkes, who was formerly identified with the More & Greaves syndicate of Pueblo, is associated with Mr. Schyer.

Theatre and Exchange Briefs from Canada

ONE of the developments arising out of the purchase of the 30 Allen theatres in Canada by Famous Players Canadian Corporation, Toronto, has been the move to revise the names of the Allen houses. It is the intention to drop the name "Allen" from all the various houses wherever it occurs, it is stated.

Announcement has also been made by Miller M. Stewart, manager of the Winnipeg Allen, that the house had been closed for a period of five weeks during which time it would be redecorated and remodeled in several respects. It is intimated that the Winnipeg Allen, under its new name, will be used exclusively for the presentation of pictures while Pantages vaudeville will be booked into the Winnpeg Capitol theatre, another large local theatre of the Famous Players chain starting early in the falll. This makes the second Allen house to be closed, the Regent at Ottawa, Ontario, also being dark.

All exhibitors and exchange men of Winnipeg, Manitoba, are supporting the plan to conduct a picnic for all representatives in the local moving picture business on Sunday, July 15. The features will include a baseball game, cricket match, tug-of-war, races and novelties.

At a conference of Hodkinson officials at Montreal, Quebec, announcement was made of the appointment of Jack Droy, with Vitagraph at Toronto, for many years, as Western Canadian manager for Hodkinson with offices at Winnipeg, Manitoba. Mr. Droy, who is already well-known in Western Canada, has arrived in Winnipeg to start operations. William Allen, formerly with Canadian Exhibitors exchange, has been appointed Hodkinson manager at Montreal. J. Plowright, Toronto, Canadian representative for Hodkinson, will direct activities throughout the Dominion from Toronto. Manny Brown of Toronto is also identified with the company.

Incidentally, the Hodkinson office at Toronto, formerly accommodated at the headquarters of Famous Players Film Service the Allen exchange, has moved to the quarters occupied by Canadian Educational. The Hodkinson headquarters at Winnipeg are also in the Educational office in that city, the move there having also been made recently.

William Mitchell, Western Canadian manager for Associated First National, has closed the Calgary, Alberta, branch of the company and announcement has been made that he is being transferred from Winnipeg to the Canadian head office of the company at Toronto. A successor is to be named for Mr. Mitchell at Winnipeg.

Mrs. J. Dempke, who has been managing the Arlington theatre, Winnipeg, Manitoba, for several years, has gone to California to reside. Under her direction this house enjoyed steady family patronage but the lady eventually decided to retire.

Charles Querrie, manager of the Palace theatre, Toronto, one of the fine suburban theatres in the Ontario Capital of Famous Players Canadian Corp., is giving evidence of his versatility by conducting a special column each day on the sporting page of The Toronto Star on the subject of lacrosse, a game in which he was an outstanding star for many years.

John Hazza, prominent exhibitor of Calgary and Winnipeg, recently scored a personal triumph at the Winnipeg Horse Show when one of his entries won out in a judging competition from other equine beauties. Mr. Hazza has been a horseman of distinction for a long period.

The executive committee of the Montreal City Council has decided to require all moving picture theatres in Montreal to install projection rooms of approved construction, all houses to have the special type of booth before civic licenses are issued for the next year. Under the new regulations, all walls and roofs of a projection room must be encased in concrete at least one inch thick and all shelves, tables or fixtures in the projection quarters must be of non-burning material. No projection booth is to be placed immediately over any exit or door and provision is made for a ventilating pipe to the exterior of the theatre. No bad accidents have occurred in Montreal to move the civic authorities to take this action but it is the fulfillment of a promise made some time ago for official restrictions.

Fred W. Crosbie has closed Mac's theatre, Winnipeg, Manitoba, and the manager of the house, John Belmont, has moved to os Angeles. Mr. Crosbie who is a former exchange man, has gone back to film selling.



Theatre and Film Row Items from Cleveland

MEYER FINE, one of three owners of the Ohio Circuit of local motion picture theatres, was married last week, and is now on his way to California to spend his honeymoon.

O. J. Smith of the Winter's theatre, Akron, A. A. Bowers of the Union Opera House at New Philadelphia, and J. E. Bates, of the Pathe sales force, just got back from a two weeks' fishing trip in the wilds of Northern Michigan. They brought with them a bunch of illustrated stories, as told by the camera, so maybe they did catch some of those whales they are talking about.

A. J. Goffinet, manager of the Rittman-Pastime theatre, Rittman, Ohio, was one of the few out-of-town exhibitors who braved the heat and wandered into the Film Exchange Bldg. during this week.

F. A. Kelly, of the incoln theatre, Massilon, and his painfully green tie offered the folks around the film exchanges something to talk about other than the continued heat and poor picture business.

Jack Greenbaum motored up from the Opera House Mansfield to see whether Cleveland fans had turned their backs on the movies, just as they are doing down his way. And the answer is "yes!"

The Stillman theatre, Cleveland, beginning July 1st, ran a solid week of revivals by popular request. Ward Marsh, movie editor of The Cleveland Plain Dealer, ran a lead story one day last week, suggesting that the public would like to see the big feature productions again, and that this is the time. The story brought out many letters from interested readers of the movie page, seconding Marsh's suggestion, and further, offering suggestions of their own as to pictures preferred.

Harvey C. Horater, better known as "Doc," wrote to his Cleveland friends telling them that he and Mrs. Horater are leaving for an extended trip to the West Coast. They will visit the studios, and see the pictures in the making.

E. E. Lawrence has notified the Film Board of Trade that he has taken over the management of the Lyric theatre at Fairport Harbor.

Roy Elwood has taken over the management of the Opera House at Richwood, formerly controlled by H. C. Wood.

The Ohio theatre Toledo, is closed and in the hands of the receiver, W. J. Nowak.

Most picture theatres in the small towns are closed part time now. Many neighborhood houses in Cleveland are only operating two days a week. Managers say they make more money keeping open Saturday and Sunday only, than running all week to desultory business.

J. A. Koerpel, central division manager for Goldwyn, is in New York this week. Fred Desberg of Loew's Ohio theatres accompanied him. Harry Charnas, president of the Standard Film Service Company, Cleveland, presided over a two-day sales conference which was held in the company's office on Friday and Saturday of last week. All Standard Film branches were represented at the conference, including Jesse Fishman, manager of the Detroit office; Jack Soglovitz and Nat Lefkowitz of Cincinnati, and Herbert Fisher and Myer Fisher of Pittsburgh. Irving Lesser was here from New York for the meeting.

Joe Keller, prominent in the sales department of the local United Artist settlement, is now connected with the selling force of the Columbus office at the Famous Players-Lasky exchange.

Jim Mooney, late First National booker, now holds a similar position with the local Famous Players-Lasky exchange.

Bill Finkel, district manager for the Lande Film Distributing Company, with headquarters in Pittsburgh, paid the Cleveland office a short visit this week. Finkel reports that the movie theatres in and around Pittsburgh are going 100 per cent strong. None of them are running part time, as they are doing in Cleveland, and all of them are doing average business, or even better.

C. A. Balsdon, assistant general manager for Vitagraph, was in the city visiting local Exchange Manager J. E. Beck. A sales meeting of the local force was held, at which time Balsdown explained the new Vitagraph sales plan for the coming year.

J. S. Jossey, president of Progress Pictures, has been spending the week out visiting the exhibitors in the territory and acquainting them with the new fall output.

Robert Cotton, manager of Cleveland's Fox exchange, is taking this week to seek the elusive fish in local waters. If the fish knew that Cotton plans to be back at his desk again next Monday they would have no cause for worry.

Nat Barach, Goldwyn exchange manager, spent the week calling on the leading out-of-town exhibitors and closing the key points for the fall Goldwyn-Cosmopolitan productions.

Walter Brandt, who topped the list of Goldwyn salesmen in the entire country in the amount of sales secured during the past year, is taking a much needed vacation some place where he does not even hear the words "motion pictures."

Agnes Gebbie, private secretary of J. A. Koerpel, Goldwyn district manager, has selected California as her vacation objective. She leaves next week for the trip across the country.

William Elliott, who was connected with the Fairyfield theatre, Detroit, is now one of the local First National sales family, and is covering the Toledo territory.

Bill Skirboll, manager of the local Educational exchange, left town Friday night headed for the Adirondack Mountains for a two-week rest.

Phil Chakeras of the Chakeras Amusement Company, controlling the Princess and Hippodrome theatres, Springfield, motored up to town with his family this week. After giving Cleveland the once-over he returned to his native village, but not to stay. He's just stopping in Springfield long enough to see that his theatres are all running according to Hoyle, and then he starts out on an extended fishing trip.

George Settos, owner and manager of the Lyric theatre, Lima, spent the week-end in Springfield, the guest of Phil Chakeras.

Martin Printz, more familiarly known as "Mickey," manager of the Circle theatre, East 101st Street and Euclid Avenue, Cleveland, is speeding to California for a four weeks' vacation, while his trusties are looking after the theatre the two days a week that it is open during July and August.

Pete Theopolis, manager of the Panthcon theatre, Lorain, was in town for a couple of days last week getting a line-up on fall releases.

Frank C. Reinecke, manager of the Paramount theatre, Akron, brought his pet thermometer along with him to Cleveland on his last week's visit just to satisfy himself that it was just as hot here as in his town.

Milton Bryer, manager of the People's and Ideal theatres, Akron, helped swell the crowds that were seeking relief from last week's heat by imbibing Lake Erie breezes.

S. H. Herron of the Bijou theatre, New Philadelphia, had a fire in his projection booth the other day that damaged some film. He was in Cleveland this week making adjustments and reparations.

Managers S. H. Halper and B. Warner of the Warner theatre at Niles sauntered around the Film Exchange Building one day during the past week, looking for an inspirational picture that would coax the sweltering citizens into their air-cooled palace of amusement.

C. W. Kline, manager of the Arcade, Akron, and A. H. Moranz of the Opera House Lisbon were among the out-of-town exhibitor guests around the Film Exchange Building this week.

The Allen theatre, Cleveland, closes next week for a six weeks' period, during which time the house will be polished up. The Allen, one of the most beautiful motion picture palaces in the country, has been running continuously ever since it opened two years ago. This is the first opportunity to go over the rough places.

Keith's Palace, Cleveland, is closing next week for two months. John Royal, manager, will spend the dark weeks in travel abroad. Mrs. Busweiser has sold her Royal theatre, Akron, but the name of the purchaser did not accompany the announcement of the sale.

R. L. Larsing did not renew his lease on the Globe theatre, Arlington. Paul R. Capell is the new lessee of the house.

Jack Greenbaum has purchased the Opera House in Lorain and is remodeling it throughout and putting in complete new equipment, including two Simplex projecting machines, a Hertner transformer and new frames, bought from the Argus Enterprise.



F. H. Dozeler, Jr., manager of the Tivoli theatre, Chattanooga, arranged this tie-up on "The Ne'er-Do-Well"

Film Flashes From Florida Territory

C. A. SAPPAL, President of the Maceo Amusement Company of Tampa, is back from a two weeks' vacation spent in the "big town," with Coney Island, Atlantic City and other Eastern resorts.

W. A. Kraus, the lobby expert of the Strand and Grand theatres, Tampa, is putting over some new publicity stunts. He has secured the big mirrors in some of the leading drug stores and decorates them weekly with cut-outs and hand work on the current attractions. The stores like them as they are attractive and of course he works in a little ad for the fountain.

It looks as though the colored folks of Tampa are going to have three theatres catering to them. It is reported that Mr. Morris has bought a large lot on Central avenue and will start construction of a theatre at once, while another house is being promoted by some Jacksonville people.

R. E. Jordon has closed his Baby Grand theatre at Winter Park, for the summer. Stanley Myer, of the Highlands theatre, Frost Proof, with his chief operator, were Tampa visitors again last week. Stanley is going to enlarge his house and was looking up some new equipment.

Production-Distribution Activities

First National Program Varied

Diversified Entertainment in Initial Twenty-Nine For 1923-24 Season

FIRST NATIONAL'S list of twenty-nine productions, which constitute the first part of its program for 1923-24, will include every variety of screen entertainment suitable for big time presentation, it is announced. The aim of First National is to supply the exhibitor with attractions of all types in order that the season's program may be perfectly balanced.

Three costume plays, each of unusual magnitude, are included in the twenty-nine. They are Norma Talmadge's "Ashes of Vengeance," a story of sixteenth century France, and "The Fighting Blade," a Richard Barthelmess picture of Cromwellian days in England. Both of these are romantic dramas, while the third period picture, "The Dangerous Maid," in which Constance Talmadge will star, is a romantic comedy of seventeenth century England.

In the field of drama First National will offer "Black Oxen," Gertrude Atherton's famous novel; "Ponjola," Cynthia Stockley's story of South Africa, which is being directed by Donald Crisp; "Anna Christie," Eugene O'Neill's play, which Thomas H. Ince will produce; "Thundergate," a story of China and America; "The Eternal City," a George Fitzmaurice production to be presented by Samuel Goldwyn; and the Thomas H. Ince productions, "Her Reputation," "Country Lanes and City Pavements" and "The Just and the Unjust."

The company's dramatic entertainment will be increased by "Flaming Youth," a society drama in which Colleen Moore will star; "Trilby," a romantic idea produced by Richard Walton Tully from the world renowned DuMaurier novel; "Secrets," a forthcoming Norma Talmadge picture; "Against the Grain," a Frank Borzage production, and "The Swamp Angel," a Richard Connel story.

Maurice Tourneur's "The Brass Bottle" will stand high in the field of comedy novelties, although it is known that the second Tourneur production, as yet untitled, will be another unique story.

First National's feature comedy entertainment ranges from Jackie Coogan's "Circus Days" to Samuel Goldwyn's "Potash and Perlmutter," a story of New York's "Woman's Wear" industry. A third comedy drama will be "The Bad Man," a Carewe production which has as its central character the picturesque and amusing Mexican enacted by Holbrook Blinn.

"Why Men Leave Home," a John M. Stahl production, is a satirical comedy with a New York background; "Dulcy," starring Constance Talmadge, is a humorous character study of a girl who is just a "delightful dumbell"; and "The Huntress," with Colleen Moore, is a comedy drama moving against background of the High Sierras.

"The Wanters," a John M. Stahl production, is dramatic entertainment with a strong society flavor.

Two Katherine MacDonald offerings, "Chastity" and "The Scarlet Lily," will supply the demand for straight domestic dramas.

The three untitled productions are the Tourneur pictures, the new Richard Barthelmess picture and a Frank Lloyd special.

Denny To Star in Four Jewels

Will Make Four Universal Jewels For Release During 1923-24 Season

REGINALD DENNY, the popular star of "The Leather Pushers," "The Abysmal Brute" and other successful Universal pictures, has definitely won a place for himself in Universal Jewel productions. He will be starred in four Universal Jewels during the coming year.

These four Jewels will be a special feature of the Universal Sixty—the annual output of high-class pictures. They will be known as Reginald Denny Productions and will be released at intervals of about ten weeks, beginning late in October.

Since his advent into Universal pictures, less than two years ago, Denny has become one of the most popular male stars on the screen. He is in the enviable position of being a matinee idol for the women and at the same time a man's man for the male contingent of motion picture goers.

It is likely that the four forthcoming Denny Productions will be of the same red-blooded athletic variety that has made him successful in "The Leather Pushers," in which he played the clean-cut role of "Kid Roberts," the millionaire boxer of H. C. Witwer's prize ring stories.

Marguerite Courtot in Feminine Lead

MARGUERITE COURTOT has been engaged by Distinctive Pictures to play the feminine lead in "The Steadfast Heart," Clarence Budington Kelland's story now running in Collier's Weekly. Sheridan Hall will direct this picture, which will be distributed by Goldwyn.

Joseph Striker will play the male lead, and others to be featured are Mary Alden, Joe Depew, Jerry Devine, Sherry Tansey, Mirriam Battista and William B. Mack. Miss Courtot's most recent pictures are "Down to the Sea in Ships," "Pirate of the Sea" and "Rogues and Romance."

Lucille Ricksen Given Leading Role

Charming little Lucille Ricksen has at last come into her own in motion pictures. She was selected by Marshall Neilan for the feminine lead in "The Rendezvous."

"The Rendezvous" is a story of Russia, and the role that Miss Ricksen plays is that of a peasant girl. Miss Ricksen is but sixteen years old. Among her first film appearances she was Alice Littlefield, the little sweetheart of Edgar Pomeroy in Goldwyn's "Edgar Comedies."

Miss Ricksen will be in distinguished company in "The Rendezvous." Opposite her, as leading man, will be Conrad Nagel. Others in the cast are Sydney Chaplin, Emmett Corrigan, Elmo Lincoln, Eugenia Besserer, William Orlamond, Richard Travers and Cecil Holland.

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan

New Museum to House Snow's Trophies

PLANS are well under way for the construction of the new museum in Oakland, Cal., which is to house the unusual collection of African flora and fauna brought to America by H. A. Snow, of "Hunting Big Game in Africa with Gun and Camera," the successful adventure film being distributed by Universal. Snow's collection, which he presented outright to the City of Oakland, is said to be the largest and most complete ever brought from Africa.

Advance sketches of the Oakland Museum, which soon will rise on the shore of Lake Merritt in Oakland, show it as a handsome building following the Spanish style of architecture, with four large sides or wings surrounding a patio or interior court. It is to be a three story structure. It will be the greatest permanent monument to a motion picture ever conceived.

Says Independents Should Do Specials

Independent producers should only produce "specials" and leave program features to the multi-unit studios. This is the opinion of Richard Thomas, the producer-director, who is now in New York arranging for the distribution of his two "specials," "The Silent Accuser" and "Phantom Justice." In a communication to the Hollywood studios, where the Thomas concern produces, the young director writes:

"The only hope of the independent is in producing 'big' pictures. These pictures must be either big in theme or be lavishly staged. It is an impossibility for the smaller producer to successfully compete with the 'film factories' in producing the ordinary program features. The market is right for the independent, but no producer of programs can afford to take a chance on small pictures. Of course, this does not apply to comedies, which must either be produced by the independent or not at all.

"My next production will therefore be a greater picture than either of the two I recently produced."

British Actress Given "Six Days" Role

Evelyn Walsh Hall, British classic and Shakespearian actress, who came here to play Queen Elizabeth in John Barrymore's production of "Richard III," has been engaged by Charles J. Brabin for one of the principal roles in "Six Days," the Elinor Glyn story he is directing for Goldwyn.

Miss Hall has appeared in several films in England. In private life she is the wife of Claude King, the noted British actor, now playing in "Six Days." But in the picture they have the relation of brother and sister.

Bennie Zeidman Off For Coast

Completes "Bright Lights of Broadway" Cutting and Will Visit Fairbanks

HAVING completed the final cutting and editing of "Bright Lights of Broadway," one of Principal Pictures Super Five, B. F. Zeidman has hurriedly departed to California to spend four weeks as the guest of Mary Pickford and Douglas Fairbanks. Mr. Zeidman, who is now a successful producer in his own right, was associated with Miss Pickford and Mr. Fairbanks for seven years.

Since embarking "on his own," he has produced "Temporary Marriage," "The Spider and the Rose" and "Bright Lights of Broadway," all of which are included in Principal's Super Five, "I Am the Law" for Affiliated, and "Where Is My Wandering Boy Tonight?" for Equity.

As an independent producer, Mr. Zeidman has a method all his own. He is not troubled with any studio overhead or cumbersome and costly producing staff. Instead, he engages his staff separately for each production; but he always secures the very best talent available. This policy is strikingly exemplified in "Bright Lights of Broadway," for this, his latest production, shows the results of the infinite pains he took to perfect even the smallest detail. He secured the services of Webster Campbell to direct the picture, and he borrowed Clarence Brown, head cameraman, from Inspiration Pictures. He engaged Gerald Duffy to write the story, and Edmund Goulding to supervise the scenario. Prizma was engaged for the color effects in the opening scenes. After negotiations extending over a considerable period of time with A. H. Woods, Mr. Zeidman finally secured the services of Lowell Sherman—called by many New York dramatic critics "the second Mansfield." From Charles Burr, Mr. Zeidman secured the services of his brightest star, dainty Doris Kenyon. Charles Murray was also loaned by Mr. Burr for a comedy role. Harrison Ford was borrowed from Cosmopolitan after he had completed a role opposite Marion Davies in "Little Old New York." George Cohan contributed the services of Edmund Breese, and Charles Dillingham was persuaded to loan Tyrone Power and Effie Shannon. To add zest and vivacity to the cabaret scenes, the entire Beauty Chorus from the New York Hippodrome was engaged, and also the sixteen Tiller Girls from the Ziegfeld "Follies."

"Hunchback" Is Shown Educators

Excerpts From Universal Production Feature of Association Conference

ONE of the features of the World Conference on Education and the annual meeting of the National Education Association, held this week in San Francisco and Oakland, Cal., was the first public presentation of excerpts from Universal's big Super Jewel production, "The Hunchback of Notre Dame." This presentation was a part of the Visual Instruction Exhibit held in the Civic Auditorium at Oakland.

The showing was held in the projection room, which formed a part of the Visual Instruction Exhibit. The excerpts included scenes of the Festival of Fools of Fifteenth Century Paris, shots of the carnival throng before the huge replica of the Cathedral of Notre Dame, and of various characters, such as Quasimodo, played by Lon Chaney; Esmeralda, played by Patsy Ruth Miller, and others as they have been interpreted by Universal from Victor Hugo's famous novel.

Universal maintained a special booth in the exhibition hall, where the visiting delegates learned in detail the great progress which has been made in the adaptation of historical subjects to the screen.

In addition to the showing of shots from "The Hunchback of Notre Dame," Universal also exhibited "Hunting Big Game in Africa With Gun and Camera," the adventure film made by H. A. Snow. It is of novel significance that Snow's trip to Africa was made at the instance of Oakland interests, and that his entire collection of trophies was given to that city for permanent exhibition.

Also Universal showed the educators the several thrills from history serials produced in the last two years, beginning with "Winners of the West," and including "In the Days of Buffalo Bill," "The Oregon Trail" and "In the Days of Daniel Boone." These chapter pictures have gained the good will and active co-operation of school authorities and parents' associations all over the United States, and are regarded as a long step in the building of complete accord between the picture world and the educational world.

Swedish Idol Coming for Goldwyn

Goesta Ekman, blond young idol of the Swedish screen and stage, is coming to America to play the lead in a photoplay for Goldwyn Pictures. Not yet thirty, Ekman is the most popular actor in Sweden, and has been the dominating figure of the Swedish theatre in Stockholm for twelve years. Summer times he has acted in pictures.

Goesta Ekman (pronounced "Gosta Akeman") has just concluded his season at the Swedish theatre as leading man, opposite Edith Erastoff, wife of Victor Seastrom, now directing pictures for Goldwyn. Not a hint has been vouchsafed as to what picture or under what director Ekman will act for Goldwyn.

"Spoilers" Chosen for Leviathan Showing

"THE SPOILERS," according to Jesse D. Hampton, its producer, has been selected over 35 other pictures to be shown on the world's largest liner, the Leviathan, on its first trip across the Atlantic Ocean for London on July 4. Mr. Hampton made this announcement on his return to Los Angeles.

His production of "The Spoilers" was also shown on the Leviathan on its recent trial trip to the West Indies carrying 600 invited guests of Albert Lasker, former chairman of the United States Shipping Board.

Hodkinson Article in Pamphlet Form

In answer to the many queries that have been coming into the home office of the W. W. Hodkinson Corporation and after special permission granted by "Collier's Weekly," the article entitled "Why You Don't Get Better Films," written by Mr. Hodkinson for "Collier's," has been reprinted in pamphlet form and sent to those who have made requests for copies.

This article appeared in "Collier's Weekly" following many other editorial discussions on the merits of the motion picture business of today. The demand was so great for copies that the issue, in which this article appeared, was soon exhausted. Collier's made a concession and allowed the Hodkinson Corporation to reprint this article in order to reply to the many inquiries.

Lobby Cards on "Merry Go Round" Attract

An accessory of super quality sales value has been put out by Universal Pictures Corporation for "Merry Go Round," the Super Jewel which has its premiere this week in the Rivoli theatre, New York. It is a set of lobby display cards printed in sepia rotogravure on gold.

By the unusual qualities of the sepia and gold combination the cards have the appearance of a flash or intermittent sign. They have a different aspect and light reflection factor from every angle.

The set consists of eight cards, eleven by fourten inches, and two display cards twenty-two by twenty-eight inches.

Aileen Pringle Cast in "Palace of King"

Aileen Pringle, who was recently placed under a long Goldwyn contract, is a member of the large cast of Emmett Flynn's "In the Palace of the King." Miss Pringle, who has appeared in "Souls for Sale," "The Strangers' Banquet," "The Christian" and other pictures, has been cast in the difficult role of the Princess of Eboli in the historical spectacle Flynn is making.

Display on "Daughters of Rich"

Broadway and Fifth Avenue Stores Put Over Exploitation Features

A LOBBY display a mile long and two blocks deep is the record bit of exploitation put over on "Daughters of the Rich" as a result of close collaboration between the exploitation staffs of Preferred Pictures and the Capitol theatre, New York, where the latest Gasnier production had its premier showing as the feature film of the Capitol's Anniversary Week.

It has been accepted along Broadway that one cannot get the biggest firms to tie-up and that Broadway and Fifth Avenue stores in general hold aloof from tieing up with pictures. The Lichtman and Rothafel staffs decided that it was time tradition was broken.

They began lining up all sorts of tie-ups beginning with the Preferred Pictures building itself, which is situated directly opposite the Capitol. The Preferred building was plastered with announcements. The dress shop had a display of dresses together with stills from the picture and an announcement that they could duplicate any dress in "Daughters of the Rich," which was playing across the street.

The confectionery store next to the Capitol was induced to dress a window with a group of stills and an announcement that Sally Kandy (the name of Ruth Clifford in the film) Kisses could be had inside.

Next door to the confectionery store is a jewelry shop. Their window display contained some stills from the picture, together with a card which read: "These gems, priced for "Poor Men's Wives," are bought "by Daughters of the Rich," thus giving the Lichtman organization a double break on publicity.

Brill Brothers' Broadway store was induced to put a framed picture of Gaston Glass, wearing a soft collar, in their window. They ran a note saying Glass was in "Daughters of the Rich," playing at the Capitol, and then tied up by having a special sale on shirts similar to that worn by Glass.

Gerson's Candy Shop, opposite the Strand theatre, was induced to give its entire window over to a group of stills from the picture and a fudge display. The sign read, "Daughters of the Rich" at the Capitol theatre, June 17th to 23rd, eat Mrs. Gerson's Home Made fudge."

The biggest Fifth Avenue display was a window tie-up at Brentano's, the famous booksellers, who published the book, "Daughters of the Rich," from which the Preferred Picture was made. Their display included copies of the book, and signs that the picture was showing at the Capitol. Above this hung a beautiful hand drawn poster, with a scene suggesting the story of "Daughters of the Rich."

The Djer Kiss people arranged several drugstore tie-ups, also. During the week previous to the showing of the picture, the Capitol distributed thousands of sample boxes of Djer Kiss powder to its patrons. Attached was a tag which read, "For more beauty secrets, see 'Daughters of the Rich.'"

"Alice Adams" Wins L.A. Critics

Reviewers Unanimously Commend Feature of Associated Exhibitors

LOS ANGELES reviewers unanimously praised the Associated Exhibitors feature, Florence Vidor in "Alice Adams," during its recent run at the Kinema theatre. Without a single dissenting, or even a qualifying, note, they united in lauding it.

Florence Lawrence said in the *Examiner*: "'Alice Adams' is a pastel of perpetual pin pricks. Founded on the Booth Tarkington prize novel, the film brought Florence Vidor to dramatic preeminence. Rowland Lee deserves especial credit for the finesse with which he has directed the love episodes. Under the heading "Superfine," Grace Kingsley said in the *Times*: "That sympathetic Homer of Main Street, Booth Tarkington, now is the source of another picture play of sheer delight. This is 'Alice Adams,' and never, perhaps, has the Kinema housed a more thoroughly delightful film. Don't by any means miss it if you have any taste for the humorous ironies for the pastel drama."

Pearl Rall wrote in the *Evening Express*: "In seeking to avoid the silly finality of the average movie and the customary inane dissolving 'clinch' in favor of the more thought-provoking fadeout with the romance just genuinely begun, the producers of 'Alice Adams,' which took the screen at the Kinema Saturday, surprised and not quite appeased. To many, on second thoughts, this leaving a little to the speculation and sense of the spectator will be welcome change.

"While the film was so delightful in its humanness, its verity and happy admixture of comedy and pathos that it might easily have been extended to the satisfaction of the spectator, yet its delicacy of flavor, its piquancy and continuing appeal might easily have been spoiled by satiation.

"Florence Vidor was the very embodiment of Tarkington's wistful little emotions, especially in the instance of the Palmer party with its succession of distressing incidents, of which the raincoat was not the least real, marvelously. Her beauty is intelligent, therefore the more pleasing.

"Such pictures are cause for general rejoicing, entertaining and artistically worthy of attention despite their quiet methods of narration and production. Don't miss 'Alice Adams.'"



Ethel Shannon in "Daughters of the Rich," a Preferred Picture.

Exhibitor Gives Praise to Pathe Product

Pathe quotes the following letter from W. S. Scales, owner and manager of the Lafayette theatre, Winston-Salem, N. C., as being especially significant because this exhibitor, for some time past, has booked the entire list of Pathe subjects and in many instances played them twice.

"I must say that your comedies, serials and 2-reel Westerns really keep the wolf from my door.

"Passion" in Comeback at N. Y. Capitol

"PASSION," the First National picture which introduced Pola Negri to the American public, is still able to fill the largest theatre in the world, although two and a half years have elapsed since its first presentation upon an American screen.

This remarkable production is completing this week a return engagement at the Capitol theatre, New York, marking the first time in the history of that house that a feature picture has been brought back. The official United States premiere of "Passion" was in December, 1920, at the Capitol.

Although the city was in the midst of one of the hottest spells it has experienced in many years, "Passion" drew large and representative crowds to the Capitol box office, and the opening day, despite the terrific heat, was reminiscent of Sunday, December 12, 1920, when thirty-five thousand people crowded about the theatre in the course of the day in an effort to see the famous Continental star.

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan



Mary Philbin, who has a leading role in First National's "Penrod and Sam" and "Against the Grain."

Keaton Attacks Fake "Movie Schools"

Buster Keaton, who was recently signed by Metro for a series of five-reel comedies to be presented by Joseph M. Schenck, has launched an attack on fake "movie schools," teaching acting, make-up and other technic. These so-called schools, which make wild promises to obtain employment for their students with prominent film companies, have been preying upon the public to the extent of several million dollars annually, it is said.

Mr. Keaton voiced emphatic approval of the efforts of the California State Labor Commission and the Los Angeles police.

Duratize YOUR FILMS

PROLONG THE LIFE OF YOUR PRINTS

Write for sample, or better still, send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO.

ALLAN A. LOWNES, President

220 W. 42nd St., NEW YORK CITY

PHONE: BRYANT 5576

INSIST UPON Duratized FILMS

Mary Wins Popularity Contests

Miss Pickford Declared Favorite Screen Star in Different Countries

THAT Mary Pickford is rapidly becoming the "World's Sweetheart" in fact as well as in name is indicated in the results of popularity contests staged in various countries in the last few months.

A questionnaire filled out recently by 37,000 high school students in seventy-six cities in all sections of the United States proved that Miss Pickford is the favorite actress of both high school boys and girls, according to United Artists. This circular was issued by the Russell Sage Foundation in co-operation with the National Committee for Better Films of New York City. The Talmadge sisters also stood high in the voting. Douglas Fairbanks won the boys' vote, while the girls selected Rodolph Valentino.

In addition to being the most popular feminine photoplay star, Miss Pickford has also been chosen as the most beautiful, this selection having been made by none other than Neysa McMein, America's foremost woman illustrator.

Nor is Miss Pickford's popularity confined to the United States alone. This is indicated by the result of a contest staged throughout Cuba by the leading newspaper of Havana. Miss Pickford won by an overwhelming majority.

In several European countries the same performance has been repeated. "Eve," a weekly publication in Paris, somewhat on the order and high standing of "The Ladies' Home Journal" and "The Journal," a daily newspaper published in Liege, Belgium, recently have held contests independently of each other, to decide the most popular screen stars. In the Liege "Journal" Miss Pickford and Mr. Fairbanks received the most votes, and with "Eve" Miss Pickford was elected as the most popular feminine star, and Leon Mathot, a popular French star, led the men, with Douglas Fairbanks a close second.

A popularity contest in Japan last year was won by Miss Pickford, and also one in Brazil.

Exploitation For "Loyal Lives"

Entire Postal Service Lined Up Behind Vitagraph Letter Carrier Picture

EXPLOITATION tie-ups have been completed by Charles J. Giegerich for Whitman Bennett's letter carrier picture, "Loyal Lives," that heads the Vitagraph list of Fall releases.

The entire postoffice department, from the highest officials and executives down to the letter carrying, working forces that go out into the homes, have been lined up solidly behind "Loyal Lives," it is stated.

The Postmaster General endorsed the picture in a letter to Whitman Bennett.

The endorsement of the postoffice clerks is evidenced in a letter from C. P. Franciscus, president of the National Association of Postoffice Clerks, followed by a full-page announcement of the coming of "Loyal Lives," published in the June issue of "The Postoffice Clerk," the official organ of the association, and an editorial calling upon all postoffice employes to "boost" the picture when it is shown in their cities.

The letter carriers, through Edward J. Gainor, president of the National Association of Letter Carriers, have been placed solidly behind the picture, it is announced, and the July issue of "The Postal Record," the official organ of the letter carriers' association, will contain an editorial written by F. L. Douglas, president of the New York Letter Carriers' Association, who was delegated by the National Association to pass upon the advisability of endorsing the picture.

Work on "Eternal City" Started

George Fitzmaurice and Cast to Begin Production in Rome for First National Release

After a conference with Sir Hall Caine in London, George Fitzmaurice arrived in Rome last week, where the east for "The Eternal City" was awaiting him, according to cabled reports received from abroad. "The Eternal City" is an adaptation of Sir Hall Caine's novel of the same name which Samuel Goldwyn will present through Associated First National Pictures.

Production was started immediately by Mr. Fitzmaurice. The entire cast including Barbara La Marr, Richard Bennett, Lionel Barrymore, Bert Lytell and Montagu Love, are now located at the Grand Hotel, Rome, and Ouida Bergere, responsible for the screen continuity, is completing her work at Arnold Bennett's villa near Rome.

Mr. Fitzmaurice has the co-operation of the Italian government and of First National's European offices in the production of this picture, which is scheduled as one of the big Fall releases of First National.

New Preferred Star Is Due From England

THE ADRIATIC arriving in New York on July 2 will bring a new motion picture star to the United States. Netta Westcott, possessor of "the most perfect profile in England" is on her way to Hollywood with a contract in her hand to play featured roles in Preferred Pictures.

The work of this brilliant young actress is familiar to the dramatic world and although she has never appeared in pictures, she was discovered as a screen possibility by Al Lichtman, president of the Al Lichtman Corporation and distributor of Preferred Pictures, during his visit to London this spring. Mr. Lichtman first saw Miss Westcott in a box at the theatre and was so impressed by her beauty that he determined to bring her to America to introduce her in some of the fifteen popular stories and stage plays recently acquired by his organization for release during the coming year.

Loew Cleveland House Has Revival Week

On the theory that a re-run of big pictures is one of the safest and surest methods of combatting hot-weather dullness and fighting off the summer slump bug-bear, the Marcus Loew organization has arranged a "revival week" for the Stillman theatre, their first-run house in Cleveland, Ohio, and one of the biggest and finest theatres in the central section of the United States. During this week the bill will be changed daily for seven of United Artists Corporation's outstanding feature pictures.

The productions booked for this "revival week" are Douglas Fairbanks' "The Mollycoddle"; D. W. Griffith's "Way Down East," "Orphans of the Storm," and "Dream Street"; Mary Pickford's "Little Lord Fauntleroy," and "Douglas Fairbanks in Robin Hood," and "The Three Musketeers." Each of these seven features has had a first run showing in Cleveland at the Stillman, and each is now being brought back for a day's revival.

DeMille Filming Last Biblical Scenes

Having returned with 2,500 players and thousands of animals from his location near Guadalupe, California, Cecil B. DeMille is now preparing for the next big spectacle in his forthcoming Paramount picture, "The Ten Commandments," the story of which is by Jeanie Macpherson.

A huge canyon of the vicinity of Mt. Sinai in the Holy Land has been reproduced on the outdoor lot adjacent to the studio. Therein will be staged the Biblical revel around the Calf of Gold, which will feature 300 dancers, trained by Theodore Kosloff, and 1,200 other players. It is the climax of the Biblical prologue from whence comes the "fade-in" to the modern story.



Scenes from Pathe's serial " Plunder," in which Pearl White is starred.

"Human Wreckage" Acclaimed

N. Y. Reviewers Praise Mrs. Reid on Lyric Opening of Her Production

WITH but one exception every newspaper critic in New York City was unbounded in praise of Mrs. Wallace Reid's photoplay, "Human Wreckage," which opened last Wednesday night at the Lyric theatre.

The New York Evening Post and the New York Tribune stated in no uncertain terms that as a production it was the greatest thing of the year and should prove a decided success from both a commercial and educational standpoint.

In his review C. D. H. of the Post gave the picture almost a full column of space from which the following excerpts were taken:

"Seldom has a theatre entrance been so crowded with people trying to gain admittance as was the Lyric theatre at the premiere of Mrs. Wallace Reid's 'Human Wreckage.'—The story moves rapidly and enchains the interest with a grip that is never loosened. —The acting was superb."

Harriet Underhill, of the Tribune wrote:

"It is with pleasure we announce that 'Human Wreckage' is a simple story, simply told without exaggeration or sensationalism, and that while there is (thank heaven) no plot, it is intensely interesting, because one feels instinctively that it is all true."

Irene in the Daily News said:

"In her picture denouncing the drug evil Mrs. Wallace Reid attempts to convey a message to teach a lesson. There can be no doubt that this splendid characterization film will meet with success. 'Human Wreckage' is well worth seeing."

According to the New York Journal:

"Mrs. Reid's performance reflects intelligence and poise. She has an interesting face, one that seems to betoken character and insight. Bessie Love does excellently as the young mother, and James Kirkwood and George Hackathorne also merit favorable comment."

Don Allen in the Evening World said:

"Mrs. Wallace Reid's 'Human Wreckage' shown last night at the Lyric is frankly propaganda against the evil of the drug traffic. But 'Human Wreckage' is also a good picture in setting forth the story of the havoc wrought by drugs, though, of course, it could tell but part of the tale."

The New York Evening Telegram said:

"Notably beautiful picture, cumulative interest with every incident sharply defined."

The Sun and Globe said:

"The picture is a thriller....the acting of Bessie Love touches tragic springs seldom revealed on screen or stage."

The New York American said:

"That there was not a dry eye in the new film is attributable to the subject, a difficult one to handle honest albeit, entertainingly. . . ."

The Evening Mail said:

"'Human Wreckage' should be a great power in stamping out the traffic...has the ring of authority and has every indication that the purpose in making the film was ever kept in mind by the producers . . . James Kirkwood proved himself master of a most difficult role. . . ."

Lesser Will Address Cleveland Meeting

Irving Lesser, general manager of distribution of Principal Pictures Corporation, has departed for Cleveland, where he will address the convention of managers and salesmen of Standard Film Co., of which Harry Charnas is general manager. This distributing organization covers a large territory—Ohio, Kentucky, Michigan and Western Pennsylvania, and it maintains exchanges in Cleveland, Cincinnati, Detroit and Pittsburgh.

Mr. Lesser will outline in his talk some of the salient points of his summer selling campaign of the super-fine series.

South Sea Feature Is Approved

Pathe's "Black Shadows" Is Heartily Commended by New York Critics

WHEN a newspaper reviewer complains that a feature picture is "too short," most exhibitors in these days of wide criticism of the tendency of producers to be over-generous in the matter of footage probably will be eager to know more about a full length production that leaves the audience wanting still more of it. The picture in question is Pathe's "Black Shadows" epic of savage life in the South Sea Islands, which had a successful week's run at the Broadway theatre, New York.

"The picture," said the New York Sun and Globe, "seemed to us the most striking thing we have seen since we deserted the stereopticon views for the motion picture screen. In striking contrast to the usual complaint, we wish to say that the movie was too short. Not enough feet were devoted to any of the subjects filmed."

"Although it is not fiction," said the Tribune, "it is really much stranger than most of what one sees on the screen...These pictures are more thrilling than any we have seen of a similar nature."

"Captain Salisbury's men," said the Evening Mail, "penetrated the islands of the most savage tribes of the South Seas and brought back a valuable film record of uncivilized life."

Following is the New York Times review:

"Captain Edward A. Salisbury, who recently returned from a world tour, is responsible for 'Black Shadows of the South Seas,' a film now running at the Broadway, giving a splendid idea of the habits of the natives of the various South Sea Islands."

"There is an excellent illustration of the tribes going to battle, and pictures showing the champion spear-thrower of one of the islands.

"It is a most interesting film and one of good educational value. In the Broadway theatre yesterday afternoon every person in the audience was apparently deeply interested in the series of pictures, and not a single individual walked out of the theatre until the film came to an end."

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan



Three new First National leading women: Virginia Browne Fair, Sylvia Breamer and Andree Lafayette.

"An Old Sweetheart of Mine" Is Praised

HIGH praise for "An Old Sweetheart of Mine," the Harry Garson production for Metro of James Whitcomb Riley's immortal poem, was expressed recently by the Kansas City council of the National Congress of Mothers and Parent-Teachers Associations through Mrs. Paul F. Cope, chairman of the council's motion picture committee.

Mrs. Cope wrote:

"I have viewed the picture, 'An Old Sweetheart of Mine,' and think it is one of the best pictures I have seen. It arouses the noblest sentiments of the heart and would bring joy to young and old. Our committee will welcome every opportunity to present it to the public."

"An Old Sweetheart of Mine," featuring Elliott Dexter and Helen Jerome Eddy, was adapted for the screen by Louis Duryea Lighton, photographed by L. William O'Connell, edited by Violet Blair.

First Cutting Completed on "Steadfast Heart"

Sheridan Hall has finished the first rough cutting of "The Steadfast Heart" which he directed for Distinctive Pictures Corporation from the Clarence Budington Kelland story of the same name. The leads in this picture are taken by Marguerite Courtot, Josepli Striker, Miriam Battista and Joey Depew.

GET JACK FOR THE BOX-OFFICE

Fuld will be back this week! What will be the first picture he'll put over? Address him care of us!

Joe Brandt Outlining Campaign

Is Supervising All Details for Exploitation of "Yesterday's Wife"

JOE BRANDT, President of C. B. C. Films Sales Corporation, is personally supervising all details of outlining a novel exploitation campaign for the launching of "Yesterday's Wife." This is the first C. B. C.-Columbia Picture, with a cast including Irene Rich, Eileen Percy, Lewis Dayton, Philo McCullough, Josephine Crowell, William Scott, Lottie Williams, which Edward J. LeSaint is directing.

It is announced that the entire campaign will be ready by the time the picture is completed, so there may be no loss of time for franchise holders in launching it in their various territories. Already negotiations are under way in several of the big territories for franchise rights to the whole Columbia Pictures series, which will comprise four big feature all-star productions.

Mr. Brandt is said to have worked up some very original ideas for exploiting "Yesterday's Wife" while he was at the Coast, and during his trip East he made it his business to discuss exploitation angles with franchise holders and exhibitors. It is his intention of trying out a new idea on press-books, different than anything his organization has done before. He is also giving his personal attention to the preparation of posters, lobby displays, and accessories.

"There is wonderful opportunity for exploitation ideas, both in the title and theme of 'Yesterday's Wife'," says Mr. Brandt. "The subject, Divorce and Re-Marriage, is one that will interest everyone who ever intends getting married, is married or has been married, and there is marvellous chance for 'teaser' exploitation along those lines."

During his trips to and from the Coast Mr. Brandt discussed with exhibitors and territorial distributors the type of stunts, stories and exploitation ideas that had proved most successful during the year just past.

Another thing he did was to take up with buyers and exhibitors the campaigns which were used to put over "Temptation," "Her Accidental Husband," "Only a Shopgirl," and the other C. B. C. features of 1922-23.

Self Respect Appeal Proves Winner

Irwin Wheeler, who operates theatres in Mamaroneck and Rye, N. Y., has evolved a subtle line of exploitation which enables him to book with confidence good pictures of the class which the majority of exhibitors shy away from as being "over their heads."

Manager Wheeler's method, as he explains it, amounts simply to an appeal to the self respect of his patrons. Having satisfied himself of the merits of a production he books it, and then in his announcements of the attraction he puts this question to his patrons:

"Would you like to see a picture which the producers and some of the critics say is too good for you?"

The answer, Mr. Wheeler says, is practical and conclusive, made in person at the ticket window. "I got out a four-page herald on 'Nanook of the North,'" says Wheeler, "and told my people it was distinctly an educational picture, an appeal to the intelligence, and I have broken two records with it. My patrons came and thanked me for showing it to them."

"Broken Wing" Authors Approve Picture

AFTER seeing a preview of the screen version of "The Broken Wing," Paul Dickey and Charles W. Goddard sent the following enthusiastic note to Al Lichtman:

"Authors are always skeptical when their play is done in pictures, but after seeing a preview of 'The Broken Wing,' we could not resist sending an immediate wire to Tom Forman congratulating him on his great direction in taking a successful play and translating it faithfully for the screen.

"Our congratulations also to Preferred Pictures Corporation for their able casting and their generous expenditure in production."

"Enemies of Women" Opens in Boston

Cosmopolitan's production of Blasco Ibanez's "Enemies of Women" had its first showing in Boston last week at Marcus Loew's State theatre, to be followed by a week at his Orpheum theatre there. The picture got away to a big start, excellent notices and splendid business, it is said.

The day following the opening Marcus Loew telegraphed to James R. Grainger, General Manager of Sales for Goldwyn-Cosmopolitan Distributing Corporation, as follows:

"Saw opening performance of 'Enemies of Women' at my State theatre here yesterday. I was delighted with this picture. It is a wonderful audience picture. Congratulations on this great production."

George C. MacKinnon, critic of the Boston Daily Advertiser, wrote: "'Enemies of Women' is a photoplay of the rarest. It offers us a story of real people moving in the world we live in."

"Three Ages" In London Premier

Royalty Voices Approval of Buster Keaton's First Five Reeler for Metro

BUSTER KEATON'S first five-reel feature for Metro, "Three Ages," which had its London premiere Monday, June 25, has won the British press and public completely, according to Metro.

The premiere was attended by a capacity audience, and many could not gain admission. In the audience was the Queen Mother Alexandria, Princess Alice and other members of the royal family. During the week "The Three Ages" was aviewed privately by Lloyd George at his London home. Many notables were present. President Millerand of France also arranged a private showing at his home in Paris, and there were present many internationally known statesmen, writers and artists, it is said.

It being Royalty Week in London, the proceeds of the performance were devoted to the benefit of the Queen's Charities, the receipts being donated to the war hospitals of Great Britain. This was done by special arrangements with Joseph M. Schenck and Metro Pictures Corporation, distributors of the Keaton features.

The "Three Ages" opening in London was also noteworthy because it marked the first appearance on the screen of Margaret Leahy, the English girl who won a nation-wide beauty contest in London last year. Subsequently she was brought to this country by Norma Talmadge to play in pictures. Miss Leahy, now in London, made personal appearances during the run of the picture.

Her Royal Highness Princess Alice sent the following message to Norma Talmadge relative to the showing: "I am personally deeply grateful to Miss Norma Talmadge for her kindness to a British girl. I shall watch Miss Leahy's career with interest and hope soon to have the pleasure of personally complimenting Miss Talmadge."

After the priemere the picture was released simultaneously on June 2 to twenty-four leading English theatres and arrangements made to have Miss Leahy appear in person at each theatre.

"Three Ages" will be released in America early in September. It is presented by Joseph M. Schenck and distributed by Metro Pictures Corporation. It was made under the direction of Keaton and Eddie Cline. The stories and titles were written by Jean Havez, Joe Mitchell and Clyde Bruckman. It was photographed by William McGann and Elgin Lessly. Art direction was in charge of Fred Gabouri. Beside Keaton and Miss Leahy there are in the cast Wallace Beery, Joe Roberts, Lillian Lawrence and Horace "Cupid" Morgan.

Give Your Patrons A Free Ride To Hollywood, Play

Souls for Sale



Goldwyn-Cosmopolitan

Preferred Open Sales Campaign

Al Lichtman Leaves for Pacific Coast For Conference With Schulberg

ON Monday, July 2, Preferred Pictures began its selling campaign on the fifteen pictures scheduled for release next season, beginning with "The Broken Wing," which will be available for distribution on August 19.

On Friday Al Lichtman, president of Preferred, left for the Coast, where he will talk over production plans with B. P. Schulberg, producer of Preferred Pictures. On his return trip Mr. Lichtman will stop off at the various exchanges to let them know in detail the plans that are decided upon.

One of the year's sensations, promises Mr. Lichtman, will be the rise of Ethel Shannon, who began with a small part in "The Hero," was given a slightly more important part in "The Girl Who Came Back," and then gave a marvelous performance in "Daughters of the Rich." The reviews and reports of exhibitors to the exchanges and to the trade papers determined B. P. Schulberg to give her the leading role in the screen version of "Maytime," the famous play by Rida Johnson Young.

On Saturday Dan Fish, newly appointed foreign representative, sails for London on the Olympic to take up his headquarters at the office of Walturdaw, Ltd., which handles the Preferred product in England and on the continent. The Preferred product has gone over so well abroad that it has been necessary to enlarge the Walturdaw staff to meet the requirements of next season's schedule.

Henry Ginsberg, sales manager of Preferred, arrived back in town early last week after a tour of the exchanges. He reported that the first Preferred Eight has been sold 100 per cent in practically all territories, and that exhibitors were looking forward eagerly to the Fifteen. The prestige of Preferred with exhibitors throughout the country is remarkable, said Mr. Ginsberg, especially in view of the fact that the organization has been functioning but one year.

Metro Pictures Shown at Fight Center

A unique honor was accorded Metro Corporation at Shelby, Mont., the scene of the Dempsey-Gibbons championship fight on July 4. This town has only two moving picture theatres, the Liberty and the Orpheum, and both played Metro pictures during the week of the fight. The Liberty housed "Where the Pavement Ends" and the Orpheum ran "The Soul of the Beast."

The two Metro pictures especially chosen are current releases, "Where the Pavement Ends" having had a recent run at the Capitol theatre, New York, and "Soul of the Beast" at the Rivoli.

"Trilby" Vogue May Be Revived

First National Release Recalls Craze Established by Original Story

"TRILBY," Richard Walton Tully's picture, which is a current First National release, will probably go a long way towards reviving the "Trilby vogue," which as far back as 1895 took a hold upon America and influenced styles, songs, and literature more decidedly than the recent Tut-Ank-Ahmen discovery created the present Egyptian craze.

"Trilby" captured England before George DuMaurier presented it through the pages of Harper's Monthly to the American public. Upon its completion as a magazine serial, it developed into one of the most phenomenal commercial successes of any novel ever published in this country. The Critic, a publication of that time, states: "Several others may have sold as well, but neither 'Looking Backwards' nor 'Ben Hur' has captivated the public in the same manner or in the same degree as this romance."

In the Spring of 1895 it was dramatized and presented first in Boston and then in New York and several companies were placed upon the road, while Sir Henry Irving and Beerbohn Tree bid for the English dramatic rights. In New York Wilton Lackaye was Svengali, Miss Harned Trilby and Leo Dietrichstein Zouzou.

At the old Eden Musee the principals of the novel made their appearance as wax figures. Barnum and Bailey's "Greatest Show on Earth" presented Trilby as a bareback rider, whirling about the tanbark to the crack of Ringmaster Svengali's whip. "Trilby" shoes were offered and "Trilby" sausages and "Trilby" ham made their appearance on the market. "Trilby" even broke into politics, being parodied to emphasize a political point.

The vogue which was created by "Trilby" has never died. It is still read and played by stock companies, and the character and theme is well known throughout the entire country at the present day. In the course of its popularity it added a word to the English language, for "trilbies" is now defined as "particularly beautiful feet."

Many Deals Closed on Warner Features

A NUMBER of big territorial deals involving the Warner Brothers' forthcoming eighteen features are in the process of consummation, the most recent of which has been made with E. G. Tunstall, of the Tunstall Film Exchange, Milwaukee, for the state of Wisconsin, according to Harry M. Warner. Practically the entire country has been disposed of by the Warners, save for several deals which are now pending in the middle west and northwest territories.

A significant fact in connection with the Warner Brothers production of eighteen pictures being made from famous plays and popular books, is that a great many theatres are booking the entire series on the strength of their popularity, and the unfailing and constant cooperation in both publicity and advertising that is accorded exhibitors booking the pictures.

Mae Murray at Fight on Way to Coast

Mae Murray, Metro star, left New York Saturday for the Coast with her director-husband Robert Z. Leonard. On the way they attended the Dempsey-Gibbons championship fight at Shelby, Montana.

Miss Murray will resume work immediately on "Fashion Row," her newest production for Metro. Many scenes for this picture were "shot" whole while she was in New York. And most of the time between actual film work, the dainty star spent in buying new gowns and having others made from her own designs. She is determined to make "Fashion Row" her most elaborate production.

"Fashion Row" was written especially for Miss Murray by Sada Cowan and Howard Higgins. It will be produced by Tiffany Productions, of which Robert Z. Leonard is director general and M. H. Hoffman general manager.

"Famous Mrs. Fair" Is Endorsed by Women

The nationwide interest shown by women in the Fred Niblo production of "The Famous Mrs. Fair" receives more and more coroborration as the photoplay has its showing in the various sections of the country, according to Metro. The latest organization of women to endorse the picture officially is the Baltimore Federation of Women's Clubs.

After the Federation viewed the picture at the Century theatre, Baltimore, the evening of June 4, its president, Mrs. H. Matthew Gault, wrote Metro Pictures Corporation, the distributor, as follows:

"We feel this is a very worthy picture in every respect, and extremely well acted. The subject is timely and will always create great interest, because of the difference of opinion in the final analysis—not only between men and women, but among women."

Jurist Cites Best Entertainment

Declares Warners "Main Street" Example to Restore Good Nature of Public

INSPIRED by a deep feeling of appreciation for the motion picture art, and in a measure directly answering the many questionnaires sent throughout the country as to what the public wants in cinema entertainment, Judge Joseph Sabath, of the Superior Court of Cook County, Chicago, points out in a letter to Balaban and Katz of that city that "the best entertainment is that which restores through its high spirits, the level-headed sanity and good nature of a public."

Judge Sabath cites as an example the Warner Brothers picturization of Sinclair Lewis' novel, "Main Street," which recently closed a successful engagement at the Roosevelt theatre, Chicago. Judge Sabath, in his letter, says in part:

"'Main Street' is a great picture for America in that it will make Americans think long after they have laughed and tingled at the story's unfoldment. It will make them think seriously about the danger of the growing enmity and bitterness between large cities and rural towns, and it will wash away the violent prejudices of each of these groups in the flood of sentiment, romance and mirth that courses through it.

"Its human drama and keen insight into our national life today will show the country that not all city people are snobs, and that not all country folks are boobs.

"The best entertainment is that which restores through its high spirits, the level-headed sanity of a public.

"'Main Street' is of this kind. Its love story entertains and cheers, while its bigger and stronger and better understanding of human greatness and human smallness actually instructs us. It should bring back an era of good feeling between the great towns and the little towns. 'Main Street' is the picture of the hour."

Paris is Selected For Premiere

"Ashes of Vengeance" Will Be Shown Government Officials of France

"ASHES of Vengeance" Norma Talmadge's forthcoming First National production, is to have its premiere in Paris. The story is laid in France of the sixteenth century, and because it is a monumental pictorial record of French history, Ralph Pugh, manager of First National Pictures in London, is now making arrangements to show the production to the entire membership of the Chamber of Deputies in Paris. Producer Joseph M. Schenck also plans to present a complete print of the picture to the Carnavalet Museum in the French Capitol.

Both the premier and the President of France will be invited to a special preview to be held at the Odeon, the L'Opera or the Comedie Francaise, three government-controlled theatres.

It has been arranged to present a complete set of paintings done from the giant enlargements of the characters and scenes in "Ashes of Vengeance" to L'Illustration, the famous French illustrated weekly, for a historical supplement to that magazine.

Portraits done by English, American and French artists in oils, pastels and water colors will be hung in the Spring Salon in the Grand Palais. These portraits are now being made directly from the huge art photographs of the principals and scenes of "Ashes of Vengeance" which have been made by Shirley Vance Martin.

"Ashes of Vengeance" contains one set which is an exact duplicate of the grand ball room of the Louvre Palace as it was in the time of Charles the Ninth of France. A whole quarter of Paris, as built at the United Studios, has been transferred to canvas and the paintings of both these sets will be taken to France for the Paris premiere.

Big Campaign On "Scaramouche"

Metro Plans to Have Whole Country Concerned Over Meaning of Word

LONG before Rex Ingram's production of "Scaramouche" for Metro is first flashed upon the screen the word Scaramouche will have been engraved upon the memories and curiosities of every person in the country, according to Metro. Metro plans to make Scaramouche the best known word in America.

The technical organization associated with the filming of this titanic production, and the amount of money expended in making it, assure an exceptional motion picture, it is said; and now Metro plans to make it the most widely advertised product ever presented to the public.

Scores of useful novelties will be distributed, and the word Scaramouche upon them will arouse the curiosity of the nation.

Across every letterhead and envelope now going out from Metro offices is printed Scaramouche in red letters an inch high. Scaramouche is on every press book and every newspaper clip sheet; in fact, every single bit of printed matter.

"Scaramouche" is said to be a thrilling story of the French Revolution written by Rafael Sabatini and adapted by Willis Goldbeck. It is being filmed by arrangement with Charles L. Wagner.

Hardings Pleased with "Famous Mrs. Fair"

THE Fred Niblo production of "The Famous Mrs. Fair" has won the approval of the President of the United States. This Metro-Louis B. Mayer special, screened aboard the Presidential yacht Mayflower on June 10, won the following statement from Lieut. E. A. Poe, Jr., U. S. M. C., serving aboard the Mayflower:

"I would like to state that President and Mrs. Harding and their entire party were thoroughly pleased with 'The Famous Mrs. Fair' production, shown on the U. S. S. Mayflower, 10 June, 1923, and appreciated both the courtesy and good taste of the Metro Pictures Corporation."

"The Famous Mrs. Fair," adapted by Frances Marion from the celebrated stage success by James Forbes, is a Fred Niblo production presented by Louis B. Mayer and distributed by Metro Pictures Corporation. Charles J. Van Enger photographed the production.

Effective Tie-up Made on "Success"

An effective tie-up with merchants and a daily newspaper was consummated by Morris Abrams, Metro exploitation man, for the recent showing of "Success" a Ralph Ince production featuring Brandon Tynan and Mary Astor, at the Blue Mouse theatre, Minneapolis.

Abrams made arrangements with the advertising manager of the Minneapolis Morning Tribune to solicit merchants for a special page of advertisements laying special emphasis on the word success, to receive display next to the Blue Mouse theatre ad. Across the top of the page the word "Success" was run in letters two inches high.

The feature binding together the production, theatre and advertisement was a contest. Readers were invited to write 100 words about any advertiser on the page, telling how the advertiser achieved success. Fifty tickets to the Blue Mouse theatre were awarded to those writing the best compositions.

Fire Fighter Thrilled at "Midnight Alarm"

The first test of the realism of the fire scenes in "The Midnight Alarm," the super-feature produced by David Smith at the Vitagraph studios in Hollywood, came at the Brooklyn plant where the film is now being titled.

William Wainwright, a former member of the fire department and now a fire inspector, visited the studios last week. C. Graham Baker, who is titling the picture of which he is the author, was showing the reels containing the fire sequence during Wainwright's visit. He invited the inspector to look.

The old fireman, who had answered hundreds of midnight alarms, told Mr. Baker that he could not understand how so realistic a fire could be staged.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Theatre Lighting, Past and Present

(Continued from last week)*

THE value of gas lighting in the theatre was due, not so much to its greater illuminating power, as to its being subject to regulation and control. The new system and its development was a revelation to the public. Auditoriums were darkened during the action of the play—an improvement heretofore impossible. It was found that darkness and shadow, under control were equally as important factors as light in producing effects.

Elaborate lighting systems were devised. Mains sometimes more than 12 inches in diameter were used and many thousands of feet of feeder pipe, fixed and flexible, were installed. The Lyceum Theatre at London, and the Boston Theatre in America were two of the first to be completely equipped and so arranged that the lights were controlled from one point in the building. A regulator located near the "prompter" was employed for the purpose.

Open-flame gas lights were used at first, and later glass chimneys were added to protect the flame from air currents. It was the general custom to turn the gas flames low in the auditorium rather than out; because methods that had been invented for lighting the gas were generally so imperfect that a considerable amount of gas escaped and contaminated the atmosphere before all the jets would ignite. However, changes from "full on" to "dark out" were occasinoally considered necessary on the stage itself during the play and were therefore made even at the risk of fire.

Illumination by Lime Lights

During this same period another form of illumination was developed that was destined to be of great value in stage lighting. Henry Drummond in 1816 discovered that by raising a piece of lime to a high temperature, it became incandescent and gave out a brilliant white light. This calcium or lime light, as it was called, came into general use for stage illumination about 1860. It was produced by playing a burning mixture of oxygen and hydrogen upon a block of lime. The light was so concentrated and localized that it was soon adopted for use as a spot light to follow the hero or some other character about the stage. It also aided the imagination in such effects as light shining through a window, moonlight, sun rays and the like. In some cases lime lights were used for the general illumination of the stage, a number of lamps being set at different points throughout the body of the house, and their rays directed upon the stage.

The principle of the lime light once understood, led to the invention and development of incandescent gas mantles, which increased the lighting value of gas many fold. Such mantle burners were introduced on the stage for footlights, proscenium lights, border lights and bunch lights.

Color Lighting Introduced

Many of the possibilities of effective stage lighting were realized at the time gas lighting was in vogue. Much thought was given to scenic illusions and colored lights were introduced in a simple form. Henry Irving, one of the pioneers in color development, devised an arrangement for drawing thin colored silk or some other transparent material in front of the lights. Occasionally the bull's eye of the lime light was covered in the same way. General color effects were produced—one dominating color thrown over the stage was usually the limit of the color scheme.



Figure 11—The scene in the Opera "Moses" in which the rainbow was produced as explained *(see next page)*

Disadvantages of Gas

While gas lighting was a great improvement over the earlier forms of illumination, and permitted many spectacular effects theretofore impossible, it possessed serious disadvantages. Stage lighting equipment took up almost as much room as the scenery itself. Rubber tubes trailed in every direction across the stage and wings. The "rising moon," a gas flame back of a transparent yellow disk, dragged its gas tube behind as it ascended the scenic heavens, by means of an ingenious system of pulleys. The light of the moon wabbled uncertainly, and the pulleys creaked, still it was some-

(See next page)

* Reprinted from the book Theatre Lighting, Past and Present, published by the Ward Leonard Electric Co. Copies of this book may be obtained from the Publisher.

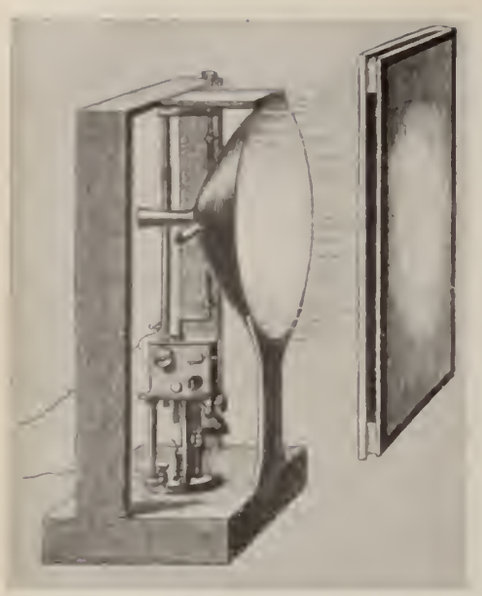


Figure 9—Apparatus used to represent an artificial sun in the production of "The Prophet" in the Paris Opera in 1846. An electric arc was located at the focus of a parabolic mirror and the beam of parallel rays projected upon a silk screen. This was the earliest authentic application of electric light on the stage. This illustration and the six following were taken from La Lumiere Electrique, by Emile Algave and J. Boulard

Theatre Lighting, Past and Present

(*Continued from preceding page*)

what better than earlier representations by means of a latern mounted on the end of a stick.

Many theatre fires were caused accidentally while lighting the gas by the wabbling among the inflamable scenery of a blazing spirit wad on the end of a long cane.

In the article on the "Lighting of Theatres" which appeared in the "Builder" on August 3, 1861, the writer describes additional disadvantages of gas lighting as follows:

"The upper boxes and galleries are oppressively hot, the view of the stage is interfered with, and whatever there is of ventilation is chiefly productive of a current from the stage which carries sound up to the ventilator instead of allowing it to pass to the audience. As regards the float (footlights) the danger for dancers is considerable as shown by sad accidents. The obstruction not only by the reflectors but also by the visible smoke is great, while the heated air is unfavorable in every respect to the actors and their efforts, and the light dazzles their eyes."

Progressive Development in Stage Lighting

In 1808 Sir Humphrey Davy exhibited the first electric arc in England. Some 30 years later the arc came into limited use for special illuminating effects. The earliest arcs were operated with direct current, the arc being formed between two carbon rods connected in an electric circuit; it was started by bringing the tips of the rods together, and then separating them. The light was emitted by the positive carbon which became white hot at the point where the electricity passed from this carbon to the opposite one. In operation the carbons were slowly consumed and in the beginning frequent adjustment by hand had to be made.

Introduction of Electric Light

The Paris Opera was the cradle of electric stage lighting. In 1846 an astonishing representation of the rising sun was produced by means of an arc placed at the focus of a parabolic reflector and arranged to cast a beam of light on a silk screen (see Fig. 9). This device which was used in "The Prophet" was developed by M. J. Duboscq who was a coworker with Foucault. In 1855, M. Duboscq was permanently retained by the opera, and five years later he developed a number of important contributions to the art of theatre lighting in connection with Rossini's Opera "Moses." Among



Figure 10—The second important development in electric scenic effects was the representation of a rainbow by means of the apparatus here shown. This device was used in the production of "Moses" in the Paris Opera in 1860. Light from an arc was passed through an arc-shaped slot, after which the rays were concentrated by means of a lens and passed through a prism which produced the spectrum

these effects were the following: a perfect rainbow; lightning flashes and spotlights.

The rainbow was made by passing light from an electric arc through an arc-shaped shutter into a concentrating lens, and from there dispersing the rays according to the spectrum by means of a prism as shown in Fig. 10.

Lightning was produced by means of a parabolic mirror at the focus of which an electric arc was located. The arc was flashed on and off by snapping the carbons together. An electro-magnet was used for operating the carbons as shown in Fig. 12.

Two forms of spotlight were employed; one with the enclosed arc arranged for manipulation by hand and equipped with shutters which permitted the cutting off of the light at will, and the other with a



Figure 12—Realistic lightning was produced in the Paris Opera in 1860 by means of a so-called magic mirror, which consisted of a parabolic mirror with an electric arc at the focus. An electro-magnet operated by a thumb switch permitted the carbon electrodes of the arc to be snapped together at will, thus producing flashes like lightning

parabolic reflector back of an arc. The latter was particularly adapted to the illumination of certain spots on the stage, while the former was intended for use in following a performer as he moved about the stage. In this case it was specially intended to illuminate Moses and make his white robes stand out from all the rest. A luminous fountain was also produced at this time.

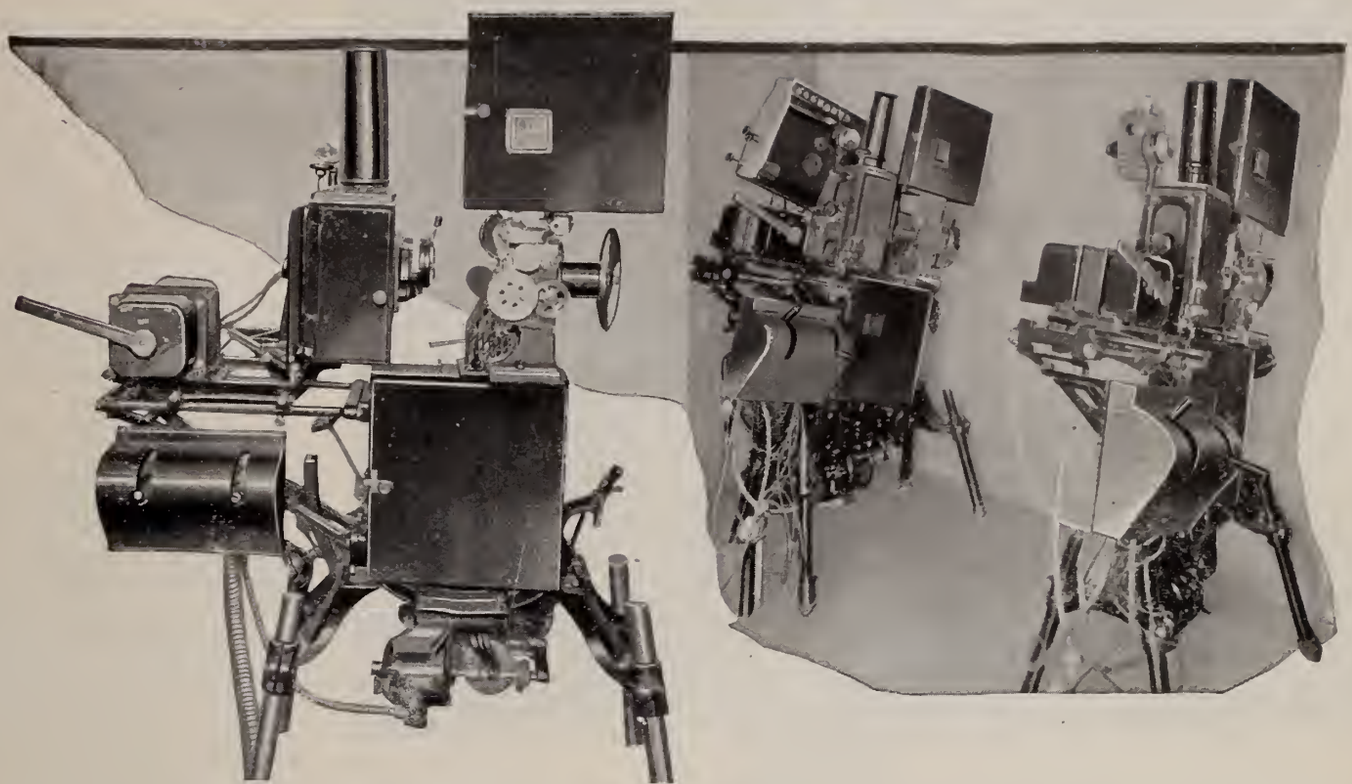
Jablochkoff Candles

Since the earliest arcs were arranged for hand adjustment of the carbons, they were adapted only for use in lamps that could be personally attended. In 1878 Paul Jablochkoff caused a great sensation in the theatrical world by the introduction of his electric candle, which consisted of two carbon rods mounted side by side and separated by an insulating compound which would melt away,

(*Continued on page 218*)



Figure 13—The first electric spot light was apparently the one here shown. It was employed in the Paris Opera in connection with the production of "Moses" in 1860



More Light for Less Money With the G-E Incandescent Lamp Projector

Pictures equalling the best in the largest theatres can now be obtained in smaller theatres without costly apparatus.

The same steady illumination possible with a direct current arc can now be obtained with the G-E Incandescent Lamp Projector on either alternating or direct current at a great saving in first cost and at one-fourth the current consumed by the arc, taking into account all inevitable losses by either method.

Maintenance cost is also low because there is no carbon dust to injure the mechanism of the projection machine; and the cost of lamp renewals does not exceed the cost of arc lamp carbons.

The G-E Incandescent Lamp Projector produces better screen results than any a.c. arc equipment and is the equal of the d.c. arc outfit up to 50 amperes.

The simplicity of the Incandescent Lamp Projector (no adjustments during operation) and its healthfulness (no fumes or dust) recommend it to projectionists everywhere.

Send for literature and price including all necessary fittings for attachment to any American made projection machine.

General Electric Company

General Office
Schenectady, N.Y.

Sales Offices in all large cities

75C-14



Figure 16—Cross-section of electrically lighted theatre constructed in Munich for the International Electro-Technical Exposition in 1882. This was a remarkable installation which inspired theatrical managers all over the world It will be noted that arc lamps are used in the auditorium—the lamps themselves being invisible and their light transmitted through a skylight—a system of lighting which is still popular. The electrician who operates the dimmer may be seen at the side, his dimmer being located on the floor below. Footlights, battens, wing lights and bunch lights are all shown in action. This illustration and the six following were taken from La Lumiere Electrique, August, 1883

Theatre Lighting, Past and Present

(*Continued from page 216*)

once the arc was started, just fast enough to permit the continuous burning of the arcs across the upper ends. In 1879 the Bellecour Theatre at Lyons, France was equipped with 52 of these electric candles, 12 of them being installed on the stage.

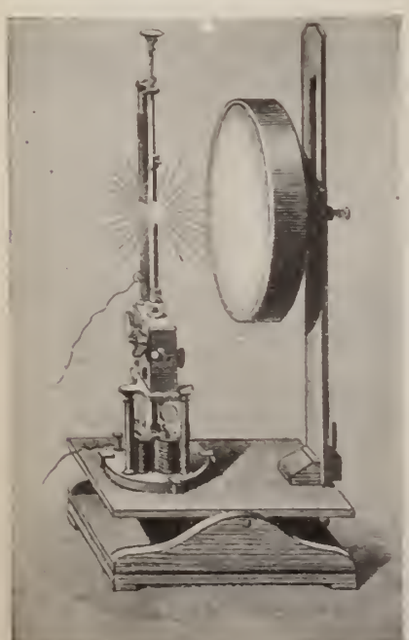


Figure 14—The lamp here shown is a special spot light intended for lighting a definite point in the scene, but not for following the movements of the players. It consists of an arc lamp located at the focus of a parabolic mirror

Electric lighting with Jablochkoff candles did not come into general use and gas lighting was still the common means of lighting theatres at this time.

Incandescent Lamps

In 1879 when the Jablochkoff candle was just starting its career in Europe, Edison in America invented his incandescent lamp and this was soon brought into practical form by the contributions of various other inventors. Again the Grand Opera in Paris led the way. The Director, M. Garnier, reported in 1879 to the Minister of Public Works that the vapors from the gas were discoloring and destroying the beautiful paintings of Baudry which hung in the foyer.

The result of this report was a series of experiments with various systems of electric lighting and these tests which were made in 1880 and 1881 constituted the first theatrical installation of incandescent lamps.

Managers Favor Electric Lights

Theatre lighting by means of electricity received a tremendous impulse from an exhibit at the Electro-Technical Exposition at Munich in 1882, where a small theatre completely lighted by electricity was erected in the Crystal Palace. This theatre, a cross section of which is shown in Fig. 16, was equipped with both arc and incandescent lamps. A diffused light was used here probably for the first time; a number of arc lamps being suspended above the ceiling and their light transmited through circular panels of glass ground in ornamental designs. This method of lighting was most effective, since it hid the unsightly lamps and produced a wonderfully soft effect due to the diffusion of light. The walls were illuminated with incandescent lamps arranged to form artistic designs.

The stage was lighted entirely with incandescent electric lamps arranged with screens that could be mechanically operated to change colors from natural to red or blue. The mechanism by which this was accomplished is shown in Fig. 17.

In September 1882, a Congress of Theatrical Managers assembled and issued a formal report favoring the lighting of halls and theatres by electricity, then followed the installation of electric lighting in the Savoy Theatre in London in 1882, and the Bijou Theatre in Boston the same year. The first New York theatre to install incandesent lighting was the Peoples Theatre on the Bowery in 1885.

Henry Irving was a pioneer in the art of stage lighting. He made extensive use of the spotlight, which had been first introduced in the Paris Opera, and he accomplished much in the extension of the application of electric lighting to the production of scenic effects. In his production of Faust, he arranged, with Mr. Gourand, a system of circuits for the production of sparks and fire in the fight between Faust and Valentine. Connections to the outside circuits were made through plates on the actor's shoes.

This article on theatre lighting with information on control equipment will be continued in next issue.

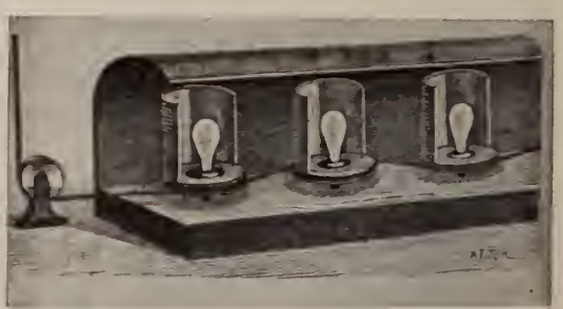


Figure 17—Detail of footlights shown in Figure 16. These lamps were connected with a dimmer for regulation of intensity. Change in color was also provided by mechanical means, each lamp being fitted with a revolving screen, one section of which gave the natural light, the two other sections being blue and red respectively. The change from one color to the next was made by pulling a cord so connected as to turn the screens

San Pedro's Latest Soon to Open

The new 1,800-seat house being built by the West Coast Theatres, Inc., at San Pedro, Calif., is nearing completion. The theatre will have a huge stage for accommodation of road shows.

What the News Gives the Exhibitor

The Motion Picture News gives free advice and specific recommendations on all phases of theatre construction, design, equipment, etc.

As examples:

Qualifications that make for a good location for a theatre (of greatest importance).

Most suitable design of house for any given plot and investment.

How to choose the proper personnel (architect, engineer, etc.) to assure the correct design and erection of the theatre.

Reliable firms manufacturing various equipment used in a theatre.

And the hundred and one other puzzling problems that confront the Exhibitor, both when actually building or when operating a theatre.

The Construction and Equipment Department of the Motion Picture News stands ready to serve the Exhibitor at all times.

A projection system complete from the light to the screen—a projection system distinguished for flatness of field; critical definition; sharp contrast; color correction—that's the

Bausch & Lomb

Cinephor System

BAUSCH & LOMB
Optical Company
Rochester, N. Y.
New York Chicago Washington San Francisco London

Scenery—Picture Sets—Draperies

Velour and Velvet Curtains

"Dependable Service"

NOVELTY SCENIC STUDIOS
220 West 46th Street New York



GUNDLACH

RADIANT

PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets..$17.00	No. 2 Size Projection Lenses without jackets..$30.00
No. 1 Size jackets 2.00	No. 2 Size jackets 5.00

Sold subject to approval by all dealers. Write today for illustrated folder.

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

National Anti-Misframe League Forum

Course Given in Projection at Alabama Polytechnic Institute

AT a recent convention of the Society of Motion Picture Engineers, the Editor requested Prof. A. L. Thomas, head of the Motion Picture Department of the Alabama Polytechnic Institute, to prepare a story on their work and course, to be presented to the readers of this department.

Prof. Thomas has very kindly fulfilled this request and we are, therefore, presenting in this week's issue his very interesting story. It appears that this course offered by the Alabama Polytechnic Institute presents an excellent opportunity for training projectionists and will therefore be of unusual interest to our readers.

There is also presented along with general remarks on the course at this institution, a set of questions given as the final examination for the course in projection and also the answers as given by one of the students. If the readers wish further particulars on this course, they should write direct to Prof. A. L. Thomas, Alabama Polytechnic Institute, Auburn, Ala.

Brief History of Organization: Purposes of the Course: Outline of Study: Results of Four Years of Operation.

Through the Morill Act of Congress of 1862 the East Alabama Male College at Auburn, Alabama, was transformed into a Land Grant College of Engineering and Agriculture. This college after the close of the Civil War was the pioneer and leader of all others in the South in the laboratory method of instruction. Its electrical laboratory course become famous as early as 1885 and it is rated to day as one of the best of the engineering schools of America.

"Simplified Electricity" Omitted Temporarily Only

THIS week, owing to the fact that we are presenting a special article by Prof. A. L. Thomas, Alabama Polytechnic Institute, we have found it necessary to omit the regular installment of the series of articles which are being run in this department on "Simplified Electricity for the Projectionist." However, this series will be continued immediately upon the completion of the article herewith presented so that the readers may rest assured that the valuable information that we have been presenting to them will appear again.

A story on the course in Motion Picture Projection and the questions and answers by one of the students taking this course at the Alabama Polytechnic Institute, kive a good idea of the value of the course for the training of competent projectionists. Undoubtedly a great many of the readers will be interested in looking into this course in more detail and we would therefore recommend that they write direct to Prof. A. L. Thomas, head of the Motion Picture Projection Department, Alabama Polytechnic Institute, Auburn, Ala.

Every related branch of electrical engineering is worked out more or less thoroughly in the laboratories and naturally when the motion picture machine came into use in 1907 the College at Auburn was probably one of the first in America to investigate the project and to install a machine for the entertainment and instruction of its students. In 1911 an Edison projector was installed in the college auditorium and pictures were shown to the students once every week.

The College Band, which was organized back in 1887, furnished music for the opening "show" and promptly won a place on the regular weekly program. A college student operated the machine and college-trained musicians furnished music between reels.

In 1915 the College Picture Show was successfully operating two days per week, with two projectors and a regularly paid six-piece orchestra. With the coming of the financial depression of 1917 there arose quite a remand amongst needy students for places in the orchestra and for the jobs as projectionists, ticket sellers, etc., so that a competitive course of training was planned and the most meritorious students could be selected for the places.

When America entered the World War, many former Auburn students found ready places as projectionists of picture machines in numerous training camps throughout the country. After the Armistice was signed, the College was called upon to furnish three projection engineers to inspect, repair, and to instruct projectionists for the three hundred projectors in the camps of the seven Southeastern States. The need for the course in motion picture projection had been foreseen, the demand for trained men was now a reality, and such a course was promptly established and listed in the college catalogue for the session of 1918-19.



One section of the class taking the special course in Motion Picture Projection at the Alabama Polytechnic Institute

Purposes of the Course:

1—To train future engineers, agriculturists, educators and business managers for more efficient service through the relations and applications of the motion picture to their various vocations.

2—To develop in the ranks of electrical and architectural engineers a better understanding and appreciation of the fifth largest industry in the world.

3—To instill into the future leaders of our commonwealth higher ideals of better pictures and better presentation of entertainments.

4—To develop well trained projectionists, musicians, and other student employees for our own flourishing "College owned and College operated" moving picture show.

The college catalogue prints the following "skeleton" outline of the course:

"342. Motion Picture Projection—Sem. 2. Rec. 2. Lab. 3. Prerequisite: Physics 205, or Elec. 313.

A course in visual education is offered to meet the needs of prospective teachers, salesmen, county and home demonstration

(*Continued on page* 221)

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



The New Era Organ
The ideal pipe organ for the exhibitor who seeks for the maximum value obtainable in a small pipe organ at a reasonable price. Can be placed in the orchestra pit or in an organ chamber.
(Write for Interesting Literature)
THE MARR & COLTON COMPANY, Inc. EVERYTHING MUSICAL **WARSAW, N. Y.**
Also Builders of Famous Marr & Colton Concert Organ

Seal of Quality
Use the De Luxe
PARAMOUNT
CONDENSERS
For MORE Light and Better Screen Results. Send for Literature.
Dept. B
PARAMOUNT LENS CORP.
41 Union Square, New York City
Trade Mark

RADIO-MAT
PATENTED
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW
$1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

U. S. and Canada Agents for
DEBRIE
CAMERAS
EVERYTHING FOR THE
MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City



Bass for Motion Picture Cameras
Unusual Bargains in New and Used Cameras. All makes; Universal, Pathes, Williams or De Franner and the Sept. Hand Motion Camera. Write or Wire. Catalog and Bargain List Free.
Bass Camera Co.
111 N. Dearborn St.
Chicago, Ill.

Course in Projection at Alabama Tech.

(Continued from page 220)

agents. The course consists of lectures and laboratory work embracing:

(a) Visual instruction methods, materials, and relative values of presentation.

(b) Electrical elements: motors, transformers, projection lamps, wiring connections.

(c) The optics of projection apparatus: lenses, condensers, screen illumination.

(d) Operation, repair, and care of commercial apparatus, portable projectors, stereopticon, and automotic daylight exhibition.

(e) Repair and care of films and lantern slides.

(f) Installation projects: capacity and type of all equipment.

(g) Demonstration, training of employees through visual presentation of factory methods, machinery, and systems.

(h) Training of sales force through visual explanation of the "talking points" of accurate production methods, and films showing actual uses of the manufactured articles.

(i) Use of lantern slides and motion pictures in extension service, demonstrating agricultural methods, machinery, and improvements in all things relating to the farmer, his work, and his home.

(j) Business administration: organization of the industry; relations of the producing corporation, distributing exchange, and the exhibitor.

All students receive a thorough basic training in the technical elements, and ample practice with all types of projectors, booths, and screens. They study theatre lighting, heating, and ventilating, as well as the business relations of the producer, distributor, and exhibitor. Students who specialize in projection receive from six to twelve months 'experience as projectionists of the College Picture Show (many of them get to operate four years).*

Over one hundred students have satisfactorily completed the course since its official installation four years ago. A number of these students have designed and drawn up specifications for small town theatres and the writer knows personally of two Auburn students who designed houses in successful operation at this time.

The proposed half-million dollar auditorium for the College was designed by an Auburn trained architect and the projection department, screen, etc., is properly located with reference to all of the 3,000 seats in the theatre.

Our present auditorium is equipped with two latest model Simplex projectors. Pictures are shown six nights per week by student projectionists. We employ only students as managers, musicians, and other help. Our pay roll is over $5,000 per year. This helps to send some fifty odd needy boys through college every year. The present chief projectionist, Mr. J. C. Barry, won his union card as projectionist of the Empire theatre

In addition to the regularly equipped physical, chemical, electrical, mechanical, architectural and agricultural laboratories, the motion picture laboratory contains twelve types of film projectors; eight slide projectors, reflectoscopes and automatic machines, etc.

(To be continued next week)

Rich color effects in your electric signs
Just snap a Reco Color Hood over bulb and brilliant color replaces the ordinary white light.
Cost is small. Effect is wonderful. Reco prices are now lower. Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St. CHICAGO

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mallers Bldg.
Chicago

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

Consult the Equipment Dept. of the "News" when buying

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Al Lichtman Corp.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exbib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Al Lichtman Corp.	5 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hlers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage	Special Cast	Film Book. Offices		
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices		
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National		
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices		
Dulcy	C. Talmadge	First National		
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Itching Palms		Film Book. Offies		
Love Brand, The	Roy Stewart	Universal	5 reels	
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond..Harry Morey-Mary	Universal	5 reels	
Rapids, The	Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	
Shootin' For Love	Hoot Gibson	Universal	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exbibitors	5 reels	
Trilby	Special Cast	First National		
Victor, The	Herbert Rawlinson	Universal	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels	May 26
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 2
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Puhlic	Snub Pollard	Pathe	2 reels	Mar. 3
Between Showers		Educational	1 reel	
Borrowed Trouhle	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adama	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busy Body, The	Murray - Anderson - McKee	Hodkinson		
California or Bust	Snuh Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fahles	Pathe	2/3 reel	
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gambler's, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	
Jack Frost	Snub Pollard	Pathe	2 reels	
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	
Lodge Night		Pathe	2 reels	
Lots of Nerve	Pal (dog)	Universal	2 reels	
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Eesop's Fables	Pathe	2/3 reel	
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Nip and Tuck		Pathe	2 reels	
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	
Race That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	2/3 reel	
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumh Crazy	Bobby Vernon	Educational	2 reels	June 2
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo	Walter Forde	Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel	
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snuh Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Bahy Peggy	Universal	2 reels	Feb. 24
Take Your Choice	Bohby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Watch Dog, The		Pathe	1 reel	June 9
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	

Short Subjects

Alaskan Honeymoon, An (Educational)	Fox	1 reel	
Algeria (Educational)	Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)	Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier	Truart Film	1 reel	
Barnahy's Grudge, Reginald Denny	Universal	2 reels	
Bath, Famous British Spa (Burlingham)	Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart	Universal	2 reels	June 23
Borneo Venice, A (Burlingham)	Truart Film	1 reel	
Broad Highway (Bray Romance)	Hodkinson	1 reel	
Cataracting Around Niagara (Burlingham)	Truart Film	1 reel	
Champion in the Making, A	State Rights		
Christopher of Columhus (Geo. O'Hara)	Film Book. Offices	2 reels	
City of Dreams (Bray Romance)	Hodkinson	1 reel	
Columbia the Gem of the Ocean, R. Denny	Universal	2 reels	
Crystal Ascension, The (Artfilm)	Pathe	1 reel	May 26
Crystal Jewels (Educational)	Fox	1 reel	
Dizzy Land of Wm. Tell (Burlingham)	Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny	Universal	2 reels	
Double Cinched (Drama), Leo Maloney	Pathe	2 reels	Mar. 3
Douhle Suspicion (Drama), Neal Hart	Universal	2 reels	
Down the Crater of Vesuvius	Truart Film	1 reel	
Drifter, The (Drama), Harry Carey	Universal	2 reels	
Duck, The (Rod-Gun Series)	Hodkinson	1 reel	
Eagle's Talons, The (Serial)	Universal	15 episodes	
Einstein's Theory of Relativity	Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara	Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney	Pathe	2 reels	Mar. 31
False Play (Drama), Pete Morrison	Universal	2 reels	
Festive Haul, The	Pathe	1 reel	

Feature	Star	Distributed By	Length	Reviewed
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr 26
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	
Hustlin' (Drama), Jay Morley		Universal	2 reels	
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 29
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices.	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices.	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	



Artistic lobby display arranged by Manager John B. Carroll of the Victory theatre, Tampa, Fla., for "Down to the Sea in Ships," with cyclorama background

THE WILLIAMS PRINTING COMPANY, NEW YORK

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

Sol Lesser presents
That adorable ***KID***
Jackie Coogan, as the
Famous Toby Tyler in a
Wonderful screen version
Of James Otis' celebrated
Story enjoyed by millions
As the book " Toby Tyler "—
To be enjoyed by more
Millions as the photoplay
"Circus Days." *A real treat!*
Photography by Frank Good, A.S.C.,
And Robert Martin. Edited by
Irene Morra. Titled by Eve Unsell.
Fred Gabouri, technical director.
The supporting players— *excellent;*
With Jackie at his very, *very* best.
Story adapted by Eddie Cline and
Harry Weil. The entire production
Directed by Eddie Cline and,
Under the personal supervision
Of Jack Coogan, Sr. ***Book it now!***
A First National Picture—
Rothacker Prints and Service.



Jackie Coogan
in
"Circus Days"

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

JULY 21, 1923

Motion Picture News

Reg. U. S. Patent Office

Thomas Dixon



Author of "The Birth of a Nation" presents, says SCREEN OPINIONS—

"One of the most remarkable screen productions that has been made," and gives it the highest rating that can be bestowed on any picture—

[CLASS A-a]—100%

"THE MARK of the BEAST"

IT'S A HODKINSON PICTURE

VOL. XXVIII No. 3 Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y. under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Standard Service

Atmosphere

The stirring strains of "Aida" were chosen by Victor Schertzinger as the musical accompaniment for one of the screen's greatest epics of recent years. The martial swing of that overture quickened the pulse of many thousands who awaited the great cinematic spectacle about to unfold before them. If the orchestra had played some recent, popular air, it would have spoiled the whole "atmosphere". Jazz music couldn't be associated with the dignity and magnitude of such a picture.

But music and appropriate lighting are not the only things having a subconscious effect on an audience. The character of the photography as expressed in release prints has more to do with the public's enjoyment of a picture than many realize. The choice of colors in tinting various scenes is a delicate problem. But it is only one of the problems confronting director and cinematographer in seeing that their work is properly presented photographically.

Some of the West's foremost producers have learned through experience that the tempo of the story is best carried through to the screen when the same laboratory develops the negative and makes the release prints, when all this is done under the direct supervision of the men who made the picture. That's why the work of these producers goes through STANDARD FILM LABORATORIES from camera to screen. They have found that STANDARD PRINTS are the best medium of screen expression.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

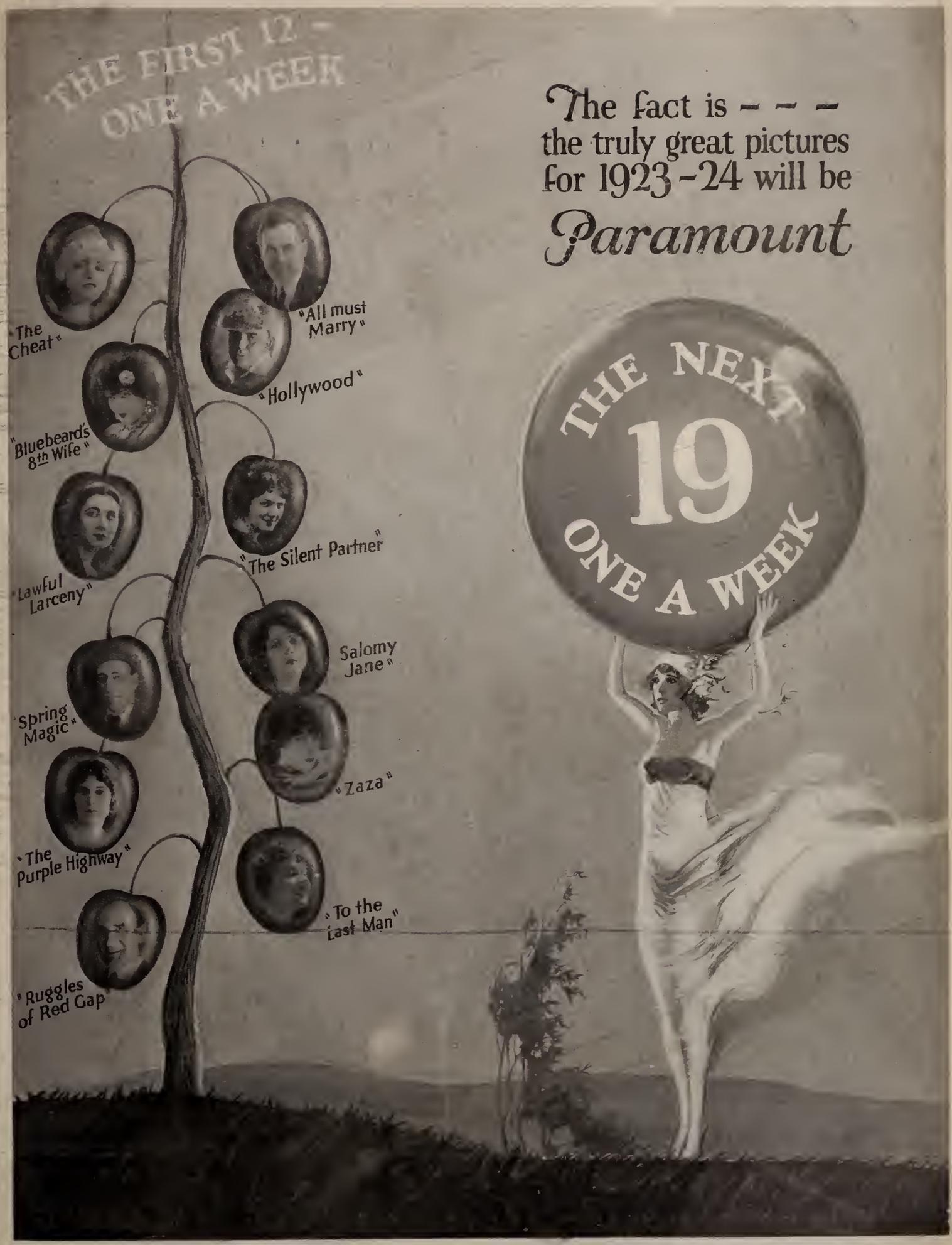
Seward and Romaine Streets

Holly 4366

Hollywood, California

Standard Prints




THE FIRST 12 - ONE A WEEK
"The Cheat"
"All must Marry"
"Hollywood"
"Bluebeard's 8th Wife"
"The Silent Partner"
"Lawful Larceny"
"Salomy Jane"
"Spring Magic"
"Zaza"
"The Purple Highway"
"To the Last Man"
"Ruggles of Red Gap"
The fact is - - - the truly great pictures for 1923-24 will be
Paramount
THE NEXT 19 ONE A WEEK



And—it's a Paramount Picture


Paramount-
Mack Sennett
Comedies
Spice for Your Program
TO satisfy the present crying need for good short subjects, Paramount is re-issuing 25 Paramount-Mack Sennett comedies, the greatest two-reelers ever produced. Here are 7 comedy knock-outs for August, September and October:
" Are Waitresses Safe? "
with Ben Turpin, Louise Fazenda
" Friend Husband,"
with Charles Murray, Mary Thurman
" Room 23 "
with Charles Murray
" Movie Fans "
" Roping Her Romeo,"
with Ben Turpin, Polly Moran
" Two Tough Tenderfeet,"
with Ben Turpin, Polly Moran
" His Smothered Love,"
with Marie Prevost
All retitled by Ralph Spence
Fresh prints and new advertising material are now ready.
Book them now
at Paramount Exchanges
Paramount
Pictures

The first M GO

from an editorial by
Wm. A. JOHNSTON
in the
M. P. NEWS
July 14, 1923

WHAT a picture is Universal's "Merry-Go-Round!" They've carried a slogan in conjunction with this fine achievement which read You'll Be Surprised. Well we are surprised. There has been no bombast no fanfare of trumpets in the exploitation of this intensely human story of Vienna. But no director is going to fail in grasping the advertising possibilities now that it is here. Whatever he says (and he is going to make capital of this effort) should be shouted from the housetops.

We predict great success for "Merry-Go-Round." It is lavish, human, dramatic and rich in its story-telling quality. We especially liked the manner in which the central figures are ever in the foreground regardless of the surging tide of life in the background. Indeed we never lose track of the story—the pathetic little romance of the organ-grinder who found her Prince Charming and made him real when he was inclined to play. The idea here is novel in that picking a figure from a carnival has never been employed before. She might be called a first cousin of the circus performer. Which, of course, makes her fascinating and appealing. For stories of the big top never fail to touch the heart-strings.

Rupert Julian, the director, plays upon these same heart strings with the same effectiveness of a great orchestra leader. He lifts his baton (a simile for a megaphone, if you would have it) and the players respond with fine co-operation and feeling. The concertmaster (it's a concertmistress here) is Mary Philbin who, prior to this picture, had never indicated that she was destined for the high places. It must be that we were blind to her ineffable charm and hidden talent. It has taken a great role to bring out her expressive gifts. Surely Mary Philbin has arrived, Lillian Gish, emotional as she is, could not have done any better. This newcomer (after all she is a newcomer) extracts the deepest sympathy and the most compelling admiration in her wistful and pathetic study of the organ-grinder. Her child-like expression—her youthful naivete—her suggestion of deep humility covering wounded pride—these are but a few of her shadings. And nearly keeping pace with her are players, thoroughly in character, such as George Hackathorne, Norman Kerry, Cesare Gravina and George Seigmann.

"Merry-Go-Round" palpitates with real heartbeats. It sings a colorful swan song. It moves with real, dramatic strokes through scenes which never clash. How deep are the humanities and how finely expressed. Universal has reason to feel immensely proud. Incidentally this company has several prizes which it will take from its magic box before another year has been chalked upon the calendar. With "Merry-Go-Round" and "The Hunchback of Notre Dame" it is setting a dizzy pace. And some dare to say the [illegible] is going to the bow-wows.

* * *

WE said you'd be surprised—it surprised the critics—it surprised the crowds that jammed the Rivoli all last week and this week—it will prove a surprise in its third week on Broadway when it plays the Rialto next week—it's the surprise sensation of New York, just as it will be all over the country.

You owe it to yourself to read the reviews as published in the following papers, a few of which are quoted on the following pages:

N. Y. Herald	Ex. Herald
N. Y. Times	N. Y. Eve. Mail
N. Y. American	N. Y. Sun and Globe
N. Y. Morn. Telegraph	N. Y. Eve. World
N. Y. World	N. Y. Eve. Telegram
N. Y. Daily News	N. Y. Eve. Journal
M. P. News	Variety
M. P. World	Film Daily

Ex. Trade Review

2 Big Weeks, RIVOLI, N.Y.C.

followed by

Week at RIALTO, N.Y.C.

Universal has the

one out of the magic box

ERRY ROUND

YOU'LL BE SURPRISED!

THE BIG TEN

MERRY GO ROUND
Directed by Rupert Julian

Virginia VALLI in
A LADY OF QUALITY
with Milton Sills
A Hobart Henley Production

A CHAPTER IN HER LIFE
A Lois Weber Production

Mary PHILBIN in
MORALITY

THE ACQUITTAL
With Clair Windsor (courtesy Goldwyn Pictures Corp.), Norman Kerry, Richard Travers and Barbara Bedford
Directed by Clarence Brown

Reginald DENNY in
THE MAN ABOUT TOWN

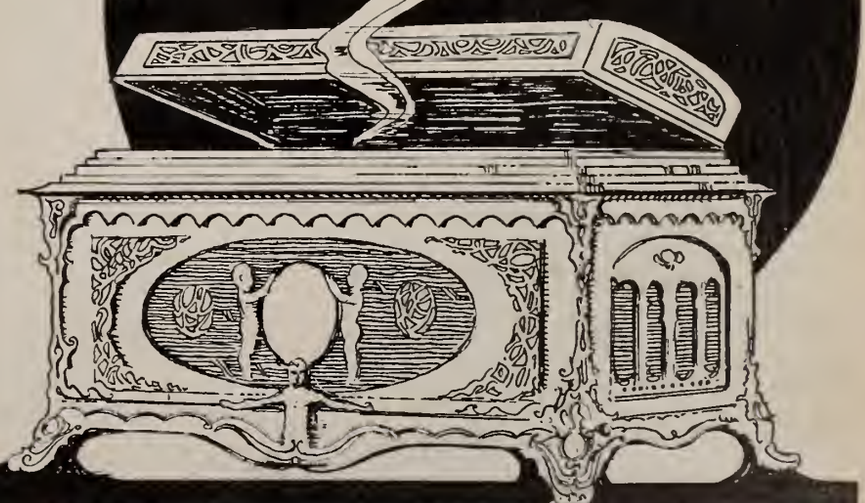
Priscilla DEAN in
DRIFTING

Mary PHILBIN in
BEAUTY AT BAY

THUNDERING DAWN
With J. Warren Kerrigan, Anna Q. Nilsson and Tom Santschi
Directed by Harry Garson

Reginald DENNY in
THE SPICE OF LIFE

DATE the BIG TEN NOW!



Pictures 1923-24

CRITICS HAIL



"The best thing of its kind Universal has ever done."
—N. Y. Sun and Globe

"ITS APPEAL IS UNIVERSAL."
—N. Y. EVE. MAIL

"A scintillating, fascinating picture. Will linger in one's mind for some time."
—N. Y. Times

"It is big. It is enormous. First rate screen entertainment." *—N. Y. World*

"AN EXCEPTIONALLY FINE PRODUCTION."
—N. Y. AMERICAN

2 BIG W

BIG

UNIVERSAL HAS THE PICT



"ONE OF THE BEST PICTURES THAT HAS EVER ADORNED THE SCREEN OF THAT IMPOSING PLAYHOUSE (RIVOLI). DESERVES VERY HIGH RATING IN EVERY RESPECT."
—N. Y. HERALD

"Entertainment of the 100% brand. Should be immensely popular. It is a magnificent production."
—Ex. Trade Review

"A whale of a picture. Will hold any audience." *—Variety*

"ALL THE EARMARKS OF A BIG, POPULAR SUCCESS. ESSENTIALLY A SHOWMAN'S PICTURE."
—EX. HERALD

"A big picture in every way and one of the season's best productions. Should appeal to every type of audience."
—M. P. World

"A gem of an entertainment that will be given a hearty reception everywhere. Probably will be one of the year's biggest bets." *—Film Daily*

"ONE OF THE MOST ENTERTAINING PICTURES OF THIS OR ANY OTHER SEASON. PLAY IT UP BIG AND FAR IN ADVANCE. IT IS WORTH IT. SHOULD PACK THEM IN EVERYWHERE." —M. P. NEWS

EEKS AT RIVOLI, N. Y. C.
NOW BOOKED FOR ANOTHER
WEEK AT RIALTO, N. Y. C.
Beginning July 15th

URES -1923-24— Date the Big Ten Now!

Coming "The Mightiest Thriller of them All"

The STEEL TRAIL

Presented by CARL LAEMMLE



The world's greatest chapter play star; a wonderful story; the most thrilling action; the most appealing romance! In short, the mightiest box-office Chapter Play with which you ever had a chance to make a big clean-up! Get it!

Starring and directed by

WILLIAM DUNCAN

UNIVERSAL CHAPTER PLAY

Rupert of Hentzau
has been held over for
a second week at the
Mark Strand Theatre
IN JULY

There's a reason—

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE, President:

MAN

A FINIS FOX PRODUCTION

Allan Forrest
Edna Murphy
Vola Vale
and a notable cast





EXHIBITORS

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

The BETWEEN

IT has a touching domestic drama when a wealth-spoiled husband forsakes his home for the luring eyes of a cabaret dancer.

It has thrilling fights amid the silent snows of the woods when the lover has it out with the dancer's enraged husband.

It has a strange case of double identity when another man returns in the faithless husband's place—and falls in love with his wife.

It has an exciting crook interest, an unexpected climax and a walloping big dramatic scene when they all meet in the dancer's dressing room, behind the silver curtains of a glittering cabaret.

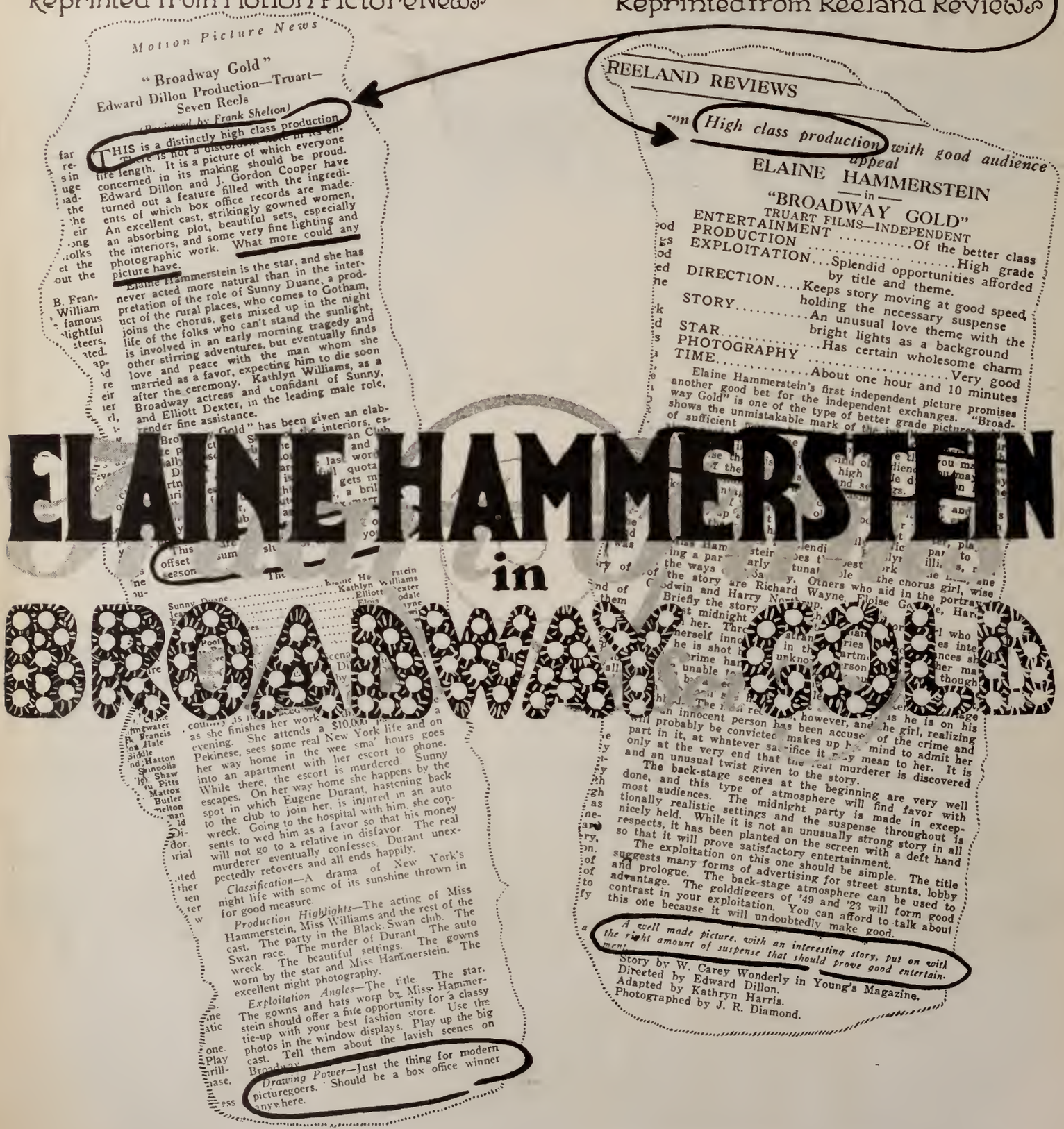
Edna Murphy plays the wife; Vola Vale, the dancer; Allan Forrest is "The Man Between."



THE TRUART WATERMARK

Reprinted from Motion Picture News

Reprinted from Reeland Reviews



Take a tip from Truart——
The World has a lot of laughs coming
——and a lot of thrills!

TRUART FILM CORPORATION
M. H. Hoffman
Vice President and Gen'l. Manager
1540 Broadway, New York City.

Rocked Los Angeles

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

1923 JUL 7 AM 2 00

SB396 54 NL

LOS ANGELES CALIF 6

HARRY M BERMAN

GENERAL MANAGER FILM BOOKING OFFICES OF AMERICA 723 SEVENTH AVE

NEW YORK NY

HUMAN WRECKAGE OPENED TONIGHT WITH A SHOWING THAT LOSANGELES WILL LONG REMEMBER STOP CROWDS STORMED THE DOORS LONG LINES HOUSE PACKED ALL PROMINENT STARS PRESENT STOP BRILLIANT OPENING BEYOND GRAUMAN'S GREATEST EXPECTATIONS STOP PICTURE WILL MAKE A FORTUNE FOR EXHIBITORS OF THIS TERRITORY STOP TYPE C TWENTY FOURS GREATEST EVER ON LOSANGELES BOARDS REGARDS

E H WACHTER.

NION

M

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

(If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

1923 JUL 7 AM 3 47

...OFFICES 723 SEVENTH AVE NEWYORK NY

HUMAN WRECKAGE OPENING AT RIALTO WAS TREMENDOUS SUCCESS WITH PROMINENT PEOPLE AND SCREEN CELEBRITIES ATTENDING STOP TURNED TURNED AWAY HUNDREDS STOP THIS IS HARD PICTURE TOWN AND WAY IN HICH PICTURE WAS RECEIVED CAN ONLY MEAN BIG SUCCESS HERE AM DELIGHTED REGARDS

SID GRAUMAN.

RECEIVED
718 SEVENTH
NEW YORK
TELEPHONE

This is a fast Telegram unless other wise indicated by signal after the number of words.—"Blue"

STANDARD TIME INDICATED ON TH

187NYX 825PM 34 BLUE

HOLLYWOOD CAL JULY9

NATL ROTHSTEIN FILM BOOKING OFFICES

723 7 AVE NY

HUMAN WRECKAGE BROKE ALL HOUSE RECORDS AT RIALTO SUNDAY EVENING ECLIPSING PHENOMENAL GROSS PILED UP BY WHEN KNIGHTHOOD WAS IN FLOWER AND ENEMIES OF WOMEN ON THEIR RESPECTIVE BIGGEST DAYS

HY [illegible]

Mrs. Wallace Reid

IN

"HUMAN WRECKAGE"

Distributed by F. B. O., 723 Seventh Ave., N. Y.—EXCHANGES EVERYWHERE

SALES OFFICE UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D'ARBLAY STREET, WARDOUR ST., LONDON, W. 1, ENGLAND


Milton Sills


Anna Q. Nilsson


Barbara Bedford


Noah Beery


Robert Edeson

What a treat for the Fans!

Now in its second whirlwind week at Balaban & Katz' Roosevelt Theatre, Chicago! Its success during the first week indicates that the Spoilers will run all summer.

Here is a picture that should be listed among the immortals. Its name is magic to movie fandom.

Rex Beach never wrote a more thrilling yarn than The Spoilers. His characters—Cherry Malotte, Roy Glenister, McNamara and all are known to each lover of action stories.

The Yukon with its golden lure calls. Go to it! We know every exhibitor will clean up!

1923-1924

ONE BIG PRODUCTION EACH WEEK *from* Goldwyn—



Mitchell Lewis



Louise Fazenda



Ford Sterling



Wallace MacDonald



Rockcliffe Fellowes



Sam De Grasse

The SPOILERS

Rex Beach's

Epic Drama of Alaska

directed by Lambert Hillyer

A Jesse D. Hampton *production*

A *Goldwyn Picture*

Cosmopolitan

Mr. Paul Seligman

UNITED STATES MANAGER

THE STOLL FILM COMPANY, Ltd.

wishes to thank the American trade for the
great courtesies and kindness extended
to him during his stay here

He hopes to return early in September
bringing prints of

THE WANDERING JEW

featuring

MATHESON LANG

and an all-star cast

THE SIGN OF FOUR

by

SIR ARTHUR CONAN DOYLE

THE MYSTERIES OF DR. FUMANCHU

A 2-reel series of 15 episodes

by

SAX ROHMER

HENRY OF NAVARRE

featuring

MATHESON LANG

and an all-star cast

The Stoll Film Co., Ltd.

155-157 Oxford Street
London, W. 1, England

WE SCREEN ALL WE SELL - WE SELL ALL WE SCREEN



IRVING LESSER
V. PRES.



SOL LESSER
PRES



MIKE ROSENBERG
SECY

PRINCIPAL PICTURES CORPORATION

ANNOUNCES

THE SUPER FIVE

"TEMPORARY MARRIAGE"
BY GILBERT PATTEN

"BRIGHT LIGHTS of BROADWAY"
BY GERALD C DUFFY

"GOLD MADNESS"
ADAPTED FROM
"THE MAN FROM TEN STRIKE"
BY JAMES OLIVER CURWOOD

"The SPIDER and the ROSE"
BY GERALD C DUFFY

"EAST SIDE~WEST SIDE"
BY LEIGHTON OSMUN and HENRY HULL

TO EXHIBITORS:—We are not dealing in "futures,"—which means that we do not merely screen one picture for you and then, on the strength of that, induce you to book a whole series. All of our pictures are ready for your examination—**right now.** And it will be to your best interest to give us playing dates **right now.** Then, too, we have the most exceptional line of lithographic paper and other advertising helps that has been offered with **any** good pictures. Ask the nearest exchange which handles the **"Super Five"** if they can live up to our promises. On their answer we are content to stand or fall.

For information concerning distributors, wire or write to

PRINCIPAL PICTURES CORPORATION

LOEW STATE BUILDING — NEW YORK CITY

For FOREIGN RIGHTS Communicate With Us Direct

MAX ROTH, Manager Foreign Department

"IT HAS SOME OF 'THE SHEIK', 'SUZANNA' AND 'BLOOD AND SAND' "
MOVING PICTURE WORLD.



"THE SPIDER AND THE ROSE"

A B. F. Zeidman Production — Directed by John McDermott

Written by Gerald C. Duffy

A stupendous romantic drama of old California—as colorful and warm as its climate.

SEE CAST ON SECOND PAGE FOLLOWING

"BRIGHT LIGHTS OF BROADWAY"

A B. F. Zeidman Production, Directed by Webster Campbell written by Gerald C. Duffy Scenario supervised by Edmund Goulding

A human document of Life as it throbs through this famed artery of sighs and smiles



16 Tiller Girls from Ziegfeld "Follies." Beauty Chorus from the Hippodrome

SEE CAST ON SECOND PAGE FOLLOWING

"EAST SIDE-WEST SIDE"



From the Broadway Stage Success
By Leighton Osmun and Henry Hull
Scenario by Hope Loring and Louis D. Lighton
Directed by Irving Cummings

The ceaseless Tide of Life—carrying some on its crest to the Goals of their Desires—others in its trough to oblivion.

SEE CAST ON SECOND PAGE FOLLOWING

"TEMPORARY MARRIAGE"



Produced by Sacramento Pictures Corporation
Written by Gilbert Patten
Directed by Lambert Hillyer

"Folly in youth is sin, in age 'tis madness."
CLEOPATRA.

SEE CAST ON NEXT PAGE

adapted from James Oliver Curwood's 'The Man From Ten Strike' Directed by Robert T. Thornby. A Cortland Production



"GOLD MADNESS"

WITH

GUY BATES POST

A heart-call that echoed from an elite drawing room in San Francisco to the far reaches of the Frozen North

SEE CAST ON NEXT PAGE

THE DIRECTORS

AND A FEW OF THEIR PREVIOUS SUCCESSES



"Dinty" (Co-directed with Marshall Neilan.
'Mary of the Movies'
'The Woman Always Pays'
"The Girl From Home"
"A Silk Stocking Romance"

JOHN McDERMOTT



"Island Wives"
"A Virgin's Sacrifice."
"Single Track"
"Divorce Coupons"

WEBSTER CAMPBELL



"Flesh and Blood"
"Paid Back"
"Man From Hell's River"
"The Jilt"
"Environment"

IRVING CUMMINGS



"The Spoilers"
"Skin Deep"
"Travelin' On"
"White Oak"
"Three Word Brand"

LAMBERT HILLYER



"Lorna Doone"
"The Trap"
"The Girl Next Door"
"The Fox"
"Widow's Weeds"

ROBT T THORNBY

34 OF THE 57 REASONS FOR THE QUALITY OF THE SUPER FIVE



"THE SPIDER AND THE ROSE"



"BRIGHT LIGHTS OF BROADWAY"



"TEMPORARY MARRIAGE"



"EAST SIDE - WEST SIDE"



"GOLD MADNESS"

PRINCIPAL PICTURES SUPER FIVE

THRU LEADING DISTRIBUTORS EVERYWHERE

DAVID SMITH

Producer of

BLACK BEAUTY, The COURAGE of MARGE O'DOONE,
The NINETY and NINE, MASTERS of MEN, Etc.

Has Completed Production
of Two Great Specials
for Release During the 1923-24 Season

The
Midnight Alarm
and
Pioneer Trails

VITAGRAPH
ALBERT E. SMITH PRESIDENT


DISCOVERED!
the new Tom Mix
ABSOLUTELY DIFFERENT
WILLIAM FOX presents
Tom Mix in
SOFT BOILED
A SPECIAL ATTRACTION
Scenario by
Edward Moran
A
J.G. BLYSTONE
Production
The Entire 25
New Fox Specials
If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six-Cylinder Love
The Temple of Venus
Around the Town With Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Net
You Can't Get Away With It
This Freedom
Hoodman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia
With
TONY
the Wonder Horse
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION



"From the Heights of Ecstasy to the Gates of Hell"
THE GREATEST CHARACTERIZATION
THE SCREEN HAS
EVER SEEN!

WILLIAM FOX
presents

The motion picture version of
A. S. M. HUTCHINSON'S
novel

IF WINTER COMES

MIGHTIER THAN THE BOOK





A
HARRY MILLARDE
Production

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

An audience already waiting for you

For the past twenty years ST. ELMO *has been the most called for book in the libraries throughout America* ~



WILLIAM FOX
presents

ST. ELMO

From the novel by Augusta Evans
with

JOHN GILBERT –
BARBARA LA MARR –
BESSIE LOVE AND NOTABLE CAST



JOHN GILBERT



BARBARA LA MARR

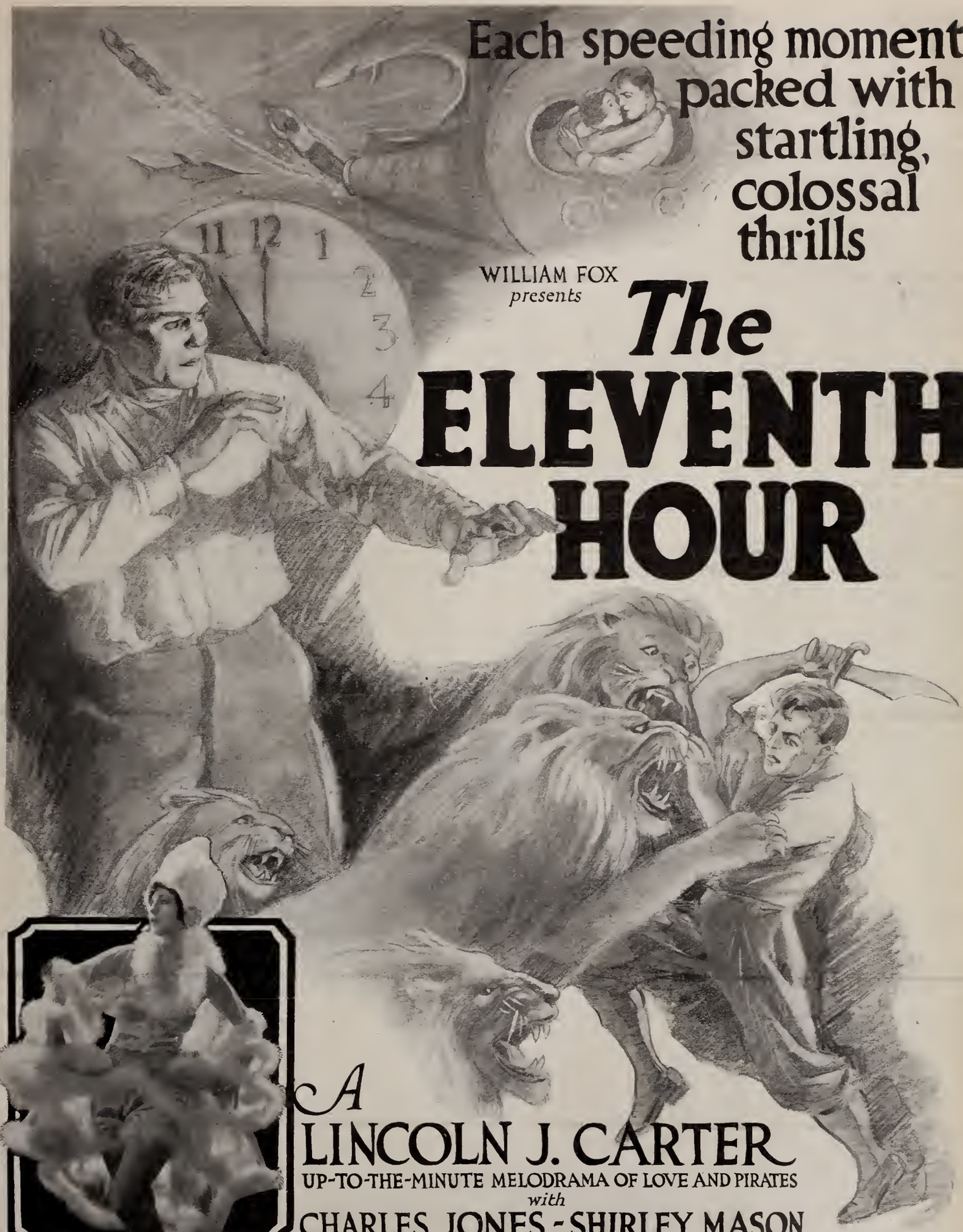


BESSIE LOVE

The Entire 25 New Fox Specials

If Winter Comes
Soft Boiled
The Eleventh Hour
St. Elmo
Monna Vanna
The Silent Command
Hell's Hole
Cameo Kirby
No Mother to Guide Her
The Governor's Lady
Does It Pay?
Six-Cylinder Love
The Temple of Venus
Around the Town With Mr. Gallagher and Mr. Shean
The Blizzard
North of Hudson Bay
The Shepherd King
The Net
You Can't Get Away With It
This Freedom
Hoodman Blind
The Shadow of the East
The Arizona Express
The Plunderer
Gentle Julia

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH


Each speeding moment packed with startling, colossal thrills
WILLIAM FOX
presents
The ELEVENTH HOUR
A
LINCOLN J. CARTER
UP-TO-THE-MINUTE MELODRAMA OF LOVE AND PIRATES
with
CHARLES JONES - SHIRLEY MASON
JUNE ELVIDGE - ALAN HALE
A
BERNARD J.
DURNING
PRODUCTION
Scenario by
LOUIS SHERWIN
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION

COOL YOUR AUDIENCES WITH GALES OF LAUGHTER

BOOK

PLUM CENTER COMEDIES

STARRING

DAN MASON

A constant supply of good comedy is just as important to the success of any theatre as a constant supply of good features. Often a good comedy will save an otherwise poor show. For good, DEPENDABLE, week-in-and-week-out-standard comedies you can't beat Plum Center Comedies. Every one of them is sure-fire, and you can depend on them often to MAKE your show. If you want to quit worrying about your comedy material—BOOK PLUM CENTERS NOW!—ALL OF 'EM!!

Produced by
PAUL GERSON
PICTURES
CORPORATION

Directed by
ROBERT EDDY

Distributed by

F.B.O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE
Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arbloy St., Wordour St., London, W. 1, England

A First National Picture



Trilby was tone deaf, but under the spell of the evil, hypnotic eyes of Svengali the little street waif sang with the golden voice of a Prima Donna.

FIRST NATIONAL PICTURES

RICHARD WALTON TULLY

presents his screen version of
George Du Maurier's famous novel

"TRILBY"

with the celebrated French star ANDREE LAFAYETTE ----
Directed by JAMES YOUNG - *Scenario by* RICHARD WALTON TULLY
Wilfred Buckland *Art Director* -- George Benoit *A.S.C. Cinematographer*

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

Most Widely Publicized Picture Produced

Fine for the Box Office!

10 THE Film DAILY Sunday, June 10, 1923

Delightful Romance In Picture Well Directed And Splendidly Acted

Arthur H. Jacobs presents
"CHILDREN OF DUST"
Frank Borzage Prod.—Asso. First Nat'l. Pict.
DIRECTOR ..... Frank Borzage
AUTHOR ..... Tristram Tupper
SCE[illegible]RY .....Agnes Christine Johnston
CA[illegible]N ..... r Lyons
AS[illegible] h story
[illegible]ted;



[illegible] settled by World W[illegible] girl
[illegible]ries the poor fellow [illegible]e mar-
LENGTH OF PRODUCTION.....6,228 feet

For sheer romance you couldn't ask for a[illegible] this prettier than this latest Borzage production, "Chil[illegible]en of the Dust," a love story by Tristram Tupper, a [illegible]ort of chronological tale of the loves of two boys, o[illegible] rich and the other poor, and that of a little rich girl. The theme is extremely slight as far as situations are concerned but it makes up for this default in an abundance of interesting detail, fine artistic touches and several particularly attractive performances.

Most of the credit for making this picture pleasing goes to director Borzage for the very skilful treatment he has given the story. It isn't the easiest thing to make a theme of this character as interesting as Borzage has managed to do, with the spectator's attention retained throughout. It might readily come under the heading of narrative wherein the lack of increased interest would be expected to be missed. It is not so with "Children of Dust." In spite of the fact that there is little for you to wonder about and hardly any call for speculation on your part, your interest in the romance of the two boys and a girl, is so well founded and so beautifully pictured that it compensates for all other losses.

To start with Borzage presents a prologue with [illegible]eniles that is especially delightful. Added to the [illegible]k of Frankie Lee, always a pleasingly old-fashioned [illegible] there is little Josephine Adair who[illegible]ects and looks [illegible] part of a little girl of th[illegible]ercy Park days. [illegible]here is much interes[illegible] in this prologue and [illegible]any fine [illegible] especially [illegible] connection with the [illegible]ostu[illegible] by people, mann[illegible]ddress [illegible]nd even to the di[illegible]children. [illegible]The old hansom [illegible] touch of realism. [illegible] episode[illegible]nnection with [illegible] touches are [illegible] much of it is due to the fine [illegible] as the old gardner [illegible] the [illegible]y to an old [illegible] Heaven should St. [illegible] having St. Pe[illegible] the [illegible] some quite [illegible] Cutting would improve [illegible] runs a trifle too long

Be[illegible] excellent portrayal of Woodruff there is the pleasing romantic trio comprised of Johnnie Walker, Lloyd Hughes and Pauline Garon who is still climbing the ladder.

Can Undoubtedly Be Handled To Please Many And Satisfy The Box Office

Box Office Analysis for the Exhibitor

The lack of action or situations in "Children of Dust" should not cause you any worry unless you know your patrons have a decided preference for blood and thunder plays and just wouldn't permit themselves to be pleased with a pretty romance. But for the average audience, particularly the home crowd you can rely on "Children of Dust" pleasing them. They'll love the romance that it offers and they'll be delighted with Pauline Garon, Johnnie Walker and Lloyd Hughes as the principals, not forgetting Bert Woodruff, as the old gardner.

Appeal particularly to your feminine patrons and the younger element. They will like the picture especially well. The title needs explaining so it might be well to expend a little effort to put it over. Use plenty of stills in the lobby and let them know the story deals with the love of two soldiers for one girl. Under still[illegible] of Walker and Hughes run the line: "Which one w[illegible] she marry." It should be worth getting them interested.

Arthur H. Jacobs Presents
"A Frank Borzage Production"
"Children of Dust"
by Tristram Tupper
Directed by Frank Borzage

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A Stellar Cast Including

JOHNNY WALKER — PAULINE GARON — LLOYD HUGHES

Screen adaptation by Frank Dazey; Scenario by Agnes Christine Johnston; Photography by Chester Lyons; Art settings by Frank D. Ormston.

A First National Picture

Yes, We Have a Bonanza!

A gold mine of nuggets for the Box Office
at the end of the Sunshine Trail!

Thos. H. Ince
presents
Douglas MacLean
in

"The Sunshine Trail"



Here's a corking hot weather picture, a comedy-drama feature that's short and snappy—full of laughs, love, romance and thrills. It moves with lightning speed and keeps them on their toes every minute. The Hero of "The Hottentot" in just such another rip-roaring tale, with a splendid supporting cast including Edith Roberts.

Directed by James W. Horne

Distributed by Associated First National Pictures, Inc.



The Getaway.



All Hail The Hero.



When Bad Man Meets Bad Man.

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York



Leadership won by supremacy in every field!

First National has the six best-sellers of current fiction on its record-smashing schedule

Books that are selling as fast as printing presses can turn them out; books people everywhere are reading and talking about!

Gertrude Atherton's "Black Oxen," with rejuvenation as its theme.

Warner Fabian's startling expose of modern society, "Flaming Youth." Starring Colleen Moore.

"Ponjola," the greatest story Cynthia Stockley has written since "Poppy." With James Kirkwood and Anna Q. Nilsson.

"The Huntress," by Hulbert Footner; a magnificent starring vehicle of Colleen Moore.

Sidney Herschel Small's "Thundergate," a drama of nights along the waterfronts of San Francisco and Shanghai. With Owen Moore, Sylvia Breamer and Virginia Brown Faire.

"The Sea Hawk" by Rafael Sabatini.

That's Leadership!!

FIRST NATIONAL PICTURES

All of them — First National Pictures

Motion Picture News

A Solemn Warning

LAST week's decision from the Appellate Division of the Supreme Court of the State of New York in the Peekskill theatre case came like a crash of thunder.

In an opinion unanimously concurred in Justice Walter Lloyd Smith said:

> "The motive of the defendants is clearly shown both by their acts and their statements that they would ruin the plaintiff's business and not allow the plaintiff to procure films.
>
> "That the defendants represented powerful interests aggravated rather than mitigated their unlawful acts. Their action in deliberately conspiring to prevent the plaintiff from obtaining films not only renders the defendants liable to criminal prosecution but makes them liable personally for all damages the plaintiff has suffered.
>
> ". . . . . Speedy relief should be granted, not only that the plaintiff may be protected but that the public may be informed that the principle of fair play and fair competition are a part of the fundamental law of this State and nation."

This decision, in our opinion, will rank with the most important influences ever brought forth to shape the health and progress in this country of the picture and the picture theatre.

It will prove salutary to the best interests of all the elements of this industry.

A new theatre wanted film service and tried by every fair means to get it. It was prevented by means, which in the Appellate Court's opinion is contrariwise to the fundamental law of this State and nation.

It is human to want power and use it, and in the swift and often short-sighted progress of this business it is apt to be used thoughtlessly.

But not again!

Every theatre in this country today can hold up its head and face the future confident in the knowledge that film can be had on a basis of "*fair play and fair competition.*"

* * *

A PROMINENT exhibitor, one of many in town last week, picked up the issue of MOTION PICTURE NEWS containing an elaborate insert outlining Fox product for the coming season and said:

"I am going to hold some open dates for these pictures."

Open dates in fact was the talk everywhere, by every exhibitor.

We stated in last week's editorial that in our opinion the market facing us is more open than ever before in film history, and that the wisest men were laying their plans—theatre plans, distribution plans, production plans—accordingly.

And that, gentlemen, is not an editor's hopeful opinion; *it is a fact.*

If you doubt it, ask the far-seeing exhibitor—the kind that were in New York last week.

Product may not be less this year, but more good pictures will come from more good sources—sources that can be depended upon—than ever before. There is at last a definite policy everywhere to make good pictures regardless of every other business temptation.

And one factor that is permitting this sound and healthful advance is the lengthening of theatre runs.

In 1916 the average number of film changes per theatre per week was five (according to a summary made by MOTION PICTURE NEWS at that time). Even as late as 1920 the length of runs had not increased to any marked degree. Today our statistician figures an average increase in length of runs of over 45% since 1916 and that the average number of changes weekly is now 3½.

The market now requires less pictures but better ones to make the runs longer.

Nine years ago we wrote an editorial entitled: "Fewer Pictures, Better Pictures, Longer Runs."

It must have been an inspiration, for others with more practical experience knew better than we did the truth of the statement.

But we are proud of that early declaration; and prouder still that this fine and sound situation is at last here.

WM. A. JOHNSTON.

PICTURES AND PEOPLE

THE New York Tribune catalogues Britishers as fellow film sufferers with us. In an editorial which appeared last Sunday the Tribune said "Many moviegoers here will sympathize with the member of the House of Commons who would protect Great Britain against American films by a heavy duty in retaliation for, as he asserts, the embargo on British films in the United States. He says that 90 per cent of the pictures shown in Britain are American, while only one-eighth of 1 per cent of those exhibited in America are British.

"The M. P.'s ground for protest is commercial. He might well ask also to be protected against American films on account of their demerits. Not that they are generally vicious, but because for the greater part they are so insufferably stupid, it is a pity to inflict on England the productions that reflect so little credit on a great American industry.

"The enterprise of the American motion picture producers is marvelous. They have made a world market for their films, both good and bad. The temptation to put inferior work on the screen, knowing that it must be accepted, is so great that the men in control have yielded to it, apparently without much resistance. They cannot believe that the public is satisfied with the stuff it tolerates; they have heard too much to the contrary. If the House of Commons can do anything to improve the quality of American films it will be doing a good turn all around."

Perhaps the Tribune doesn't know that the Britishers are not up with the Americans in the presentation of their films. What London and Liverpool and Manchester and other centers of population need are a few Rothafels, Reisenfelds, Newmans, Graumans or a few partnerships like Balaban & Katz. The day has arrived when a film—no matter how good it may be—needs embellishments—a diversified program, in other words, which features music, dancing, short subjects and other novelties to entertain the fickle public. Some of the British theatres are not far removed from the nickelodion.

We will agree with the Tribune that there is vast room for improvement in the stories which are screened for the everyday production. If we suffer from the films—we also suffer from dull Sundays, dull editorials, dull ball games, stupid prize fights and stupid plays. What a paradise this earthly existence would be if we could have amusements and pastimes to please everybody.

* * *

THE screen takes them from all walks of life. We introduce the Reverend Lincoln H. Caswell, pastor of the Cornell Memorial Methodist Church, New York, who is said to be the nearest living likeness of Abraham Lincoln, and who expects to spend his vacation playing the part of the martyred Emancipator in motion pictures. Dr. Caswell's resemblance to the Civil War President was first noted by a member of a film company who filed his name for the part of Lincoln should they ever have occasion for such a part. Another company now being formed is planning to film a story with Lincoln as one of the leading characters and Dr. Caswell has been selected. It is something of a coincidence that the pastor's given name is Lincoln.

* * *

JAMES LEO MEEHAN, Director of "Michael O'Halloran," the Gene Stratton Porter story, and his bride Jannette Helen Porter, daughter of the novelist, paid a visit to New York last week, after a honeymoon at Mrs. Porter's Limberlost Cabin in Indiana.

CAPTAIN W. P. MacLEAN, superintendent of Camp Oasaycap, the Boy's Industrial School at Topeka, Kansas, is very emphatic in stating that he knows of no case where movies caused a lad's downfall. Before an address made at a banquet of the M. P. T. O. of Kansas, the Captain said, "Lack of proper direction in the home—not picture shows—is the cause of the great majority of juvenile delinquency cases. When fathers and mothers learn to spend more time at home with their children, then we will see a big decrease in delinquency. There are moving pictures that children should not see—but at the same time, there are certain foods that should not be fed to babies. Parents should learn to select shows for their children to see. When they do this, there will be no excuse for censorship of films any more than there is a need for a censorship of foods." The captain has come in contact with many hundreds of bad boys but he has never had a case where any boy's delinquency could be traced either directly or indirectly to a moving picture show.

If a boy has a congenial weakness for crime the fact that he sees an occasional picture based upon crook melodrama will not make his character better or worse. All children in the formative period of life—if they be happy and healthy—delight in imitating their elders. For every child who may possibly imitate some daring crook, there are thousands who will imitate Jackie Coogan or Mickey Daniels in putting on a circus. The playful spirit is ever dominant.

* * *

ROSCOE (Fatty) ARBUCKLE has ended his Chicago engagement and is now at Atlantic City where he is doing his stuff at the Palais Royal, a Boardwalk cabaret, to the tune of (so 'tis said) $6,000 a week. He appeared before an enthusiastic crowd. He made a brief acknowledgment of his reception and stepping upon the improvised stage gave a series of skits similar to those of his short film comedies, assisted by Charles De Haven, Fred Nice and others. As a waiter he spilled soup, smashed dishes, led a staff of waiters out on strike, impersonated an acrobat, sang two songs and joined an orchestra in providing dance music. Mrs. Arbuckle (Minta Durfee) who is being featured in a revue, "The Newcomers," soon to open on Broadway, was among the guests.

If his reception in the flesh is as popular as the press accounts from Chicago and Atlantic City say it is, it probably won't be long before he tests his popularity in the shadow world again—provided, of course, that the powers behind the contracts—with the consent of the public—give him his chance.

* * *

RODOLPH VALENTINO and his wife, who have been touring the United States, will soon make a tour of Europe. They have booked passage on the Aquitania, sailing from New York July 24—and expect to be away until the middle of October. It is merely a vacation as the star has no idea of appearing in foreign pictures.

* * *

HAROLD LLOYD and wife (Mildred Davis) are having a great time in New York, hopping about to plays, some of which they have seen three times, attending the various roofs of the hotels, motoring down to Long Beach and Inwood, where the golf tournament is on, and attending several functions given in their honor. Harold attended the Willard-Firpo fight and will visit Atlantic City before he returns to the Coast. The luncheon which Pathe gave the Lloyds the other day at the Ritz was well attended by the ladies and gentlemen of the press.

APROPOS of the Pathe luncheon for the Lloyds was the startling novelty of no speeches being made by film executives, the star, nor Joe Dannenberg. The luncheon was a buffet affair—which did away with the formalities. Thus the guests were able to walk around and become acquainted.

* * *

TOM MOORE, the Washington impresario, is registering happiness and pride these days, the result of becoming father to Tom, Junior, who arrived recently weighing eight pounds. Mrs. Moore and Junior are doing fine.

* * *

FIREMEN were compelled to enter St. Mark's theatre, at 133 Second Avenue, New York, Sunday and yank out nearly 300 boys by the seats of their trousers and the scruffs of their necks when the boys insisted upon keeping their seats to watch "Grumpy" even though smoke was seeping down from a fire on the floor above.

Once out of the theatre, according to accounts in Monday's New York papers, the combined efforts of the police and firemen were necessary to keep the boys from slipping back into the building, though it was filled with smoke and water was dripping down from the upper floor where the firemen were fighting the flames.

* * *

FROM the confines of an office building to the great open spaces is some jump, but Lillian Gale, erstwhile reviewer of the Motion Pieture News, has negotiated it with ease. With a longing to return to her "first love"—acting—she packed her suit-case and hiked out for the land of the studios. That she has gotten over is proved in an account which reaches us from the Arizona desert. We may think it is hot here with 90 in the shade, but Miss Gale is playing the part of a plains-woman in a George B. Seitz serial for Pathe release, "The Way of a Man," down among the alkali and cactus with old Sol sending the mercury up to 120 in the shade. It is so hot that the company starts work at four in the morning and knock off at nine-thirty—the rest of the day keeping idle until five in the evening when they work until seven.

The properties of the serial call for an Indian camp, several wagon trains, several hundred Indians, a troop of cavalry—and a big army of extras to play pioneers, settlers, et al. "The Way of a Man" is by Emerson Hough of "The Covered Wagon" fame.

* * *

SAM GOLDWYN or his press staff or both are keeping right in character with Abe & Mawrus's business. The postal reads: We take pleasure in announcing that our Mr. Abe Potash will call on you early in September with the season's best money-maker.

The house of Samuel Goldwyn is using our line for a fall leader. Heretofore we have operated locally only, and are anxious that this, our first national attraction, be a big sensation.

There are no blues in our fall line.

Yours truly,

POTASH AND PERLMUTTER.

* * *

"RUPERT OF HENTZAU"—one of Selznick's most artistic productions is at the New York Strand for two weeks. All the fascinating court intrigue and atmosphere which marked another company's effort, "The Prisoner of Zenda," is presented with much tone and quality. A first rate entertainment—appealing to the eye and stimulating to the pulse. Score up another mark in favor of Excellent Pictures.

* * *

THE American Historieal Review and Motion Picture Exposition at Los Angeles, organized in celebration of the centennial of the promulgation of the Monroe Doctrine, now stands in complete readiness for visitors. Many are contemplating attending from the East, traveling via covered automobiles.

* * *

YES, we have no asterisks today from the National Board of Review.

* * *

JACK CUNNINGHAM, who adapted "The Covered Wagon" to the screen, has returned to the Lasky studios after an extended stay in the East where he scenarioized several pictures.

* * *

FLORA FINCH, who is one of the leading fun-makers in C. C. Burr's series of eomedies starring Charles Murray, is returning to the speaking stage in a eurrent produetion in New York.

* * *

CATHERINE CALVERT is back from London where she went to play in "Lawful Larceny" upon the speaking stage. While she was there she made two motion pictures which will soon be released in this country and rumor has it that she expects to plunge into picture work shortly.

* * *

CLARA BERANGER, scenario writer for William de Mille's productions, will leave New York City about July 23 for her regular semi-annual visit to Los Angeles and Paramount's West Coast studio.

* * *

PAUL SELIGMAN, American Manager for the Stoll Film Company of London, is returning to England after several months in Ameriea, during which time he has made many friends personally and for his product on this side. He expects to return in September with prints of several outstanding British produetions. The American trade will be glad to see him again.

* * *

HARRY C. ARTHUR, JR., general manager, and David Bershon, booking manager of West Coast theatres, Inc., are in New York for a stay of three weeks.

The visit is made primarily to confer with the eastern headquarters of producing organizations upon the output of next season's motion pictures.

* * *

CHARLES C. BURR, president of Mastodon, has moved his personal offices from the company's headquarters in New York to the Glendale Studio on Long Island. The ehange of address was inspired through a desire to keep in close touch with produetion aetivities. Charlie has Constance Binney and Charles "Chie" Sale under his banner.

* * *

ELMER PEARSON, general manager of Pathe, has returned from Los Angeles whither he journeyed some weeks ago to look over the Roach and Sennett companies and lots.

Index to Departments

Editorial 259
Pictures and People 260-261
General News and Special Features 262-273
Chicago and the Mid-West 284
Comedies, Short Subjects and Serials 275-279
Current Opinion on Short Subjects 274
Construction and Equipment 313-326
Exhibitors' Box-Office Reports 283
Exhibitors' Service Bureau 285-288
Feature Release Chart 328-9-30
First-Run Theaters 280-81-82
Pre-Release Reviews of Features 304-305
Production-Distribution Activities 306-312
Regional News from Correspondents 297-303

Balaban, Katz Consolidation Likely

Separately Incorporated Interests to Be Single Corporation, Says Report

THE four Balaban & Katz's theatres, the Chicago, Tivoli, Riviera and Central Park, now separately incorporated, and other important Balaban & Katz's holdings, including First National Franchise and their interests in Second National and Educational, are to be incorporated as one, and the name of the consolidated company probably will be Balaban & Katz, Incorporated.

It is understood there will be a total of 250,000 shares of common stock, 50,000 of which are to be offered to the public by a well known investment house at fifty dollars a share, and the remaining 200,000 to be exchanged for the stock of the present corporations. It is also reported that application to list the stock on both the Chicago and New York stock exchanges will be made.

This information comes from reliable sources and is believed to be authentic, although at Balaban & Katz's offices it was stated that any official announcement in regard to the proposed new corporation plans would be premature at this time.

It is said that the basis of exchange of the stocks of the old companies will be as follows: Chicago theatre, three and one-half shares of new stock for each share now held; Tivoli, six and one-half for one now held; Riviera, twelve shares for one. The basis of exchange of the Central Park theatre and the other Balaban & Katz holdings have not yet been fixed.

The four theatres mentioned above jointly own the lease on the Roosevelt theatre, which is operated by Balaban & Katz.

Earnings of the four Balaban & Katz's houses are reported to have been at the rate of $1,250,000 on the present common stock and $1,750,000 on seven per cent. preferred stock, which will be exchanged share for share.

The assets of the four theatre companies are understood to total more than $10,000,000, and the proceeds of the new corporation stock sold to the public will be used partly to pay off outstanding real estate mortgages of approximately $2,000,000, it is said.

While rumors have been heard that the new company will be incorporated immediately, it is likely that from thirty to sixty days will probably elapse before active steps are taken to consummate this important, financial plan.

Projection Courses Likely for Delinquent Boys

R. D. Craver, appointed as chairman of a committee of ten North Carolina theatre men and exchange managers to formulate plans for the raising of $75,000 for the building and equipping of a commodious auditorium to be presented by the state motion picture industry to the Stonewall Training School for Delinquent Boys at Concord, North Carolina, is already active in this movement and has named his complete committee which will have their organization meeting within the next few days.

Since being advised of this commendable move on the part of the North Carolina theatre owners, the directors of the Stonewall Training School have made the promise that when the auditorium is completed they will add to their industrial courses one on projection, in charge of one of the country's ablest instructors and will make this one of the principal courses of study which will be afforded all boys at the school.

President Sydney Cohen Announces Personnel of National Executive Committee of M.P.T.O.A.

PRESIDENT SYDNEY S. COHEN, of the Motion Picture Theatre Owners of America, has appointed the following prominent exhibitors to constitute the National Executive Committee at Large of the organization:

E. M. Fay, Providence, R. I.; Hector M. E. Pasmezoglu, St. Louis, Mo.; A. A. Elliott, Hudson, N. Y.; Ernest Horstman, Worcester, Mass.; Samuel Perlin, Oakland, Cal.; A. F. Sams, Winston-Salem, N. C.; R. G. Liggett, Kansas City, Kan.; Robert Codd, Niles, Mich.

E. M. Fay is president of the Motion Picture Theatre Owners of Rhode Island, and an extensive theatre owner there, in New York State and in Pennsylvania.

Hector Pasmezoglu is one of the best known theatre owners of the Middle West, owning several large theatres in St. Louis.

A. A. Elliott has been a leader in the Motion Picture Theatre Owners of New York for many years and was formerly a director of the State organization.

Mr. Horstman is well known to all theatre owners throughout the country by reason of his long interest in organization, and is the owner of several large theatres in Massachusetts.

Mr. Perlin is an active exhibitor from the Golden Gate State, a member of the Motion Picture Theatre Owners of Northern California, and was a delegate to the Chicago convention.

Mr. Sams is one of the best known theatre owners and public men in the South, being a member of the North Carolina Senate.

Mr. Liggett is president of the Motion Picture Theatre Owners of Kansas. He has been very prominent in the affairs of the National organization since its inception at Cleveland.

Robert Codd is the owner of several theatres in Michigan and was for many years a prominent newspaper editor in that state.

The members of the General Executive Committee of the Motion Picture Theatre Owners of America are selected by the State and Regional organizations and this, with the above appointments, gives the organized exhibitors of the country a general representation among the national officers. The designations of the State and Regional organizations are being forwarded to National headquarters and will be announced later.

Important Session Set For Atlantic City

AN important meeting of the National officers and Board of Directors of the Motion Picture Theatre Owners of America will be held in Atlantic City, Monday, Tuesday and Wednesday, August 6, 7 and 8, at which many matters of special consequence to the theatre owners of the United States will be considered.

Definite arrangements will be made at this meeting to carry into effect the National organization's program to effect the repeal of the Admission and Seat Taxes, as well as securing a modification of the Copyright Laws so as to set aside the Music License Tax. The proposal on the part of certain interests to have a National Censorship Bill and a National Sunday Closing Bill introduced in the next Congress must also be met.

The need for prompt and decisive action on the part of theatre owners to meet these conditions is very apparent and constitutes an important part of the Motion Picture Theatre Owners of America's national legislative program.

Trans-Canada Theatres to Liquidate Affairs

Announcement was made at Montreal on July 6 of the decision of the directors of Trans-Canada Theatres, Limited, Montreal, to put the affairs of the company into liquidation owing to heavy and increasing losses. This marks the finish of another ambitious theatrical enterprise in Canada which had its start in 1919 with the organization of a large chain of legitimate and moving picture theatres from Coast to Coast in the Dominion.

Meagre details are available regarding the financial position of the Trans-Canada Theatres, Limited, but announcement has been made that the equity which the company holds in many theatres will be more than sufficient to cover all liabilities, but the shareholders will not be so fortunate, it is intimated.

The Trans-Canada enterprise undertook to organize an extensive chain of houses and to secure bookings of dramatic stage productions, preferably English plays, along with special moving picture releases, for these theatres. At one time, Trans-Canada was reported to own or control more than 100 theatres into which plays and pictures were being booked.

During recent months, a number of the theatres had broken away from the circuit. The disposition of holdings had not yet been determined.

Big Crandall Life Policy Protects Houses

Harry M. Crandall, Washington, D. C., moving picture magnate, has just taken out the largest life insurance policy ever written in the District of Columbia, it is said. The policy was issued by the Bankers Life Company, of Des Moines, Ia., and is for $500,000, of which $350,000 is rewritten by three other companies, the business being closed by R. M. Waldron, agency manager here of the Bankers Life.

The premium amounts to $18,200 a year and is charged against the eight Crandall theatres in Washington. In the event of Mr. Crandall's death the portions of the policy assigned to the respective theatres will fully protect them against temporary embarrassments that might ensue from the settlement of his estate and will enable them to continue business without interruption.

Peekskill Theatre Wins Injunction Case

Loew Issues Statement Denying He or Loew's Inc. Had Any Interest in Rival House

AN important decision, bearing on the obtaining of a supply of pictures by a theatre in competition with an alleged producer-controlled house, was rendered by the Appellate Division of the Supreme Court in New York last week.

This is the so-called Peekskill case, in which the Peekskill Theatre, Inc., sought an injunction against the Advance Theatrical Co., of New York Loew, Inc., David Bernstein, Fred Mitchell, Nicholas M. Schenck, and First National. The injunction was denied in the lower court but this verdict was reversed by the Appellate Division and the injunction granted.

The plaintiff charged interference by the defendants with efforts of the Peekskill Theatre to get pictures, and further alleged that the defendants caused the theatre's film contracts with producers and distributors to be broken.

Marcus Loew, president of Loew's, Inc., issued a statement denying emphatically that he or Loew's, Inc., had anything to do with the case and made the following statement:

"Upon my return from Syracuse, I noticed some clippings referring to the Peekskill case, stating it had been taken up on appeal.

"I was not particularly interested on that account but shocked to see that the name of Loew's, Incorporated was again mentioned in that case, despite the fact that affidavits were drawn by our attorney and signed by me, stating that neither Loew's, Incorporated or I ever had any interest in that theatre.

"In view of the fact that the plaintiffs' attorney told a mutual friend that he knew I had nothing whatever to do with the case, I feel it my duty to enter a denial at this time."

The opinion of the Appellate Division, written by Justice Smith, granting the injunction, said:

"The injunction asked for seeks to enjoin the defendants, and all persons acting in concert with them or under their direction during the pendency of the action, from in any way urging, advising, requesting, inducing, or coercing or attempting so to do, distributors of motion pictures not to deal with plaintiff, or to cease dealing with the plaintiff, or to bring about the breaking of contracts between producers and distributors of motion pictures and the plaintiff; and generally from the doing of all acts complained of in the complaint herein; and for such further relief as may seem just and proper.

"Upon the papers it appears that the Peekskill theatre was constructed and operated for the purpose of the exhibition of moving pictures. Its proprietors were warned by individual defendants before the building was built, that they would have trouble in getting films to exhibit. After the building was completed and when the plaintiff was ready to exhibit such pictures, it made various contracts with various producing firms for films, which contracts were broken through the procurement and inducements of the defendants Bernstein, Schenck and Mitchell, who are the officers of Loews, Inc.

"From the papers the conclusion is inevitable that it was the determined effort of these men to prevent the plaintiff from securing pictures and ruining its business. The individual defendants were officers of Loews, Inc., as vice-president, general manager and booking agent, and were interested in the Colonial theatre, a rival theatre in said city; and plaintiff has been heavily damaged by its failure to procure films for exhibition through the interference of these several defendants. The argument of this motion at this late day in the session makes impossible a full discussion of the legal principles governing this case, and of the evidence to support the conclusions reached in this opinion. I can simply state the conclusions of fact from which follow the conclusions of law which are to guide us in our determination.

"The distinction between lawful and unlawful competition and the resultant interference with another's business is not in any way obscure. The motive of the defendants is clearly shown, both by their acts, and by their statements that they would ruin the plaintiff's business and not allow the plaintiff to procure films for exhibition. That the defendants represent powerful interests aggravates rather than mitigates their unlawful acts. Both by the common law and by our statute a party is allowed free competition unhampered by the wrongful interference of third parties, even for the purpose of securing greater profit to themselves. (Business Law, Sec. 340; Pomeroy Eq. Jur., Secs. 20-24.) The action of the individuals, in their deliberate conspiracy to prevent the plaintiff from obtaining these films for the purpose of ruining the plaintiff, not only renders those defendants liable to criminal prosecution, but makes them liable personally for all damages which the plaintiff has suffered; and the plaintiff is not confined to his action at law for damages; but the strong arm of equity can stop this unlawful interference by injunction; and to this equitable power plaintiff has appealed.

"Many cases are cited in the appellant's brief which not only condemn the practice of the defendants, but establish without doubt both their criminal and civil responsibility therefor. Where a wrong is being perpetrated for malicious purposes, the Court will not look for technical reasons to refuse relief; but, on the other hand, speedy relief should be granted, both that the plaintiff may be protected and that the public may learn that the principles of fair play and free competition are a part of the fundamental and the statutory law of this State and nation.

"In Kellogg vs. Sowerby, 93 App. Div., 124, the law is stated that it is a crime under the laws of this State for two or more persons to conspire to do any act injurious to trade or to commerce. That the prevention of competition in business is an act injurious to trade in contemplation of law is held in People vs. Sheldon, 139 N. Y., 251, Sec. 580 of the Penal Law makes it a crime to prevent another from exercising a lawful trade or calling, or to do any other act, by force, threats, intimidation, or to interfere or threaten to interfere with the tools, implements or property belonging to or used by another, or with the use or employment thereof. In Finnegan vs. Butler, 112 Misc., 280, the rule is held. In Newton vs. Erickson, 70 Misc., 291, aff'd 144 App. Div., 939, Justice Blackmar granted an injunction in an action wherein it was claimed that the defendants, members of a union, had conspired to destroy the plaintiff's business by a boycott. In Davis vs. Zimmerman, 91 Hun, 489, 491, it was held:

"'Protection of property is guaranteed by the Constitutions of the United States and the State of New York, and it is the duty of the courts to enforce these guarantees. The business of a person conducted according to law is a property right. (Citing 61 Hun, 571.) In that case Mr. Justice Daniels held that a loss resulting from a suspension or interruption of a lawful business was an injury to property, and his opinion was adopted by the Court of Appeals. (133 N. Y., 649; State vs. Stewart, 59 Vt., 273; Barr vs. Essex Trade Council, 30 Atl. Rep., 881.) A court of equity has jurisdiction to restrain by injunction the carrying out of a conspiracy to destroy or injure property, and the court is not deprived of its power because the acts are criminal.'

"It was held in Rosenau vs. Empire Circuit Co., 131 App. Div., 429, at page 440, that malicious attempts leading to the violation of contracts to the injury of parties is illegal and will not be tolerated, and to this law cases are cited. In Schlesinger vs. Quinto, 201 App. Div., 487, at page 497, it is stated that:

"'It has been repeatedly held that when a person knowingly and intentionally interferes with an express contract between two persons, and induces one of them to break that contract, the party injured can maintain an action against the wrongdoer.'

"Any act on the part of these producers, however, in refusing to carry out their contracts to furnish films to the plaintiff, induced by the defendant, Loews, Inc., for the purpose of ruining the business of the plaintiff, gives a right of action against them as well as against those who wrongfully induced such action for the damage that they suffered.

"Further authorities which sustain this conclusion are found in Standard Engraving Co., Inc. vs. Volz, 200 App. Div., 758; Posner Company vs. Jackson, 223 N. Y., 325 at page 333; Motion Picture Patents Co. vs. Universal Film Manufacturing Company, 235 Fed., 398. 400, 401; United States vs. American Linseed Oil, decided by the United States Supreme Court, June 4th, 1923; United States vs. Motion Picture Patents Co., 225 Fed., 805; American Foundries vs. Tri-City Council, 257 U. S., 204; Hitchman Coal Co. vs. Mitchell, 245 U. S., 225; Auburn Draying Co. vs. Wardell, 227 N. Y., 1.

"Loews, Inc., are properly included within the injunction, because its principal officers interested in this rival theatre have used the corporation for the purpose of accomplishing

(*Continued on page* 268)

Conference in Minneapolis on Music Tax

WHEN the case of the Society of Authors, Composers and Publishers vs. R. G. Liggett of Kansas City, Kan., and G. L. Hooper, of Topeka, Kan., exhibitors, is called in October, Samuel Handy, attorney for the M. P. T. O., of Kansas, will submit a brief upon which he has spent two years' preparation.

Mr. Liggett, president of the M. P. T. A. of Kansas, and Mr. Handy, who attended a meeting of Minneapolis exhibitors last week, returned to Kansas City confident that exhibitors of Minnesota would stand firm, as had been urged by the two Kansans, until a "show down" on the music tax question is obtained.

$750,000 Studio Deal on Coast

Hollywood Plant Bought by Group Headed by Founders of Standard Laboratories

HOLLYWOOD studios, one of the finest and most completely equipped picture studio properties in Southern California, have been purchased by a group of Los Angeles men headed by S. M. Tompkins and John M. Nickolaus, founders of Standard Film Laboratories. This announcement was made in Los Angeles July 8 by Tompkins and Nickolaus following several weeks of negotiation.

William Sistrom, well-known executive, will have charge of the plant under the new management and will continue to operate it as a rental studio for independent producers. The new owners took possession July 9. The plant will be probably be known as Standard studios.

The purchase of the Hollywood studios by the group represented by Messrs. Tompkins and Nickolaus involves property valued at more than $750,000. The studios are situated on a tract of approximately twelve acres, with entrance at 6642 Santa Monica Boulevard. This property is joined in the rear by the seven-acre tract owned by Standard Film Laboratories, which face Seward street one block south of Santa Monica Boulevard. Tompkins and Nickolaus announced that the organization buying the studios is entirely separate from the laboratories.

It is planned to combine the available space on both tracts of land for the construction of large sets for companies producing pictures at these studios. In all there will be more than eighteen acres located in the industrial heart of Hollywood. The studio property has a frontage of 712 feet on Santa Monica Boulevard and 387 feet on Seward street. This does not include three residence lots at the southwest corner of Seward and Santa Monica Boulevard. With the Seward street property now owned by Standard Film Laboratories this will give a total frontage on this thoroughfare of 717 feet.

The new management of the Hollywood studios is made up of men widely known in Coast film circles. Sistrom, who will have complete executive charge, supervised the construction of the Universal studios at Fort Lee, N. J., and for three years was general manager of Universal City. He has also managed the interests of Cosmopolitan Pictures both in the East and Southern California.

The Hollywood studios were built four years ago under the supervision of John Jasper and since have been enlarged. Among those whose production activities are now centered at the Hollywood studios are Harold Lloyd, Douglas MacLean, Irving Cummings, William P. S. Earle, and Finis Fox. Several other prominent independent producers are expected to establish themselves there in the near future.

New N. Carolina President Starts Active Work

HENRY B. VARNER, newly elected president of the North Carolina Motion Picture Theatre Owners, has already assumed active office and entered upon the year's work. Letters have been addressed during the past week from his office to his new co-officers and board of directors outlining some of the notable things he hopes to achieve for the industry within North Carolina during the coming year, expressing appreciation for their past work and soliciting their complete co-operation to make the North Carolina organization foremost in the country.

"Personally," writes Mr. Varner, "I am in close touch with and am co-operating with the organizations in New York, Michigan, Minnesota, Virginia, Georgia, South Carolina, Tennessee, Louisiana, Indiana and Illinois, and at a little later date we will get together with a representative from each of these states for the purpose of formulating plans to make a successful drive on Congress in December for the repeal of the admission and seating taxes and a modification of the copyright laws."

K. C. Operators Get 10% Boost in Wages

At a meeting in Kansas City of committees representing the Kansas City Division of the M. P. T. O. A. and the Allied Amusement Crafts it was agreed that a 10 per cent. increase in the wages of the operators be granted. The union's attempt to "unionize" all Kansas City suburban houses proved a failure and it was due largely to the compromising attitude of the union committee that the increase in operators' pay was allowed.

A clause in the contract presented the Kansas City exhibitors by the union required that all departments of suburban theatres must be "unionized." This the exhibitors emphatically refused as it was pointed out by A. M. Eisner, president of the Kansas City organization, that in many cases the wife or daughter of an exhibitor served as a pianist, thus proving a great saving to the exhibitor. Only two suburban theatres in Kansas City have union orchestras and thus it will remain, for another year at least.

Few Companies Launched in N. Y. During the Week

The past week has witnessed the following new motion picture companies incorporating in New York state, the capitalization and the incorporators also being given: Turul Film Company, $10,000, Joseph Almassy, Emery Sakho, Louis Nagy, New York city; Zinbern Pictures Corporation, $20,000, Joseph Bernstein, E. H. Taussig, N. Jay Schumer, New York city; Reelab Corporation, $25,000, M. A. Horowitz, S. H. Horowits, Abe Heller, New York city; Premier Circuit, Inc., $1,000, Samuel Lesselbaum, Samuel Rinzler, Hyman Rachmil, Brooklyn; Hepworth Distributing Corporation, $500, R. T. Cranfield, T. F. MacMahon, M. Kaufman, New York.

New Enterprises Launched in Delaware

The following amusement enterprises have recently been incorporated under Delaware laws: American Classics, Inc., for "taking and producing motion pictures," capital stock, $500,000; The Byerly Crest Corporation, to "operate hotels and places of amusement," $100,000; "Frank Lloyd Products, Inc., to produce and distribute motion pictures," etc.; Hazleton Amusement Company, "to conduct places of amusement," etc.

Authors' Advisory Board Names Committees

PRACTICAL means to bring the author and producer of motion pictures closer together were formulated yesterday afternoon at an organization meeting of the Authors' Advisory Board, appointed by the First International Congress on Motion Picture Arts, held June 7 and 8 at the Waldorf-Astoria. The meeting of the Board was held at the home of Alice Duer Miller.

Committees were appointed to formulate the producer's idea of how the author can co-operate in the production of his stories for the screen and also to clarify the demands of the authors on producers. Another committee was named to select films suitable for the study of authors and an executive committee consisting of George Barr Baker, Eric Schuler, C. S. Thompson and Charles E. McCarthy was named to carry on the work of the Board during the Summer. The various committees will report at a meeting of the Board to be held early in September.

Committee to Seek Lower Insurance Rates

Announcement was made this week by William Brandt, President of the Motion Picture Theatre Owners, State of New York, that he had appointed a committee for the purpose of securing a more equitable adjustment in the present insurance rates.

This committee will not only try to secure this adjustment on fire rates but will also work toward securing a more favorable rate on liability, compensation and the other forms of insurance necessary in theatre operation.

The committee appointed consists of the following members: A. A. Fennyvesey, Rochester; Wm. Bernstein, Albany; H. Tishkoff, Rochester; Joe Schuchert, Buffalo; Sam Sheer, Corona; Morris Fitzer, Syracuse; G. H. Tooker, Elmira; C. H. Moyer, Herkimer; F. S. Kirk, Malone; Geo. Cohn, Poughkeepsie; Morris Silverman, Schenectady; J. T. Williamson, Niagara Falls; M. J. Kallett, Oneida; Harry Lux, Utica; Nicholas Dipson, Olean; Robert Landry, Ogdensburg; C. A. McCarthy, Hoosick Falls.

Cleveland Picture Houses Go Without Music

There is no music in any motion picture theatre in Cleveland, with the exception of the Loew circuit. This condition has existed ever since Sunday, July 1st.

There is not a musicians' strike. Neither is there a lockout on the part of the motion picture exhibitors. Last year's contract between the local musicians' union and the Cleveland Motion Picture Exhibitors' Association expired Sunday, July 1st. The Cleveland Motion Picture Exhibitors' Association approached the representatives of the musicians' union and asked whether they had any new scale to offer. The musicians replied that they had not at this time. The musicians prefer to have their contracts expire September 1st.

Their unwillingness to dicker at this time means that they want to drift along until September 1st, and then start wage negotiations. The exhibitors want the scale all settled before September 1st. When the musicians stated that they had no scale to offer, the Cleveland Motion Picture Exhibitors' Association asked them to renew their old agreement. This they refused to do.

Thirty West Coast Houses Playing Vaudeville

With three new theatres now under construction, one in Alhambra, one in Santa Monica and one in San Pedro, fully equipped to play vaudeville acts in conjunction with the presentation of feature pictures, under the direction of West Coast Theatres, Inc., there looms a very attractive booking time for vaudeville acts with this organization, comprising the tour of about thirty theatres in the Southern California district of the Gore Bros., Ramish and Sol Lesser holdings.

With the recent acquisition of the T. & D. and the Loew's theatres in the Northern theatrical district of California, the time is not far distant apparently when the two vaudeville divisions will be joined into a smooth-running circuit. At the present time the Southern division utilizes the services of approximately 150 acts each week, booking into about thirty theatres.

Harding Chain Acquires Seven Houses

Samuel Harding, of Kansas City, president of the Capitol Enterprises Company, has acquired seven motion picture theatres to add to the chain of film houses now operated by the company in the Middle West according to Earl Nesbitt, advertising director of the organization.

The theatres acquired are: Ellsworth, Kansas City; Gem, Palace and El Dorado, El Dorado, Kas.; Crone, Delphos and Show-to-all, Carthage, Mo.

The company now controls fifteen houses. Mr. Harding, besides interests in the Liberty theatre, Kansas City, also owns interests in houses in Omaha, Council Bluffs, Ia.; Wichita, Kas., and Oklahoma City, Okla.

New Management for Ohio Theatre

Management of the Ohio theatre will be taken over by Charles M. Olsen and Jean Marks July 15, it is announced. The theatre has been leased from the Ohio Realty Co. and furnishings bought outright from the Ohio Amusement Co., which has operated the theatre.

David A. Coulter, who has been active in the management negotiated the deal. Mr. Olsen is president and Mr. Marks treasurer of the Central Amusement Co., which operates the Lyric Vaudeville and its pictures and is interested in the Apollo pictures.

The Ohio policy of pictures will be continued. The theatre was built years ago and has 1,200 capacity.

Massachusetts Puts Ban on Film Stocks

The Massachusetts State Department of Public Utilities is said to have placed the ban on the sale of stock in 203 corporations in the state because of the fact that they failed to file necessary information regarding their property and financial status.

Included in the film enterprises on the list are, Olympia Theatres, Inc., Banner Films, Inc., Chaplin Classics, Inc., Gold Seal Photoplays Corp., Iris Film Corp., Merrimack Amusement Company, Producers Finance Corp. and Urban M. P. Industries, Inc.

Elaborate Plans Made For Atlantic City Convention

EXHIBITORS and exchange men in Pennsylvania are showing much interest in the plans for the annual convention of Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, to be held at Atlantic ity on August 6, 7 and 8.

As usual, amusement features will predominate at this mid-summer gathering, although the morning of Wednesday, August 8, the final day of the convention, will be devoted exclusively to the transaction of business.

The motion picture ball, to be held on the night of the 7th, will be the main social affair. It is being planned under joint auspices of the M. P. T. O. and the Film Board of Trade, and a joint committee has been named. The committee is expecting a greater attendance than ever before at this ball, one of the main attractions of which will be the presence of a number of prominent stars.

The greater part of the opening day of the convention, Monday, August 6, will be devoted to registration of the delegates and a brief business session. Following the main business session, Wednesday, there will be a beach party at 4 P. M., and the banquet in the evening.

Columbia Students Split on Long Feature Vote

Columbia University's motion picture class took a straw vote recently on the length of feature productions, following an address on the general subject of motion pictures by Howard Estabrook of Distinctive Pictures Corporation. The vote of these future picture men showed an almost fifty-fifty break for the long feature photoplay and the diversified program.

Mr. Estabrook explained to the class the exhibitors' wish to present a diversified bill, including short subjects and music, whereas features of extraordinary length caused the exhibitor to reduce the number of performances or sacrifice diversity, using practically nothing but the feature.

Public Relations Session Held in South

Turner Jones, public relations representative for Southern Enterprises, recently held a conference of all representatives in the Southeast states to discuss problems relative to his department in conjunction with the operation of the company's southern theatres.

Among those in attendance were the following: C. A. McElravey, Memphis; Frank Dowler, Chattanooga; John Alsop, W. L. Whitehead and Arthur Amm, Jacksonville; H. C. Farley, Montgomery; J. J. Strickland, Texas; E. R. Rogers, Alabama; Ford Anderson, North Carolina; Dan Michalove, general division manager.

New York "Clipper" Taken Over by "Variety"

The New York Clipper, the oldest theatrical journal in America, has been taken over by the interests controlling Variety.

Under the new direction, it is announced, The Clipper will be devoted entirely to outdoor amusements, reverting to its policy of open air entertainments and sports during the Civil War, when it was the single theatrical paper in the field.

Spiegel Creditors Offered Ten Cents on the Dollar

Buffalo creditors of Max Spiegel who failed last December for $1,000,000, have been offered ten cents on the dollar for their claims by Edward Hymes, trustee. Hymes urges creditors to accept the offer of Mrs. Estelle B. Mark who has agreed to put up $350,000 to be used for "a complete settlement of this matter," Hymes states.

"With the exception of some odds and ends which have hardly realized enough to pay actual disbursements every available asset of the bankrupt had been pledged, assigned, mortgaged and transferred by him prior to the proceedings. The affairs of the bankrupt are almost hopelessly tangled," says a report of the trustee to creditors.

Selznick to Hold Third Annual Outing

The third annual outing held by Selznick will take place on July 14, at Fanchard Inn, Massapequa, Long Island.

A holiday will be declared for all the employees of the Selznick Distributing Corporation on this day, both home office and exchange. One of the Rialto sight seeing buses will convey the "outingers" to their destination. Regular outing games will be enjoyed throughout the day, with prizes donated and awarded by the heads of the departments, to the winners of the events. Dinner, supper and dancing will be held in the Inn proper.

Louis Weinberg, Anthony Ricci, Seymour Schussel and Bob Solomon are the committee in charge of all arrangements.

Visual Instruction Classes Start in Washington

Visual instruction classes in the Americanization schools of the District of Columbia begin this week. Moving pictures supplied by various departments of the Federal government are the principal medium of this form of instruction, and Mrs. H. W. Locher, director of the educational department of the Crandall theatres, superintends their showing.

The classes will use the Crandall projection room in the Metropolitan theatre building regularly, and, when necessary any of the Crandall theatres will be available. This innovation in instruction is the forerunner of a regular system of moving picture instruction in the public schools of the nation's capital.

Another Censorship Bill Dies in Wisconsin

A censorship bill has been killed once again in the Wisconsin state legislature. The bill, introduced by Senator Teasdale, prohibited minors under the age of 16, unaccompanied by parents or guardians, to attend a moving picture theatre, or amusement place showing films, unless those films had been first passed by the National Board of Review, or approved by a local committee appointed by a common council.

The films to be exempt from this regulation were those of historical or current events, educational releases, or films exhibited by religious and educational bodies.

Nineteen Fox Specials Completed

Balance of Twenty-five in Work; All Will Be Screened in Fox Exchanges

THE Fox Film Corporation announces this week that 19 of the 25 special productions heralded in their recent advertising insert are entirely completed and being made ready for early review by the trade. Of the remainder one will be finished by August 11th and five others are now in work.

The nineteen special productions finished, and now being made ready for screening in the Fox exchanges are: "If Winter Comes," "St. Elmo," "Monna Vanna." "Hell's Hole," "Does It Pay," "Soft Boiled," "The Eleventh Hour," "The Silent Command," "Cameo Kirby," "No Mother to Guide Her," "The Governor's Lady," "Six Cylinder Love," "Temple of Venus," "North of Hudson Bay," "Shepherd King," "The Net," "You Can't Get Away With It," "The Blizzard," and "This Freedom."

"Around the Town," with Gallagher and Shean, is in production and now nearing completion and announced to be ready by August 11th. The five remaining specials in work are: "Hoodman Blind," "Shadow of the East," "Arizona Express," "Gentle Julia," and "The Plunderer."

Further than this, William Fox, under his own signature, is sending broadcast to all exhibitors a special communication definitely setting the day and date for trade showings on the entire list of specials. As early as Thursday, July 18th, five of these pictures will be available for screening in the various Fox exchanges, the personal announcement from Mr. Fox states. They are: "If Winter Comes," "St. Elmo," "Monna Vanna," "Hell's Hole," and "Soft Boiled."

By August 1st, three other prints will be in the exhanges for review. They are: "Does It Pay?" "The Eleventh Hour," and "The Silent Command."

On and after August 15th three others will be screened. They are: "Cameo Kirby," "No Mother to Guide Her," and "The Governor's Lady."

Beginning September 15th eight more of the specials will be ready for showing to the trade. They are: "Six Cylinder Love," "Temple of Venus," "North of Hudson Bay," "Shepherd King," "The Net," "You Can't Get Away With It," "The Blizzard," and "Around the Town," with Gallagher and Shean.

The remainder of the special productions are scheduled for review on and after November 1st. They are: "This Freedom," "Hoodman Blind," "Shadow of the East," "Arizona Express," "Gentle Julia," and "The Plunderer."

Every facility and unit of personnel in the Fox producing and distributing organization has been tuned up to fulfill this schedule. In his personal letter to the trade Mr. Fox, besides giving exact dates for screening this special product for the trade, sets forth his distribution policy in part as follows:

"We believe that the exhibitor should have definite notice in advance as to when he can see the Special Productions projected on the screen for his review, so that he can arrive at the exhibition value thereof for his particular theatre or chain of theatres, and reject poor alleged specials.

"Fox Film Corporation does not want to book or sell any one of the 25 big Special Productions for the coming season, beginning September 1, 1923, until the exhibitor personally, or his responsible booker or agent, has reviewed the pictures in question.

"We have full confidence in the quality and public attraction value of our 25 Special Pictures. We feel that your review of these pictures prior to arriving at a booking date or rental figure for your theatre will greatly stimulate your confidence and enthusiasm in each production scheduled, and thereby materially assist the advertising campaign so that your box-office will do the largest possible business.

"We have cleared the road so that no exhibitor is compelled to 'buy a cat in the bag,' and we have removed speculative judgment on buying pictures without your review in advance."

Warners Call Convention of Exchangemen

THE first annual convention of the exchangemen handling the Warner Brothers product throughout the country will be held by the Warners at the Drake Hotel, Chicago, July 15-16. This convention is the first one of its kind among independent exchangemen, and promises to mark a big step forward in the exhibitor co-operative policy outlined by the Warners for the coming series of eighteen features.

More than twenty of the best known exchangemen in the business will be present at the convention. Sam Warner, production manager of the coast studios, arrived East last week to attend the meeting. He will enlighten the exchangemen about the production activities on the coast.

Bradbury to Direct Next Hoxie Feature

Robert North Bradbury, director of many short western pictures for the Universal Pictures Corporation, has been assigned to the Jack Hoxie unit, to make features.

He will guide the making of Hoxie's next western picture, which will be either a screen version of the novel, "Overland Red," or an original story written especially for Hoxie, temporarily titled, "Me and Bill."

Hoxie recently finished "Men in the Raw," adapted from a magazine story by W. Bert Foster. George E. Marshall directed the picture.

Bradbury and Fred Datig, casting director, are now choosing the supporting players for the next Hoxie vehicle, production of which will start within a week or two.

Third Broadway Week for "Merry Go Round"

"Merry Go Round," the Super Jewel now in its second week at the Rivoli theatre, New York City, has been booked for a third week on Broadway. It will be shown during the coming week in the Rialto theatre.

Laemmle Sails for Europe with "Merry Go Round"

CARL LAEMMLE, president of the Universal Pictures Corporation, sailed for Europe early this week aboard the Aquitania. With him went a print of "Merry Go Round," the Super Jewel production which he will present to Europe as a picture essentially European, although "made in America."

"Merry-Go-Round" will be seen in the capitols of Europe. It will be seen in Vienna, and it even will be seen in the Prater, Vienna's Coney Island, around whose merry-go-round the plot of the Universal Super Jewel revolves.

Mr. Laemmle will spend three months in Europe. In addition to launching "Merry-Go-Round" he will visit various Universal branch offices and make a general survey of film conditions abroad.

He is accompanied on the Aquitania by his children, Miss Rosabelle and Julius Laemmle, his secretary, Harry Zehner, Felix Senff, a writer; Mrs. M. Fleckles of Chicago, Miss Estelle Cohen, a friend of his daughter, and by his family servants.

Hurley Handles Campaign for Mrs. Reid

Ed Hurley, for some time in charge of the trade and newspaper publicity department of the Film Booking Offices, has been placed in charge of the personal appearance campaign featuring Mrs. Wallace Reid in conjunction with her production, "Human Wreckage." The tour will last fifteen weeks, taking in all the principal key cities in the country with the opening date set for the Adams theatre, Detroit, for the week of July 15 for an indefinite run.

In addition to Ed Hurley, Mrs. Carolyn Wagner, secretary of the Anti-Narcotic League of Los Angeles, will travel ahead of Mrs. Reid. The towns to be made on this tour include Chicago, St. Louis, Kansas City, Philadelphia, Cleveland, Boston, Baltimore, Washington, Cincinnati and others.

Lasky Announces Cast for "Light That Failed"

Coincident with the starting last week of George Melford's Paramount production of Rudyard Kipling's "The Light That Failed," which F. McGrew Willis has adapted for the screen, Jesse L. Lasky announced the cast of the picture.

The two leading roles will be played by Jacqueline Logan and Percy Marmont, who will be featured with David Torrence, Sigrid Holmquist, Mabel Van Buren and Luke Cosgrave.

The first scenes of the picture are being made on location at Catalina Island.

Arrow to Release Series of Ten Westerns

According to announcement by President W. E. Shallenberger, Arrow will release a series of ten five-reel Western features during the coming year. They will be produced by Ben Wilson and will star Edmund Cobb.

Wilson has made two series of Westerns starring Jack Hoxie, released through Arrow, and six William Fairbanks' Westerns. He is recognized among the leading producers of this type picture.

The first of the coming series will be released about September 15.

Canadian Division M.P.T.O.A.. Will Be Launched

The Canadian Division of the Motion Picture Theatre Owners of America will be formally launched at a meeting to be held in one of the principal Canadian cities in September. A large number of Canadian Theatre Owners are already members of the Motion Picture Theatre Owners of America through direct affiliation.

A representative of the Canadian Exhibitors was an interested observer of events at the Chicago National convention of the Motion Picture Theatre Owners of America and immediately following that meeting, proposals looking to the formation of a Canadian Division of the organization were made and are now moving well toward consummation.

Wesley Barry's "Country Kid" Under Way

The second of four Warner Brothers pictures featuring Wesley Barry, "The Country Kid," is well under way at the Warner coast studios, according to report. The production is being directed by William Beaudine from an original story written by Julien Josephson. Both Beaudine and Josephson directed and wrote respectively Barry's first Warner picture, "The Printer's Devil."

Helen Jerome Eddy was signed to appear opposite the "freckled" youngster. In addition to Miss Eddy other members of the cast include Baby Bruce Guerin and "Spec" O'Donnell, both of whom are juvenile stars under a long term contract with the Warners.

"Circus Days" Premiere Is Set for Chicago

"Circus Days" the new Jackie Coogan production distributed through Associated First National Pictures, will have its world's premiere at Balaban and Katz' Chicago theatre on July 16th.

"Circus Days" is scheduled for early release by First National. It followed "Daddy" on the list of First National's Jackie Coogan pictures presented by Sol Lesser, and shows Jackie in the role of "Toby Tyler" of circus fame.

Principal Pictures Plans Studio Expansion

PRINCIPAL PICTURES CORPORATION'S studios in Hollywood are to be greatly enlarged immediately. This information comes from Sol Lesser and Michael Rosenberg of that organization.

The Principal Pictures land consists of some fifteen acres directly adjoining that of the Douglas Fairbanks-Mary Pickford studios.

Among the chief additions that will take form at once, is another huge enclosed stage. One of the world's largest generators has been installed and a complete re-organization of the electrical department is now under way.

Two new buildings will be erected which will house the many artists scheduled to appear in forthcoming Principal Pictures productions. It is estimated that a half million dollars will be expended in the immediate future on the plant which is necessary to accommodate the many companies planned for the near future.



Scenes from the King Vidor production of "Three Wise Fools," released by Goldwyn. Adapted from the play by Austin Strong.

President Extols "Covered Wagon"

Harding Presents Print to Oregon Trail Association at Dedication Services

OREGON celebrated the second greatest day in her history on Tuesday, July 3, when, exactly eighty years after the arrival of the first covered wagon train in the Willamette Valley, President Harding, standing at the foot of Blue Mountain, near Meacham, a tiny village of fifty-one inhabitants, recounted the thrilling story of Marcus Whitman and the saving of the great Northwestern territory and formally presented to the assembled members of the Old Oregon Trail Association a print of James Cruze's Paramount production, "The Covered Wagon," for preservation in the association's archives.

The occasion for the celebration was the dedication of the old Oregon Trail and the unveiling of a monument dedicated to the first wagon train. In the course of his formal address which was published in full throughout the United States, the President touched upon the Cruze production, which he witnessed at a private showing in the White House, as follows:

"Not very long ago I saw the covered wagon in the moving picture. I sat entranced. There was more than the picturesque, more than sorrow and discouragement, more than appealing characters and enthralling heroism. There was more than the revelation of the irresolute, who failed in fitness to survive, more than tragedy and comedy in their inseparable blend. There was more than the scouts, who surpassed our fancies, more than nature's relentless barriers revealed. Everywhere aflame was the soul of unalterable purpose and the commanding sturdiness of elemental greatness. Still more, there was determination to do themselves, not asking the Government to do, but for Government only to sanction or permit."

At the conclusion of the President's address a covered wagon, drawn by four oxen and carrying the print of the film in charge of C. M. Hill, Paramount exchange manager at Portland, drove up to the stand, the National Guard clearing the way. Joe Axford, head of the wagon train which had borne hundreds of descendants of the early pioneers to the scene, carried the film to the President who formally presented it to the Old Oregon Trail Association, speaking in part as follows:

"It is with intense pleasure and a sense of gratification that I present this film, 'The Covered Wagon,' to the Old Oregon Trail Association for preservation in its archives. It is my firm belief that no motion picture play could be placed where it would do so much good. It was with more pleasure than I have ever experienced before or since, that I viewed 'The Covered Wagon,' the symbol of the achievements of the various pioneers whom we reverence here today."

Following the presentation of the film Governor Pierce, on behalf of the association and the State of Oregon, presented to Mrs. Harding a bronze plaque on which was pictured a covered wagon pulled by two oxen, with a mother and baby in arms on the seat and the father scanning the horizon. Governor Pierce said that he wanted Mrs. Harding to take it home and hang it in the White House and that he, representing the Northwest, was going to Washington some day to see that she had done so. Mrs. Harding, visibly affected, said that she certainly would do so.

The dedication ceremony was attended by thousands of people from all sections of the Northwest, sixty-four covered wagons having borne many of the members of the association to the scene, some of them traveling hundreds of miles in the primitive manner of their forefathers.

Selznick Acquires "Cricket on the Hearth"

The Selznick Distributing Corporation, announces through Myron Selznick, Vice-President, the acquisition and early release of the Paul Gerson production, "The Cricket on the Hearth," an adaptation of Charles Dickens immortal story of the same name.

The principal roles are being portrayed by Josef Swickard, Fritzi Ridgway and Virginia Brown Faire.

Decision in Peekskill Case

(Continued from page 263)

their unlawful purposes, and these officers have made the corporation a party to the conspiracy. As for the other corporations named as defendants, while they probably could not be enjoined from breaking a contract if that alone were involved, nevertheless, if this contract were broken as a part of the conspiracy for the purpose of effectuating the boycott of the plaintiff's theatre, they are equally guilty with the individuals who have thus used them and made them a party to their scheme. That individuals may combine for the betterment of their own interests is unquestioned, as long as they confine their acts to those that are lawful, and as long as they do not interfere with the legal rights of a party against whom their action is aimed. There is no statutory or common law that permits a combination of parties, either capitalists or laborers, to effect an illegal purpose, even for the betterment of their own conditions. It may be that, as against these combinations, laborers have less protection except through combinations; but even then, they are given no immunity to infringe the rights of others, that either the common law or the statutes have granted them. It is claimed that there is no malice here shown, but only a desire to protect the defendants' interest by all their acts of which complaint is made; but the law condemns all acts trespassing upon the legal rights of others as malicious, as matter of law, and will grant reparation in damages, or an injunction where those damages are not capable of specific measurement.

"This interference must be stopped, and the courts will have no difficulty either by injunction or, if necessary, by the administration of the criminal law, to prevent these unlawful acts. The courts have little patience with those who trifle with clear legal rights of another.

"The order should be reversed with $10 costs and disbursements and an injunction should be issued restraining all parties from inducing the violation of any contracts made between the plaintiff and any film producers.

"The injunction should further provide that the individual defendants and Loews, Inc., should be restrained from inducing in any manner, directly or indirectly, film producers not to supply their films to the plaintiff corporation, except as and when they may need them for their own exhibition, and an injunction should be granted restraining the other corporation defendants from refusing to sell to the plaintiff corporation any films for the purpose of boycotting the plaintiff and preventing the plaintiff from doing business, or for the purpose of assisting actors in accomplishing said purposes, and from conspiring with the co-defendants or actors to deprive plaintiff of the films necessary to plaintiff's business."

Following is the order of the Appellate Division:

"An appeal having been taken to this Court by the plaintiff from an order of the Supreme Court, New York County, entered herein on the 1st day of May, 1923, denying plaintiff's motion for an injunction.

"And said appeal having been argued by Mr. Nathan Burkan, of counsel for the appellant, and Mr. William Travers Jerome, of counsel for the respondents; and due deliberation having been had thereon.

"It is unanimously ordered that the said order so appealed from be and the same hereby is reversed with $10 costs and disbursements, and that the defendants and the agents and officers of the corporate defendants, and each of them, and all persons combining or acting in concert with them or under their direction, be and they hereby are, during the pendency of this action, restrained and enjoined from in any way inducing the violation of any contracts made between the plaintiff and any film producers.

"And it is further ordered that the individual defendants and the defendant Loews, Inc., its agents and officers, and each of them, be and they hereby are restrained and enjoined, during the pendency of this action, from inducing in any manner, directly or indirectly, film producers not to supply their films to the plaintiff, except as and when they need them for their own exhibition.

"And it is further ordered that the defendants, Advance Theatrical Company of New York and Associated First National Pictures, Inc., be and they hereby are during the pendency of this action, restrained and enjoined from refusing to sell to the plaintiff any films for the purpose of boycotting the plaintiff and preventing the plaintiff from doing business, or for the purpose of assisting actors in accomplishing said purposes, and from conspiring with the co-defendants and the agents and officers of the defendant, Loews, Inc., or with any of them, or with actors, to deprive plaintiff of the films necessary to plaintiff's business."

Bebe Daniels Cast for "His Children's Children"

Bebe Daniels, who returned to New York this week from a personal appearance tour of Eastern and Middle West cities, has been chosen by Sam Wood to play the role of Diana Kayne in his production of Arthur Train's novel, "His Children's Children," which is now being filmed at the Paramount Long Island studio.

The selection of Miss Daniels for the leading feminine role of the picture completes the cast with the exception of Claudia, one of the Kayne daughters. Those who will have important parts in the picture, in addition to Miss Daniels, are Dorothy Mackaill, George Faweett, Hale Hamilton, James Rennie, Mary Eaton, Mahlon Hamilton, Warner Oland, John Davidson, Templar Powell and Joe Burke.

NOTICE TO THE TRADE

ON Saturdays during July and August, the offices of Motion Picture News will be closed.

Eschmann Heads Distribution for First National

E. A. ESCHMANN, one of the best known executives in the field of film distribution, and at present sales manager for Pathe Exchange, Inc., has been appointed manager of Distribution for Associated First National Pictures, Inc.

During his career with Pathe, Mr. Eshman has made an enviable reputation as a distribution executive.

Floyd M. Brockell, who has been in charge of First National distribution for several years, is to relinquish that post to engage in special work for the same company. The new arrangement becomes effective July 16.

Del Goodman Joins Fox and Leaves for Japan

Del Goodman, for many years one of the leading figures in Chicago motion picture circles and until recently affiliated with the United Artists exchange in that city, has joined the Fox Film Corporation forces and sailed last week for Japan where he will establish in Tokyo distribution offices for his company.

Among the features which Mr. Goodman has taken with him to the Far Pacific is "If Winter Comes," the screen version of A. S. M. Hutchinson's novel. It will be shown as a pre-release to the royal family of Japan.

After establishing branch offices in the Flowery Kingdom, Mr. Goodman will make an extensive tour of Corea, Manchuria, China, Philippines, East Indies and Australia.

John Ellis to Photograph Warner Features

John Ellis has been engaged by the Warner Brothers to photograph the many highlights in the organizations forthcoming series of eighteen features.

Mr. Ellis has the distinction of having photographed all official Washington, in addition to having served a number of years with the Columbia Stock Company, Washington, D. C. During his sojourn in the Capital city he is said to have taken special photographs of Woodrow Wilson, Champ Clark, scores of prominent Senators and Representatives and many New York celebrities of the political and theatrical world.

Harold Raives to Wed Miss Mildred Klotz

Harold Raives, New York's youngest motion picture theatre manager, who attends to the business affairs of the Acme theatre on 14th Street, is to join the ranks of the benedicts. The announcement by Mr. and Mrs. Sol Raives is to the effect that the bride-to-be is Miss Mildred Klotz, New York.

Young Raives, who is 22 years of age, took over the management of the Acme two years ago when the house was leased by his father after it had been extensively altered. Since that time he has been handling all of the managerial detail.

Goldwyn-Cosmopolitan Releases Announced

First Group to Be Distributed in Fall Comprises Eleven Features

THE first group of pictures to be distributed in the fall by Goldwyn-Cosmopolitan Distributing Corporation includes eleven pictures. Six in the group are Goldwyn productions, one is a Cosmopolitan picture, two Distinctive productions, one from Jesse D. Hampton, and one from Achievement Films. The pictures, in the order of their release, follow:

"Three Wise Fools," adapted and directed by King Vidor, from John Golden's stage production of Austin Strong's popular comedy which has held the boards for three seasons, heads the list.

Eleanor Boardman, who made such a big hit in the leading role of Rupert Hughes' "Souls for Sale," gets her second great screen opportunity in this picture. Others in the cast are Claude Gillingwater, William H. Crane, Alec Francis, John Sainpolis, Brinsley Shaw, Fred Esmelton, William Haines, Lucien Littlefield, Zasu Pitts, Martha Mattox, Fred J. Butler, Charles Hickman, Craig Biddle, Jr., Creighton Hale and Raymond Hatton.

Jesse D. Hampton's production of "The Spoilers," by Rex Beach, which Lambert Hillyer directed, is the second release. The cast embraces eighteen stars. They are Milton Sills, Anna Q. Nilsson, Barbara Bedford, Wallace MacDonald, Noah Beery, John Elliott, Robert Edeson, Mitchell Lewis, Ford Sterling, Robert McKim, Louise Fazenda, Kate Price, Gordon Russell, Rockliffe Fellowes, Tom McGuire, Sam de Grasse, Albert Roscoe and Jack Curtis.

The Cosmopolitan picture which will be included in the group is "Enemies of Women," adapted from Blasco Ibanez' notable novel, directed by Alan Crosland, and featuring Lionel Barrymore and Alma Rubens. This picture, after a six weeks' run on Broadway, opened an indefinite engagement at the Cameo theatre, New York, and is now in its twelfth Broadway week.

Goldwyn's production of "Six Days," adapted by Ouida Bergere from Elinor Glyn's novel, and directed by Charles J. Brabin, is the next release. In the cast are Corinne Griffith, Claude King, Frank Mayo, Myrtle Stedman, Maude George, Charles Clary, Robert de Villbiss, Evelyn Walsh Hall, Paul Cazenova, Jack Herbert and Spottiswoode Aitken.



Scenes from "Mine to Keep" a Ben Wilson production for Grand-Asher.

The Distinctive production of "The Green Goddess" from William Archer's stage play, in which George Arliss is starred, is Oriental melodrama. Supporting Mr. Arliss are Alice Joyce, Harry T. Morey, David Powell and Ivan Simpson.

"The Eternal Three" is an original screen story by Marshall Neilan, directed by the author. Heading the cast are Claire Windsor, Hobart Bosworth, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond and William Norris.

"Red Lights," adapted by Carey Wilson, from Edward E. Rose's mystery play, has been directed for Goldwyn by Clarence Badger. In this cast are Marie Prevost, Raymond Griffith, Johnnie Walker, Alice Lake, Dagmar Godowsky, Wm. Worthington, Frank Elliott, Lionel Belmore, Jean Hersholt, George Reed, Chas. B. Murphy and Chas. H. West.

A second Distinctive picture in the group is "The Steadfast Heart," from Clarence Budington Kelland's serial now running in Collier's Weekly. This has been adapted by Philip Lonergan and was directed by Sheridan Hall. In the cast are Marguerite Courtot, Joseph Striker, Mary Alden, William B. Mack and Joseph Depew.

Achievement Films' production of Balzac's "The Magic Skin," is well along in production at the Goldwyn studios. In the cast are George Walsh, Bessie Love, Edward Connelly, Wally Van, Carmel Myers and Eulalie Jensen.

"The Day of Faith," Tod Browning's first production for Goldwyn, has been adapted from Arthur Somers Roche's successful novel by June Mathis, Goldwyn's editorial director, and Katherine Kavanaugh. Eleanor Boardman has her third big featured role as Jane Maynard in this production. Other leading members of the cast are Raymond Griffith, Tyrone Power, Ford Sterling, Chas. Conklin, Henry Hebert, Winter Hall, Fred Vroom and Myles McCarthy.

"In the Palace of the King" was adapted by June Mathis from F. Marion Crawford's novel of ancient Spain. This is Emmett J. Flynn's first production for Goldwyn. In the cast are Blanche Sweet, Pauline Starke, Edmund Lowe, Hobart Bosworth, Sam de Grasse, Charles Clary, Wm. V. Mong, Aileen Pringle, Ena Gregory, Lucien Littlefield, Tom Bates, Charles Gorhan, Harvey Clark, H. N. Clugston, Jack Pitcairn and David Kirby.

Hart Will Portray Role of Patrick Henry

WILLIAM S. HART is to portray the life of Patrick Henry on the screen. The Famous Players-Lasky star, during his temporary retirement has made a study of the character and work of the famous orator and has perfected a film translation of the historical story.

Hart's story will first be presented in novel form under the title of "A Lighter of Flames." It will be published this Fall by The Crowell Company of New York. Later Hart will make the picture.

Meantime the star will immediately organize his independent unit and begin work at the Paramount studios in Hollywood on a new series of Western features. He has not decided upon his first story, but has five from which to select.

Alexander is Engaged to Adapt "Red Lock"

J. Grubb Alexander, well known scenarist and author, has been engaged by the Universal scenario department to write the screen adaptation of "Red Lock."

"Red Lock" is by David Anderson. The screen play will be used as a starring vehicle for William Desmond.

Desmond's latest release is "McGuire of the Mounted," a story of the Northwest Mounted Police, in which he played his first feature role under his new starring contract with Universal, produced under the direction of Richard Stanton.

His next release is "Shadows of the North," a placer mining story, filmed under the direction of Robert Hill.

Renee Adoree Writes Song Based on Feature

Renee Adoree, who enacts a leading feminine role in the Reginald Barker production of "The Master of Woman" has written a song based upon one of the important episodes in the picture. The song will be issued by a New York music publisher at about the same time that Metro Pictures Corporation releases the Barker production.

Billy Rhodes to Star in Full Length Features

THE days of short reel comedy for Billies Rhodes are almost over. Samuel V. Grand, of the Grand-Asher Distributing Corp., announces that she will be starred in feature length comedy dramas to be made at the Berwilla studio, by Ben Wilson. At present she is leading woman for Grand-Asher comedies and after one or two more will relinquish that place to some other actress to once more embark on the more expansive sea of legitimate picture plays.

The first picture will be started perhaps within six weeks. It will be a comedy drama. Several stories are now being considered. At least three feature pictures will be made with Miss Rhodes this season.

First National Salesmen Rewarded

Sixty-Three Share in Prizes for Efficiency at End of First Quarter

SIXTY-THREE members of the First National field force will participate in the first division of the sum of $10,000 which was offered by Associated First National to salesmen who showed the best record over a period of six months. One-half of this amount will be awarded for the best records for the three months ending July 1st, and the remainder is to be divided at the close of September business.

The results of the competition are especially gratifying to First National officials, since they clearly show that prosperity in the industry is more widespread than was anticipated at the opening of the sales drive. The selling was not confined to any particular group or class of production, but was intended to stimulate interest in the entire First National product and a check-up of the returns proves very definitely that a higher grade of pictures is the aim of the majority of exhibitors. One of the most satisfying effects of the competition was the substantial increase of new business which was reported.

The salesmen who were awarded a share in the prize money by maintaining their territory on a high basis of efficiency or by showing a substantial improvement were: New York, Emile C. Bullwinkle, Howard Levy, David Gross; Buffalo, Eugene C. Markens; Albany, Simon E. Feld; Chicago, Philip Dumas, Jack M. Schwartz, John N. Howland, G. L. Ears, Nathan Wolf, William C. Cook; Boston, Nathan Ross, John B. McGann, Albert P. Bibber; New Haven, Joseph H. Blott, John C. Bullwinkle; Cleveland, Walter Forster.

Cincinnati, Maurice White, John Covington, John Eifert; Minneapolis, Charles Jacson, John G. Heywood, Carl R. Michel, Luman A. Hummell; Milwaukee, Joseph G. Goetz, Edgar Weiner, E. J. Willett; Des Moines, Clyde A. Pratt; Omaha, Louis E. Goldhammer; Philadelphia, B. E. Lupin, William H. Schwalbe, F. J. Leonard; Dallas, Douglas P. Rathbone, J. W. Wright; Detroit, A. J. Richardson, Abraham Goldener; Pittsburgh, J. Allison Gribble, Frank L. France, Meyer E. Goldstein.

Charlotte, J. Bryan Craver, Jack Cunningham; Atlanta, William A. Sanges, Lewis W. Carter, Paul A. Strachen; St. Louis, Lester J. Bona, Morris Aaron; Indianapolis, Michael J. Doody, Johan Servaas, Robert Blazer; San Francisco, Neil H. Brower, Al Oxtoby; Washington, C. E. Tyson, Frank L. Breenbalgh, John Golder; Louisville, Lee W. Moffett; Denver, William F. Gordon, Benjamin Harrison; New Orleans, Samuel J. Stockard, Virgil H. Bridges; Oklahoma, Edward D. Brewer; Kansas City, H. E. Corbyn; Wilkes-Barre, Frank A. Elftus, Joseph Lieberman.

Elaborate Premiere for "French Doll"

Elaborate plans are being made for the fall premiere in New York of Mae Murray's newest picture for Metro. It is the picturization of the New York stage success, "The French Doll," in which Irene Bordoni was the star. No theatre has yet been announced for the presentation. Miss Murray promises an unusual display of costly and elegant gowns.

"The French Doll" is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman general manager. It was adapted to the screen by Frances Marion from the English adaptation by A. E. Thomas.

Two Selected for Roles in "Social Code"

John Sainpolis and William Humphrey have been selected to enact the important roles of the rival attorneys in "The Social Code," Rita Weiman's mystery story, which Oscar Apfel is directing for Metro with Viola Dana as the star.



Robert Z. Leonard presents Mae Murray in "The French Doll," a Metro picture from which the layout is made.



Grant Mitchell in "Radio Mania" is presented by Herman Holland and distributed by Hodkinson.

"Palace of King" Cast Is Completed

With the selection of Edmund Lowe, new screen leading man, and William V. Mong, character actor, for "In the Palace of the King," the cast for Emmett's Flynn's first Goldwyn picture is practically complete. Blanche Sweet takes the leading feminine role as Dolores, daughter of a Spanish soldier and supporter of King Philip II.

Hobarth Bosworth appears as Mendoza, father of Dolores, and Pauline Starke as the blind sister. The ruthless King Philip is portrayed by Sam de Grasse, and Mong plays Perez, crafty secretary of the king. Lucien Littlefield appears as Adonis, the court jester.

Aileen Pringle, new Goldwyn player, will be seen as the Princess of Eboli, Charles Clary plays Gomez, minister in the cabinet of King Philip.

First National Completes "Ponjola" Cast

The cast is rapidly being completed for "Ponjola," Cynthia Stockley's novel of the South Africa gold fields, which will be produced by Sam E. Rork, and directed by Donald Crisp for First National Pictures.

As already announced the cast will be headed by Anna Q. Nilsson, James Kirkwood, Tully Marshall, Claire McDowell and Joseph Kilgour. The latest additions are Ruth Clifford, Edwin Sturgis, and Claire De Brey.

Ethel Shannon in Leading "Maytime" Role

Ethel Shannon, who earned stardom by her work in "Daughters of the Rich," plays the leading role in "Maytime," the Gasnier production of Rida Johnson Young's famous play, made for Preferred Pictures.

Metro Lines Up Directors for Season's Schedule

WITH the acquisition of Allen Holubar, Metro Pictures Corporation has lined up an important group of directors who will fashion Metro's 1923-1924 production schedule.

Rex Ingram is now immersed in his mammoth production of "Scaramouche" and Fred Niblo has just completed "Strangers of the Night" an adaptation of the Broadway stage success, "Captain Applejack." Included in the list of directors making pictures for Metro are also Reginald Barker, Edward Sloman, Harold Shaw, Oscar Apfel, Robert Z. Leonard, Victor Schertzinger, Thomas Heffron and Paul Powell.

To the names of directors must be added also that of Buster Keaton who shares with Eddie Cline the direction of his first five-reel feature for Metro, "Three Ages." Keaton supervises his own pictures.

Allen Holubar's first production for Metro will be "The Human Mill," a picturization of "The Bishop of Cottontown" by John Trotwood Moore.

Following "The Human Mill," Mr. Holubar will make for Metro two pictures already decided upon, "Life's Highway," and "Robes of Redemption." These are all scheduled for 1923-1924.

Monte Blue Hurt in Scene For "Loving Lies"

Monte Blue has been in a hospital for several days and production work held up on "Loving Lies," Thompson Buchanan's screen adaptation of Peter B. Kyne's story, "The Harbor Bar." The script called for Monte Blue to make a landing on the rugged shore of Laguna beach in a small skiff during a heavy squall. As he neared the rocks a huge wave struck the little skiff and threw him into the sea. Another roller shot the skiff, battering against the helpless movie star, breaking a rib and inflicting several severe bruises.



"Children of Jazz" is a paramount picture, which in addition to jazz is said to have some tense moments. These scenes are from the production.



Showing some of the action in the William Fox presentation of "Hell's Hole," with Charles Jones.

Kaneand Ray Sever Connection

Because Former Is Head of Company Which Will Release Star's Productions

AFTER a business association of three and a half years, Charles Ray and Arthur S. Kane have severed their connection.

On Mr. Kane's recent visit to Los Angeles, when Mr. Ray decided to release his future productions through Associated Exhibitors, Mr. Kane called attention to the fact that for him to continue as Mr. Ray's eastern manager while being at the head of the distributing organization that is marketing his pictures would place him, Mr. Kane, in a somewhat anomalous position. Mr. Ray saw the force of the argument, and, as he had decided to cast his lot with Associated, the previously existing business relationship was terminated. Albert A. Kidder, Jr., general manager of Charles Ray Productions, Inc., is now in New York City and the final arrangements in the closing of the matter have been made since his arrival.

Since December 15, 1919, when Mr. Ray and Mr. Kane aligned themselves together, Mr. Kane has presented the star in fifteen pictures, thirteen of which were distributed through First National Exhibitors' Circuit and Associated First National Pictures, and two, "A Tailor-Made Man" and "The Girl I Loved," through United Artists' Corporation. "The Courtship of Miles Standish" will be the first picture in which Mr. Ray will appear through Associated Exhibitors distribution and the first since he became an independent producer in which he will not have been presented by Mr. Kane.

While the severance of the relationship is a source of keen regret to both men they feel that Mr. Ray is starting on bigger things by having the distribution of his productions through a company in which Mr. Kane is personally interested.

"My association with Mr. Ray has been the most pleasant experience I have had in the film business,' said Mr. Kane. "Mr. Ray is not only an artist but he is a wonderful man. I found him to be just as sincere in his relations with those associated with him in business as he is with his public, to whom his fealty in his screen life is undoubted. During the three and a half years of our close association I have formed the very highest admiration for him. I predict for Mr. Ray yet greater successes than he has ever known, because he is always sincere in striving to go forward to do better things."

Monitor, Merrimac Fight in "Barbara Freitchie"

The memorable sea battle between the Merrimac and the Monitor, the outstanding naval engagement of the Civil War, will be reproduced on the screen. This scene will be one of the dramatic episodes of "Barbara Freitchie," which Thomas H. Ince will produce for First National release.

"Barbara Freitchie" will be a screen adaptation of Clyde Fitch's play of the same name, the purchase of which by Mr. Ince was announced recently. No cast has yet been announced.

Ann Luther Joins Cast of "Governor's Lady"

Ann Luther is now a member of the cast for "The Governor's Lady," the Belasco stage production which William Fox is having made into a screen drama, under the direction of Harry Millarde. Miss Luther's role is that of Katherine Strickland, the young woman with whom the Governor becomes infatuated.

Preferred Sales Chief at Southern Conference

Henry Ginsberg, sales manager of Preferred Pictures, left for New Orleans July 7 to head a conference of southern branch managers and executives, where plans for an extensive exploitation campaign for next year's product will be discussed. He will remain for at least a week.

Universal Releases Four Features

Quartet of Pictures With Popular Stars Are Due For Exhibitor During July

UNIVERSAL'S four feature releases for the month of July comprise one of the strongest groups of pictures ever put out by that company during one month, they claim. The schedule was so arranged at the direction of Mr. Carl Laemmle, president of the Universal Pictures Corporation, in order to afford Universal exhibitor patrons a series of summer shows.

The July offerings consist of five-reel pictures made by the following stars: Hoot Gibson, William Desmond, Herbert Rawlinson, and a special cast picture made with Ethel Grey Terry, Cranford Kent, Phillip Smalley and others. In order of release they are "Shooting for Love," "McGuire of the Mounted," "The Self Made Wife," and "The Victor."

"Shooting for Love" is a Hoot Gibson picture based on an original story by Raymond L. Schrock and Edward Sedgwick. Sedgwick directed it. Laura La Plante plays the role of the girl, while Alfred Allen and William Welsh are the two fathers. It was released July 2.

"McGuire of the Mounted," the Universal release of July 9th, was made by William Desmond from an original story by Raymond L. Schrock and George Hively.

Louise Lorraine plays the heroine role, with Vera James in another important feminine role. Others in the cast are Walter Whitman, William Louis, P. J. Bookley, and others. The picture was directed by Richard Stanton, a newcomer in the ranks of Universal's feature directors.

"The Self Made Wife," is a screen adaptation of Elizabeth Alexander's Saturday Evening Post serial. It was made into picture form by Jack Dillon, as director, after it had been put into scenario form by Albert Kenyon.

Ethel Grey Terry plays the title role. Cranford Kent is the husband and similarly good.

Among those in the cast are Phillip Smalley, Virginia Ainsworth, Dorothy Cummings, Tom McGuire, Maurice Murphy and Turner Savage. The picture is scheduled for release July 16th.

Universal has no release for July 23rd, but on the last Monday of the month, "The Victor," Herbert Rawlinson's latest production, will reach the screen. Edward Laemmle directed.

The picture was made from a story by Gerald Beaumont. Rawlinson is supported by Esther Ralston, Frank Currier, Otis Harlan, Eddie Gribbon, Dorothy Manners and Tom McGuire.

Renee Adoree Has Lead in "The Six-Fifty"

Renee Adoree, the little French emotional actress, is enacting the feminine lead in the Universal production, "The Six-Fifty," now being made under the direction of Nat Ross.

It is a screen version of Kate McLaurin's stage play of the same name.

Orville Caldwell, has the leading male role in this production. Both he and Miss Adoree were borrowed from other producers. Others in the cast are Bert Woodruff, Niles Welch and Gertrude Astor.

Eddie Hearn Is Signed by F.B.O.

Eddie Hearn has been signed by F. B. O. and will start work at once on "Flaming Waters," under the direction of Al Santell at the F. B. O. West Coast plant.



Scenes from "Self Made Wife" in which Ethel Grey Terry stars for Universal.

Fox Leases Houses For "If Winter Comes" Premieres

WILLIAM FOX announces the lease of theatres in San Francisco and Chicago for the presentation in those cities, for limited runs, of his production, "If Winter Comes," and other of his special pictures for the coming season.

For the four weeks from July 21 to August 19, he has leased the Columbia theatre in San Francisco. In this leading playhouse, on the night of July 21 will be given the world's premiere presentation on the screen of "If Winter Comes." This is the picture based on the Hutchinson novel of the same name, which Fox Film Corporation has had in preparation for the better part of two years.

In Chicago the Harris theatre has been leased for a limited term of weeks, and here on September 2 "If Winter Comes" will be given its first presentation in that city, being scheduled for a run of four weeks when it will have to be withdrawn in order to allow the first showing in Chicago of the picture which has created a sensation in Continental Europe and England, "Monna Vanna," the photoplay based on the drama of the immortal Belgian poet, Maurice Maeterlinck.

Goldwyn Is Lieber Host at Bon Voyage Dinner

Samuel Goldwyn was host on Thursday evening, July 5th, at a bon voyage dinner in honor of Robert Lieber, president of First National.

Interesting speeches were made by Adolph Zukor, Jules Mastbaum, Marcus Loew, Richard A. Rowland, A. H. Woods, Robert Lieber and the host, Samuel Goldwyn.

Raymond Hitchcock and Eddie Cantor contributed humorous talks to the evening.

Harry Reichenbach of the Samuel Goldwyn office was master of ceremonies and it was due to the effort he made to turn the dinner into a feast of serious intent that Mr. Zukor was inspired to make a talk that sounded a new keynote. He promised to co-operate in bringing the important factors of the industry together for the welfare of the business and Lieber, Rowland, Mastbaum and Goldwyn voiced the same sentiments.

In addition to those who spoke, Charles Pinkerton, Floyd Brockell, Leonard Blumberg, A. H. Blank, H. O. Schwalbe and Archie Selwyn were present. Mr. Lieber departed the following day for Europe where he will look over First National interests and spend a week with George Fitzmaurice who is producing "The Eternal City" for Samuel Goldwyn at Rome, Italy.

Cosmopolitan Features for New York Capitol

Cosmopolitan Pictures Corporation's first Anita Stewart picture, "The Love Piker," has been booked by S. L. Rothafel as the attraction at the New York Capitol theatre for the week beginning Sunday, July 15. The production is based upon a story by Frank R. Adams.

"Three Wise Fools," the picturization of Austin Strong's comedy which John Golden produced on Broadway with such conspicuous success, has been booked for the New York Capitol for the week beginning Sunday, July 22. This is King Vidor's first production for Goldwyn.

Fairbanks Entertains Boy Scouts at Studio

A group of fifteen Boy Scouts are today "seeing America first" from the main deck of an automobile truck in what is said to be one of the most novel motor tours ever undertaken by members of this nation-wide juvenile organization.

The trip is in charge of Arthur E. White, Deputy Scout Commissioner of Ensign district, Salt Lake City, Utah, and the first leg of the journey was the run from Salt Lake to Hollywood, where the boys watched movies in the making at the Pickford-Fairbanks studios. After seeing preliminary work for Douglas Fairbanks' forthcoming production, "The Thief of Bagdad," the Scouts were entertained by Douglas through an abbreviated field day which ended with a plunge for the lads in the star's famous studio pool.

"Master of Man" Cast Is Completed

Victor Seastrom, Swedish director now making "The Master of Man" in his first production under his contract with Goldwyn Pictures' Corporation, has completed the cast for that picture. Hobart Bosworth is the last player to be selected. He will have the role of Douglas Stowell, Deemster of the Isle of Man, and father of Victor Stowell, the leading character in the picture, who later becomes Deemster. The role of the son will be played by Conrad Nagel as was announced last week.

Bull Montana Acts Crook Role for Metro

Bull Montana will enact the role of a reformed crook in "Held to Answer," the second of Metro's new series of specials. Although Bull is still under contract to Hunt Stromberg, he was loaned to Metro especially for this part during the absence of Mr. Stromberg in New York.

The story by Peter Clark MacFarlane will be directed by Harold Shaw. In the cast are House Peters, Evelyn Brent, John Sainpolis, James Morrison, Lydia Knott and Gale Henry.

Lloyd to Start Work at Hollywood Studios

FOLLOWING the recent announcement issued by Pathe concerning the amicable separation of Harold Lloyd from his producer, Hal Roach, due to the wide expansion of the forthcoming Roach products, comes the news that Harold Lloyd is to start his independent producing career at the Hollywood studios on Santa Monica Boulevard. William R. Fraser, general manager of the Harold Lloyd Corporation, has contracted with John Jasper, of the Hollywood studios, for a complete studio unit which will be taken over immediately.

Moving has already been accomplished by the Lloyd company from the Hal Roach plant in Culver City, John L. Murphy, production manager of the Harold Lloyd organization, having installed the entire company in the new studios.

Harold Lloyd's latest comedy work was recently completed and the Lloyd staff, including Sam Taylor, Fred Newmeyer, Tim Whelan and Ted Wilde, will work on the next story while Lloyd vacations in the East. They plan to make another human interest comedy along the lines of "Grandma's Boy."

Marr Tells of Enthusiasm Among Exhibitors

ALAN D. MARR, assistant general sales manager of Associated Exhibitors, returning to New York this week from a business tour that took him to Albany, Buffalo, Detroit and Cleveland, brought reports of extraordinary enthusiasm on the part of picture house exhibitors in these cities.

"Exhibitors are well pleased with the present situation and bubbling over with confidence," said Mr. Marr. "They are eager for the start of the autumn season, expecting that it will bring wonderful new productions. They are certain there will be no difficulty in disposing of any good picture that is offered at a fair price.

"What is being accomplished right now, with the heated term well under way is amazing. On one of the days I was in Detroit the temperature reached 106 degrees. Yet business in the picture theatres was booming. Many Detroit theatres are open from 7 o'clock in the morning until 1 o'clock the following morning. I visited one of them at 8 A. M.—before breakfast, and even at that unearthly hour the place was two-thirds filled.

Lynn Fontanne Joins Cast of "Second Youth"

"Dulcy" has gone into the movies. Lynn Fontanne, who became famous for her portrayal of the title role in the Kaufman-Connelly farce, is now at work in "Second Youth" at the New York studios of Distinctive Pictures Corporation. Albert Parker is directing.

Miss Fontanne appeared this spring with Laurette Taylor in "Sweet Nell of Old Drury." It was Miss Taylor, then playing in London in "Peg o' My Heart," who saw Miss Fontanne and arranged for her to come to the United States. Her first vehicle here was "The Harp of Life." She also appeared in "Happiness," "The Wooing of Eve," "Out There," and "Someone in the House."

May Film "Anna Christie" with Pauline Lord

"Anna Christie," Eugene O'Neill's stage play which is now drawing big audiences in London may be filmed in London with the original company.

Thomas H. Ince, who recently purchased screen rights for the play at a cost of $100,000, has cabled to London to have screen tests made of Pauline Lord, the American actress whose characterization in the title role of the play has won her international fame. If the tests of Miss Lord are satisfactory, Ince plans to send John Griffith Wray, his director, to London with a staff of capable assistants to film this picture.

Two Hutchinson Stories on Fox Release Schedule

Two of A. S. M. Hutchinson's stories appear on the William Fox list of releases for next season. Having completed the screen version of "If Winter Comes," the producer has secured the American rights to the picturization of the English author's latest story, "This Freedom," which was made in England with Fay Compton as the principal player.

"Shame Dance" Purchased by C. C. Burr

C. C. Burr has purchased "The Shame Dance," by Wilbur Daniel Steele, as one of the "Big Six" specials the president of Mastodon Films, Inc., will produce for the Independent market the coming season.

Wilbur Daniel Steele is among the foremost short-story writers in English today. His "Ching Chong Chinaman" is widely known. "The Shame Dance" was selected by O'Brien in his Best Stories for 1921. And in the same year Mr. Steele received from the O. Henry Memorial Prize a special award for his services to the art of the short-story in America.

"The Shame Dance" tells dramatically the intensely red-blooded story of a real man with real ideas and ideals. The hero is steeled in his belief that ideas count and that by constant plugging away he will eventually get his big idea and gain success.

Two New Players Join "Tiger Rose" Cast

Two more players have been engaged by the Warner Brothers for the forthcoming David Belasco production, "Tiger Rose," an adaptation of the play in which Lenore Ulric was featured on the stage and in which she will be starred by the Warners. The players are Sam De Grasse, who will play the role of Dr. Cusick, and Theodore Von Eltz who has been cast for the part of Bruce Norton.

The addition of De Grasse and Von Eltz practically completes the cast chosen to support Miss Ulric. The other players are Claude Gillingwater, Jane Ferrell, Joseph Dowling, Anders Randolf and Andre de Beranger.

"Tiger Rose" will be directed by Sidney Franklin. Edmund Goulding wrote the scenario, and Charles Rosher has been signed to film the picture.

D'Orsay Joins Cast for "His Children's Children"

Lawrence D'Orsay, who has been playing this season in George M. Cohan's successful comedy, "So this Is London," has been cast to play the part of Pepperhill in Sam Wood's production of "His Children's Children," which is now under way at the Paramount Long Island studio.

First National President Sails for Europe

ROBERT LIEBER, president of Associated First National Pictures, sailed with his family on July 7th aboard the S.S. Drottningholm for Sweden, on a European trip which will combine important business missions with a brief vacation.

One of the important objects of Mr. Lieber's trip will be to attend the second annual First National Convention which will be held in London early in August. This convention will be made especially auspicious by the attendance not only of Mr. Lieber, but of Bruce Johnson, First National foreign manager, and George Fitzmaurice, Samuel Goldwyn director, who is producing "The Eternal City" for First National. Mr. Johnson is now in the midst of his annual continental tour and Mr. Fitzmaurice is well along on production of the Hall Caine story in Rome.

Opinions on Current Short Subjects

"Won't You Worry"
(Universal—One Reel)

IN this one Bert Roach plays the role of "official worrier" for another man's wife. As "official worrier" does not appear in the columns of the daily "Help Wanted" advertisements, it is probably necessary to explain that an "official worrier" is one who worries for somebody else and gets paid for it. The young man's wife makes life miserable for him because of her worrisome disposition. He decides to hire a "worrier" for her, and Bert Roach gets the job. Roach proves so adept at his job that he does nothing else but worry. When the steak burns under his nose he simply worries about it. When burglars enter the house and proceed to remove all the furniture he promptly seats himself in the middle of the floor and worries about it. Roach deserts his post of worrier just once; he attempts the role of consoler when the wife's kitchen is ruined by fire. Husband catches him and terminates his career as official worrier. The reel is pure nonsense, of course, but it is probably good for a few laughs to an audience not too exacting about the brand of humor supplied to them. —*E. F. SUPPLE.*

"For Guests Only"
(Pathe—One Reel)

THIS one presents Paul Parrott in the role of a hotel clerk. He copes in amusing fashion with all sorts of difficulties and shows how much trouble a hotel clerk can heap up for himself when he steadfastly pursues the accepted tenets of civility and courtesy towards all guests and violence for all others. The major portion of the reel is taken up in depicting the battle of wits versus the strong arm waged between persistent drummer and the clerk of the hostlery. When the former sets up his wares in the middle of the lobby and launches upon his selling talk he is promptly set upon by the clerk and ejected. However, the drummer, evidently a disciple of the theory that a man may be down but never out, returns again and again to his sales post in the lobby. No matter how forcible his exit he turns up smiling. A panicky woman, an irate husband with a ready trigger finger and a ferocious bulldog add to the complications confronting the over-worked clerk; yet he sticks gamely to his job. The gags, of course, are out-and-out slapstick in variety, but they are good for a laugh before a not too discriminating audience. The reel sets a fast pace at the outstart and never lags up to the final fade-out.—*E. F. SUPPLE.*

"Wild and Wicked"
(Hodkinson—Two Reels)

THIS All Star Comedy, produced by C. C. Burr for Hodkinson release, presents Charles Murray in the role of a crooked gambler. The story moves against a typical western background with mad-riding cowboys and scalping Indians adding to the atmosphere of the wild-and-woolly setting. The comedy element takes its rise from the fact that Murray on arriving in town is mistaken by the sheriff as the new deputy sheriff and given the customary badge of authority. With this symbol of power on his breast he promptly returns to the bar-room whence he has been kicked out for crooked card playing and cleans out the saloon. The real deputy arrives later in the person of Raymond McKee, and when the latter proclaims Murray as an imposter it is decided that the man who shoots and rides a horse best shall be accepted as the deputy. This competition is taken advantage of to introduce some laughable incidents. Next the town is attacked by Indians, who proceed to run things their own way while the terrified sheriff hides himself in a pork barrel in the general store. By a twist of circumstances McKee effects the capture of all the Indians. The sequence here will furnish some laughs.—*E. F. SUPPLE.*

"Her Dangerous Path"
(Pathe—10 Episodes)

HERE is a distinct departure in serial productions—something different. The theme is cleverly conceived, the "big idea" being to present a girl, forced by circumstances to take care of herself, in a series of incidents and situations such as might confront any girl similarly situated. Each chapter, two reels in length, weaves a story complete in itself with the close suggesting the nature of the circumstances that will surround the heroine in the next episode. The thread of continuity is kept intact through the succeeding chapters by representing the action in each as a visualization of the future conjured up by a Chinese sage for the benefit of the heroine.

The story of the first three chapters is briefly this: Corinne Grant, played by Edna Murphy, is left penniless by the financial reverses of her father who dies from a stroke. The chauffeur asks her hand in marriage and she goes to her father's old Chinese servitor for advice. He allows her to peer into the future and foresee her married life with the chauffeur. The luxury and culture of her father's house are supplanted by the druggery and vulgarism of life in a flat with a bootlegging family for neighbors. She declines the chauffeur's offer of marriage, and is next accosted by a wealthy young friend with a domineering mother. The Chinaman permits her to foresee the result of such an alliance with mother-in-law dictating even her style of clothing while the weak-kneed son submits to the domination. Next she is given an offer by the family doctor to become a nurse. The course of her career is again pre-visioned for her in the sands.

Each chapter carries its measure of thrills, humor and pathos. If the three initial episodes are to be taken as a criterion there will be no lagging of action or interest in this production. The third episode—that of the heroine's career as a nurse—culminates in a fight between a delirious patient, a doctor, and the heroine atop a towering smokestack that is equal to anything we have seen on the screen in the way of a thriller. And that's only one of 'em. The various roles are well carried and the settings offer a wide variety in accord with the changing backgrounds of the stories.

Judging from the first three episodes this is one deserving of special effort. The problem element involved—What should a girl do, similarly tricked by fate?—offers, we believe, a chance to stimulate genuine interest among a theatre's patrons.—*E. F. SUPPLE*

"Jack Frost"
(Pathe—Two Reels)

HERE'S a meritorious offering for the summer program. The title is a most seasonable one by contrast, but the merit of the picture does not stop here. There are some deft, original touches injected into the comedy business, and the subject moves along with plenty of snap from start to finish. There is also a measure of oft-tried comedy hokum, of course, but the gags are all good for a laugh and the interspersion of the original bits of fun serve to give the entire subject a distinct note of freshness. Pollard is seen in the role of a hired man, who is equally harassed by the zero weather on an ice-bound farm and the fiery temper of a hot-headed boss. The farmer's methods of forcing the hired man from between his warm blankets in the morning and Pollard's defensive measures are highly amusing. Later Pollard is sent to the well for a bucket of water. From the frozen pump he extracts several pieces of ice which he deposits in a meat grinder. When he turns the handle a stream of water promptly fills the empty bucket. Towards the close a trio of rogues are introduced and represented as conspiring to obtain possession of the deed to the farm because of the presence of oil on the property. The hired man leads the farmer's family against the conspirators. Back and forth between the opposing forces passes and repasses the coveted deed, as lurking hands from behind bushes and trees snatch the document now from one, now from another. In the end, of course, the hired man triumphs and wins the farmer's daughter as his reward. Noah Young as the farmer and Marie Mosquini as the daughter are seen to advantage in Pollard's supporting cast.—*E. F. SUPPLE.*

"Yellow Gold and Men"
(Pathe—Two Reels)

THE chief merit of this subject lies in its element of suspense. There are in addition the customary fast riding and hard hitting ranchmen of the western drama with plenty of action of the sort commonly associated with this type of picture. Leo Maloney is presented as a derelict of the desert who drags himself back to civilization with a quantity of gold nuggets concealed in his canteen. He is nursed back to health by a friendly ranchman and his pretty daughter, the latter role being played by Josephine Hill. Meanwhile, the ranchman's son, who has been "framed" by two "bad men" and threatened with jail for a crime of which he is really innocent, steals the nuggets for the purpose of handing them over to the blackmailers. He is discovered by his sister in the act of stealing the nuggets, and she in turn is caught by the hero before the open safe which has been rifled of its contents. The complications are further augmented by the fact that a sheriff's notice is found posted on the highway offering a reward for the detection of the hero. The suspense has been cleverly built up here and is sustained to the close, when, of course, developments prove the hero not to be a fugitive outlaw and the blackmailers are placed in the toils. One of the most entertaining two-reelers of the Range Rider series that we have seen thus far.—*E. F. SUPPLE.*

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Snub Pollard and Leo Maloney Vehicles Due July 22

WITH the welcome hot weather title of "Jack Frost," Snub Pollard in two shivery reels has a prominent place in the program of nine releases which Pathe announces for July 22. An appreciation of the comedy will be found in the review columns. of the present issue. Noah Young, Marie Mosquini and James Finlayson appear in the support.

In the Range Rider Series two-reel drama, entitled, "Yellow Gold and Men," Leo Maloney is the featured player with Josephine Hill in the opposite role. This Western is also reviewed in the current issue.

Episode 12 of "Haunted Valley" has thrills centering in "The Place of Horror," a cavern filled with diabolical machinery operated by the villain's crew to keep the heroine away from an ancient treasure that is rightfully hers. Wrong levers are pulled — conspiracy overreaches itself.

Paul Parrott is featured in a Hal Roach comedy called "For Guests Only," and the series of Aesop's Film Fables is represented by a take-off on deep sea diving bell researches, with Henry Cat the chief actor.

Bruce's "Mixed Trails" Is Given Editorial Tribute

The Portland Oregonian, of Portland, Oregon, pays a tribute to the realism of Robert C. Bruce's Wilderness Tale, "Mixed Trails," in its review of the program at the People's theatre.

"In reality there is a double bill at the People's this week," is the comment of the critic. "Bruce's Wilderness Tale, 'Mixed Trails,' is an incomparable thing of its kind—even lined up with his other productions. At last a real picturization of the Zane Gray-ed 'purple sage' has been given to the world. Long has the movie public been obliged to stare at 'A man's man from the purple—God's Country where sky and sage hills meet,' to find said hills which follow to be fluffy billows of scrub oak and mesquite in a long shot of a suburban Los Angeles back door desert scene."

Story Completed for Billy Engle and Jack Earle

The first story for the new series of Century Comedies with Jack Earle (the giant), and Billy Engle, is in readiness. The director has not been chosen, at this writing, although the Coast dispatch has Al Herman in mind if he finishes Buddy Messinger's present vehicle in time.

John Ralesco, Joe Moore, and Edith Lee Grant are other members of the cast. The temporary title of the Engle-Earle vehicle is "Swifter Than Glue."

Short-Subject Program at Capitol

Rothafel Presents Bill of Divertissements Backed by Colorful Presentation

THE program presented at the Capitol theatre, New York City, last week was made up entirely of short-length productions. This constitutes a notable expression of confidence in the entertainment value of the diversified program, an expression of confidence made more noteworthy in that it comes from Samuel Rothafel, universally acknowledged as one of the country's leading master showmen.

Rothafel's program of divertissements last week at the world's largest motion picture theatre was not the first of its kind at the big house. It has been presented here several times before, and its repetition bespeaks eloquently the success with which the short-subject programs have met at the Capitol on previous occasions. Combined with an excellent musical program and colorful dance numbers last week's bill of divertissements was a striking demonstration of how effectively short subjects can entertain when allied with proper presentation and music.

The picture units of the program were introduced by Lyman H. Howe's Hodge Podge number "Speed Demons," which was reviewed in the May 5th issue of MOTION PICTURE NEWS. Next came "The Cuckoo's Secret," which revealed in an entertaining as well as instructive fashion the strange habits of the cuckoo. An adventure picture titled "Ivan the Great," showing the moose and the grizzly in their Far North environment; and "The Chase," a European importation presenting a company of skii champions in action on the Alpine slopes, completed the film numbers.

Among the musical numbers offered were the orchestral rendition of "Second Hungarian Rhapsody," by Liszt; the vocal numbers, an aria from "Robert le Diable," and "The Cuckoo," and selections by the Capitol mixed quartette. The dance numbers included a colorful offering titled "The Three Graces," in which three young women did an aesthetic dance in a beautiful garden setting, resuming at the close the positions of three figures of a garden fountain; a ballet by Mlle. Gambarelli, and "Skater's Waltz," a prologue dance for the film highlight of the program, "The Chase." The holiday spirit of the week was given expression in martial tableau titled "Spirit of '76."

Last week's Capitol program offers tangible evidence of a contention that we have long been enunciating: properly presented and carefully chosen the short-subject program with its diversity of appeal offers an ideal bill of picture entertainment especially appropriate for the summer season. Rothafel's lead merits emulation.—*E. F. SUPPLE.*



Julius and Abe Stern, officials of the Century Film Corporation

George Seitz Starts Work on Emerson Hough Story

The announcement comes from Pathe that work is rapidly getting under way for the new Pathe serial, "The Way of a Man," from the pen of the late Emerson Hough. George B. Seitz is directing the chapter play, and has already engaged a number of well-known players for the leading roles. Allene Ray has been engaged for the leading feminine role. Harold Miller will be seen in the leading masculine role. The remaining roles are said to be in the hands of the best talent obtainable—men and women who are able to convey the spirit and romance of the West as Emerson Hough knew it. Bud Osborne will be seen in the heavy role; Whitehorse appears as an old trapper; Katherine Appleton is seen in a serious role; and Lillian Gale, formerly a well-known newspaper woman, is to enact the part of a plainswoman.

"We have begun shooting scenes in the Arizona desert," writes Mr. Seitz, "where we are making a great many of our exteriors. We have had an Indian camp built on this location where we are going to live for about a month with several hundred Indians. Besides that, we have a troop of cavalry and a wagon trail camped on location who are also going to be with us a month. Living as we are, under these conditions, we certainly expect to turn out a great picture with the true flavor of the West contained in it."

Stern Bros. to Celebrate 12th Year as Producers

On July 25, Julius and Abe Stern, officials of Century Film Corporation, will celebrate their twelfth year of motion picture producing.

In commemoration of the sixth year of producing Century Comedies, and twelve years of picture making, the Stern Brothers will meet in New York on the date they started producing pictures twelve years ago. Abe Stern, who is in California, will come to New York with his wife, and Julius Stern, who is in Europe, will wind up his affairs in time to reach New York on the eve of the 24th. Authentic releasing plans, conferences with Universal officials and a birthday party will be part of the celebration.

Short Subject in Demand Abroad

Pathe's Foreign Manager Says Foreign Exhibs Turning More to Short Subject

ARTHUR E. ROUSSEAU, Pathe's Foreign Manager, who just returned from a three-month's stay in Europe where he studied conditions and arranged for a wider distribution of Pathe's product, declares that foreign exhibitors are waking up to the fact that their programs must be improved and that the short subject is one solution to their trouble. During his three months on the other side, Mr. Rousseau traveled through France, England, Italy, Austria and other important points in Central Europe.

"Conditions are about the same as they are here," Mr. Rousseau states. "Big pictures go over big and small pictures do not. There are long runs also given to the better productions, as in this country. Foreign showmen are just beginning to see that there is something wrong with their programs and are looking toward the short subject for the first time as a program builder.

"There seems to be a big demand for comedy and comedy drama. Europe still feels the effect of the war and they want to be amused and made to laugh. Photoplays with funny situations and a happy ending get the biggest box-office returns. The 'Our Gang' comedies have established themselves as big favorites over there, as well as the new two-reel Roach comedies starring Snub Pollard—due to the fact that Pollard is very well liked and well known by virtue of the wide distribution of his one-reel offerings. Harold Lloyd is going very big abroad and 'Safety Last' is a big sensation.

"An interesting insight concerning serials," Rousseau continued, "is the fact that the American chapter play of the better type is making a big come-back and winning supremacy over the French serial, which was always a great favorite abroad. People are looking forward to Pearl White in the Pathe serial, 'Plunder,' due to the fact that the star has always been extremely popular all through Europe and because she won her big following in her former Pathe chapter plays.

"Concerning foreign production," Mr. Rousseau concluded, "it is interesting to note that the majority of the producers in Europe are making big pictures on a gigantic scale for the American market. They are, for the most part, abandoning the idea of producing small features, as they realize that they can secure all the program pictures they need for their own theatres from the American producer."

Mr. Alex Hague, Pathe's representative from Bombay, India, returned with Mr. Rousseau. It is Mr. Hague's intention to purchase rights to some big American specials which he will exploit for long runs in conjunction with Pathe short subjects and serials.

All Short-Subject Program Turns Loss Into Profits

We have described elsewhere in this week's Short Subject Department Samuel Rothafel's program of divertissements presented at the New York Capitol last week. Judging from advices from the Pathe home office the all-short-subject program is not being confined to Broadway. Word comes from Lenora, Kansas, to show that the small-town exhibitor as well as the showman of the big time center is awakening to the realization of the superior entertainment value to be found in the short-subject program during the summer season. C. H. Bills, manager of the Opera House at Lenora writes that he recently played a program of short subjects in three different towns and did a profitable business in each instance. In fact, Mr. Bills goes further and declares: "I took my weak night which had never paid and built it up into a paying business with a program of short subjects."

In describing the film units of the program, Mr. Bills declares that he built his program around "The Timber Queen" serial, filling in with two comedy productions, a two-reel Western drama and a Pathe Review issue.



Leo Maloney and Josephine Hill in some action moments from the current Range Rider Series attraction, "Yellow Gold and Men," being released by Pathe.



Charles Murray, Raymond McKee and Kathlyn Martin as they appear in some of the situations in "The Fiddling Fool," for release by Hodkinson.

"The Chase" Short-Subject Thriller at N. Y. Capitol

A decided screen novelty made its appearance this week at the New York Capitol in the form of a two-reel subject titled "The Chase." The production, presented by Jacob Fabian, presents the world's champion skiiers—Schneider of Austria, Carlson of Norway, Baeder of Germany—in action on the slopes of the Swiss Alps. The picture abounds in thrills and beautiful Alpine settings. There are wild dashes down lofty mountain sides, foolhardy leaps over flowing streams, and finally the spectacle of men flying down from such precipitous heights that the momentum carries them over the roofs of houses. There is also a story involved, the plot taking its rise from the decision of these knights of the flying skiis to take part in a game of fox and hounds with the snow-covered slopes, broken by rocky and dangerous chasms, as their playground.

Turpin Comedy Wins Favor at N. Y. Strand Showing

Mack Sennett's first two-reel comedy for Pathe, "Where's My Wandering Boy This Evening?" played a successful week at the New York Strand beginning July 1st and received much favorable comment from reviewers.

In conjunction with this, Pathe announces that Turpin's next two-reel comedy will be "Pitfalls of a Big City." It will be a sequel to the cross-eyed comedian's first release under the Pathe banner. "Pitfalls of a Big City" has been so produced as to practically follow up the story of "Where's My Wandering Boy This Evening?" Many exhibitors who have seen both offerings have decided to screen the two comedies together, making a four-reel feature comedy out of the combined offerings.

Work Progressing Rapidly on "The Steel Trail"

TWO chapters of "The Steel Trail," the new Universal serial in which William Duncan is starred, have been completed and received in New York at the Universal home office. Word from the Universal office is to the effect that work on this chapter production, which will be in fifteen chapters, is proceeding rapidly and that prints of the early chapters will be in the various Universal exchanges by the latter part of this month. The picture is scheduled for release on August 26th.

As was announced some weeks ago in this department, "The Steel Trail" is concerned with a railroad building enterprise and follows Universal's plans to build their chapter productions on various phases of American industrial life or on periods of our country's history.

Edith Johnson appears opposite Mr. Duncan. The supporting cast presents Ralph McCullough, Harry Carter, Harry Woods, John Cossar, Frank Whitson, Mabel Randall and Cathleen Calhoun, Paul M. Bryan and George Plympton are credited with the story. Duncan is directing the subject as well as enacting the principal role.

The company is now engaged in the filming of exteriors at Friant, Fresno County, Cal. The action will embrace the construction of bridges across the Sierra canyons and over the San Joaquin in the mountains.

"Ten Dollars or Ten Days" Renamed "Sidetracked"

The next Mack Sennett-Ben Turpin comedy special, which it was originally intended should be titled "Ten Dollars or Ten Days," has been renamed, "Sidetracked." The latter title was considered more appropriate.

Practically all of the story is laid in and about a rural railroad station where Ben Turpin is an all 'round combination passenger and ticket agent, soda water jerker, information clerk and train announcer. Madeleine Hurlock is again cast as Turpin's leading woman, while Kewpie Morgan, Billy Armstrong and Bud Ross play the other characters. Roy Del Ruth is directing.



Stan Laurel plays the part of a patent-medicine salesman in "Kill or Cure," an amusing comedy on the Pathe release schedule for July 15th.



Some of the comedy situations in William Fox's new Sunshine Comedy titled "Apple Sauce."

Critic in Tribute to Short-Subject

Places "By Lantern Light" Second Only to "Covered Wagon" in "Best Twelve"

THE Short Subject is accorded an exceptional tribute by James W. Dean, the well-known critic, whose screen opinions are published in over four hundred newspapers of the country. It has been Mr. Dean's practice to select twice a year a list of the twelve best photoplays released during the current periods. Heretofore, he has listed features and short-subjects separately, but in his current review Mr. Dean considers both on the same basis.

The list of selections just issued finds the feature, "The Covered Wagon," at the head. Second on the list stands "By Lantern Light," a short-subject belonging to the Robert C. Bruce series of "Wilderness Tales." The choice for second place of this one-reel subject by one widely considered an authority on worthwhile screen productions gives us a thrill of satisfaction since it confirms our frequently voiced belief in the superior entertainment value of many of the short-subjects that are oten lost sight of in the maze of mere footage of the longer features and thereby seldom secure any special mention on the part of screen critics.

In placing a short subject in the selected dozen, Mr. Dean defends his action on the rightful basis that a good picture is a good picture, regardless of its length.

"This is a very unorthodox list," writes Mr. Dean. "'By Lantern Light' is only one reel long. Such pictures are usually considered too short for consideration in a list of the best, yet I hold that a picture is a picture, regardless of its length. I doubt if any picture ever made has achieved the high artistic level of 'By Lantern Light' unless it be 'Jenkins and the Mutt,' or 'Moonblind,' companion films in the Bruce series.

"If it is maintained that 'By Lantern Light' is too short, then I argue that 'Enemies of Women,' which cost a million, is too long. And so is D. W. Griffith's very excellent 'The White Rose.'

"Each of the pictures on the list is there because it fulfilled the true function of motion pictures. That function is to tell a story — to create entertainment in the manner which is of the medium employed."

Mr. Dean also vigorously defended the broad comedy against the recent suggestions made to the Authors' League that the broad comedy be eliminated from the screen.

"Slapstick," said Mr. Dean, "has a definite place on the screen, just as it has on the stage.

"'Backfire,' a new Jack White comic starring Lige Conley, is made up entirely of slapstick and is an exceedingly funny and entertaining comic.

"Havelock Ellis, in his new book, 'The Dance of Life,' holds that anything which is an expression of self, of life, is art. Measured with that standard, 'Backfire,' with all its slapstick antics, must be considered a great work of art, even by our highbrows. . . . Had 'Backfire' been released prior to July 1, it would have been included in the list of the twelve best pictures of the six months' period."

"Nip and Tuck" Is Set for August 12th by Pathe

August 12th has been selected by Pathe as the release date for "Nip and Tuck," the first Mack Sennett all-star two-reel comedy in the first series of six offerings. "Nip and Tuck" was directed by Roy Del Ruth under the supervision of F. Richard Jones. The all-star cast is composed of Billy Bevan, Harry Gribbon, Kewpie Morgan, Alberta Vaughn, and Mildred June.

Following "Nip and Tuck" will come "Skylarking," the second of the series, featuring almost the same cast of Sennett comedians. The two offerings are the first of a total of thirteen two-reel comedies called for within the year under the Pathe-Sennett contract.

Resumé of Current News Weeklies

INTERNATIONAL NEWS NO. 56: New York City—U. S. S. Leviathan starts new trans-Atlantic career with notables aboard; Indianapolis—13 ballons start in national race; International Snapshots: (Nome, Alaska—Two big dredges launched; Gerhardi Mohr of Denmark, the highest jumper in the world); Burlington, Ia.—Power boats race on Mississippi; San Diego, Calif.—Army aviators transfer fuel in mid-air—a new era in aviation; Yellowstone Park—Pres. Harding sees natural wonders and feeds bears.

INTERNATIONAL NEWS NO. 57: Tsaochung, China—First pictures of release of Americans and others held captive by Chinese bandits, showing Chinese generals, bandits' emissaries and details of release; International Snapshots: (London, Eng:—The Duke of Connaught inspects the King's Yoemen of the Guard; Shelby, Mont.—Crowds flocking to the big fight stadium, and getting ready for the gong; Rye, N. Y.—Baby mermaids capture swimming titles at Rye Country Club pool; Potsdam, Germany—Von Hindenburg acclaimed by crowds while in Berlin Dr. Rathenau's death is celebrated in memoriam); Pocantico Hills, N. Y.—John D. Rockfeller, 84 years old, celebrates birthday by giving away 15 nickles; New York City—East Harlem Health Centre shows mothers how to care for babies in hot weather; Shelby, Mont.—Daring riders in broncho-busting rodoe shown in action, and in slow motion.

PATHE NEWS NO. 55: New York City, N. Y.—Leviathan sails on maiden voyage; Donnelson, Iowa.—Pigs are guests at annual frolic of Lee County Pig Club; San Diego, Calif.—Spectacular refueling of aeroplanes in mid-air; Constantinople, Turkey—Boy Scouts of old Turk capital at big picnic; Denver, Colo.—"Bucking Flivver" shames "Broncho busting"; On the Atlantic—S. S. Caronia fights stiff gales and mountainous billows to reach port; Pathe News Cameraman braves tempest, to "make his picture"; Rome, Italy—King Victor Emanuel reviews heroes of the Piave; homage is paid to Italy's unknown soldier; Dempsey Wins—Jack Dempsey retains world's heavyweight title; Exclusive shots of the town of Shelby, Mont., and in the arena; Boston, Mass.—(That territory only)—Telephone operators strike for more pay and shorter hours.

PATHE NEWS NO. 56: San Francisco, Calif.—500 Russian exiles, headed by Father Denisoff and Gen. Heikanen, seek admission to U. S.; Palemburg, Sumatra—"Internative Regatta" gala event; Springfield, Mass.—Army officers demonstrate speed of new Garand Auto-loading Machine Rifle; Linchenng, China—Pathe News presents first pictures of Chinese Bandit captives released after 6 weeks captivity; Yellowstone Park, Wyo—President Harding views wonders of Yellowstone Park; Pocantico Hills, N. Y.—John D. Rockefeller celebrates his 84th birthday; West Point, N. Y.—Their fathers fought against each other 22 years ago, Frederick Funston, Jr., and Emilio Aguinaldo enter West Point Academy as pals; London, England—Salvation Army holds big rally on 58th Anniversary; Indianapolis, Ind.—Lt. L. G. Roth competing in National Balloon Contest falls to death in Lake Erie; Dayton, Ohio (Cincinnati only)—Secretary of Navy Denby attends unveiling of memorial to Heroes of '98; Cleveland, Ohio (Cleveland only)—Kiddies in patriotic dances celebrate the nation's 147th birthday; Indianapolis, Ind. (Indianapolis only)—National Elimination Contest; winning balloon to represent U. S. in Europe.

FOX NEWS, VOL. 4, NO. 79: Wiscassett, Me.—Oldest Polar explorer, Gen. A. W. Greely, gives godspeed to Donald B. MacMillan, Arctic-bound; Seattle, Wash.—Abbie Bissell claims a world's record for woman's crowning glory with hair 5 feet long; London, Eng.—Trooping of the colors, time-honored ceremony on monarch's birthday is held for George V., 58; Oshkosh, Wis.—Mrs. S. A. Van Calkenburg, at 86, makes lace that has won fame for her throughout the country; New York City—Reception of General Henri Gouraud, "Lion of the Argonne," who comes to attend reunion of the Rainbow Division; In Babyland—Miniature bathing girls of Miami, Fla., compete for silver trophies in style and beauty show; Zion Park, Utah—"Out in the great open spaces where men are men" President Harding rides a real mustang; Wrangell, Alaska—Descent of black bears from the mountains for spring browsing brings hunters to Stikine river; Balboa Beach, Calif.—Appreciative crowd sees bathing beauties display most advanced styles; Enfield, Me.—Merle Fogg, after a few aviation lessons, flies home from Florida to give Pa and Ma a thrill.

FOX NEWS, VOL. 4, NO. 80: Paris, France—"Drag Day" at Auteuil, attracting a fashionable throng to races, shows coaching is still popular; St. Louis, Mo.—Li'l Henry, Forest Park trick chimpanzee, gives a 4th of July party for all of his kid friends; Grand Canyon, Ariz.—Only 10 feet across but 1,000 feet down, and it's all in the day's work for this forest ranger; Denver, Colo.—Shovel army attacks 30-feet drifts of midsummer snow to clear the Continental Divide; Washington, D. C.—President is away and Congress is adjourned, but here is some real news from the Capitol; Cleveland, Ohio—Favonian, brown trotter bred in old Tennessee, wins Ohio stakes 1 mile, in fast time of 2:04; Catania, Sicily—Fox News cameraman risks his life to film Etna's rivers of lava burying villages in path.

Victims of Chinese Banditry in International News

Two outstanding features are included in International News No. 57, just released through Universal. One includes pictures showing the release of the American and other captives held by the Chinese bandits. Pictures are shown of the Chinese generals arranging the release, the bandits, and the liberated prisoners.

Another interesting subject is a slow motion analysis of a rodeo at Shelby, Mont. The broncho-busters are first shown in actual speed, riding their plunging and rearing chargers, and in street riding exhibitions. Then the Speedography camera shows how complicated and active are the kicks, bucks, twists and turns by the animals. It is no wonder some of the riders take the air.



The Pathe booth at the state convention of New York's M. P. T. O. held at Syracuse

Grand-Asher Units Turning 'Em Out in Fast Order

Rapid strides toward the completion of the series of twelve two-reel comedies for each of three stars, are being made at the Grand-Asher Studio.

Thus far, the following have been completed:

Monty Banks: "The Covered Schooner," directed by Harry Edwards; "Paging Love," directed by Herman Raymaker; "Taxi, Please!" directed by Harry Edwards; "Southbound Limited," directed by Alf Goulding; "Always Late," directed by Herman Raymaker; "A Concrete Mixup," directed by Harry Edwards.

Sid Smith: "A Man of Position," directed by Archie Mayo; "Making Good," directed by Hugh Fay; "Mama's Baby Boy," directed by Archie Mayo; "Hats," directed by Hugh Fay; "The Lucky Rube," directed by Hugh Fay; "Don't Play Hookey," directed by Archie Mayo; and "Hollywood Bound," directed by Charles Lamont.

Joe Rock (supported by Billie Rhodes): "Rolling Home," directed by Alf Goulding; "Mark It Paid," directed by Grover Jones; "The Sleepwalker," directed by Alf Goulding; "One Dark Knight," directed by Gil Pratt; and the current picture, as yet unnamed, directed by Arvid Gillstrom.

Lois Boyd appeared as leading woman in several of the Banks' comedies and Catherine Bennett is now working in that capacity. Duane Thompson is leading woman for Sid Smith.

Adventure Short-Subjects Released by Truart

The series of short-subject adventure pictures being released by Truart Film Corporation under the title of "Around the World with Burlingham," is reported to be meeting with favor. There is a total of twenty-three subjects comprising this series. They are being distributed to the independent exchanges by Truart. "Across the St. Gothard Alps" recently played an extended engagement at the Cameo, New York City. Other subjects of this series thus far released include "'Way Down Upon the Suwanee River," "The Island of Surprise," "An Alpine Ride Up the Stanzerhorn," and "An Arctic Hike on the Great Aletsch Glacier."

Special Pathe News Edition Wins Commendation

The special Shriners' edition prepared by Pathe News won the hearty endorsement of Managing Director Fred S. Mayer, of the Palace theatre, Hamilton, Ohio. In addition to his praise of the contents of the edition, Mr. Mayer complimented the Pathe News organization on its speedy service and declared that its prompt delivery marked "a new record for quick action in point of delivery."

N. Y. Rialto to Show "Golf" During Big Tournament

While Gene Sarazen, National Open Golf Champion, is defending his title at Inwood, Long Island, during the National Open Golf Tournament, the Rialto theatre, New York, will show the Educational Picture Special, "Golf, As Played By Gene Sarazen."

As Sarazen is champion in that class, it is expected that quite a bit of interest will attach to the showing.

Sporting Page Aids in Exploiting "Golf" Special

By tying up the showing of "Golf, As Played By Gene Sarazen," the Educational Films special, with the sporting pages of the Louisville Courier Journal by means of a story written from the sporting angle, the management of the Alamo theatre, Louisville, Ky., was able to appeal to all the local sportsmen.

The picture angle of the showing was covered through a story on the theatrical page. The special stories and the advertising of the short subject as a special added attraction are reported to have brought satisfactory results for the Alamo.

To Exploit Seattle's Facilities via the Screen

Will E. Hudson, Pathe News cameraman in Seattle, Wash., was recently awarded a contract estimated at approximately $1,500, to take motion pictures of the State of Washington's scenery and business activities. The contract was let as a result of a motion favorably passed on by the Seattle Port Commission.

The cast will be comprised of port commissioners, lumberjacks of the Northwest and dock workers, and the Seattle port terminals will appear in the pictures, which will be a combination of drama, scenics, travelogues and educational reels.

The operation of the port terminals, the halibut fishing, lumbering, coal mining, salmon fishing, and farming industries will be photographed from their sources to the time the finished products are shipped to all parts of the world from port of Seattle wharves.

Better Films Committee Endorses Pathe 2-Reeler

Mrs. Alonzo Richardson, President of the Better Films Committee for Atlanta, has sent Pathe an unqualified endorsement to the "Spirit of Lincoln."

This two-reeler, made in conjunction with the Lincoln Memorial University of Tennessee, depicts the struggle of the young men of the Tennessee hills for education.

Beside the endorsement of the Better Films Committee of Atlanta, this picture has also been endorsed by the Daughters of the American Revolution all of whose local chapters are co-operating in local exploitation.

Al St. John Enjoying Rest from Studio Work

Al St. John, Fox comedy star, is enjoying his first vacation from studio work made in five years. The comedian is sojourning near Auburn, Cal., where he is indulging in his favorite outdoor pastimes, fishing and hunting. He has just completed his latest fun film, "Clues," which will be released early this fall.

Sid Smith Finishing "Hollywood Bound"

Sid Smith, Grand-Asher comedy star, is now finishing "Hollywood Bound" with Charles Lamont as director and starts another two-reeler with Archie Mayo directing in a short time.

Monty Banks is completing his seventh Grand-Asher comedy called "Hot-Sands," directed by Herman Raymaker and starts a new



Snub Pollard in his current comedy release "Jack Frost," on the Pathe schedule.

Third Follies Girl Comedy Is in Production

"Pools First," the third of the Century Follies Girls series of two reel Century Comedies, is in the first stages of production.

Although the third of the series, "Pools First" officially becomes the first of a series of twelve planned by Julius and Abe Stern. The other two, "High Kickers" and "Round Figures," have already been set for release. Noel Smith is directing it, and it is said he may assume charge of the Follies unit, after he completes this comedy.

Those in the cast are Jack Cooper, who is starred in this series, Jewel and Neva Lynn, "Babe" Shea, Millie Wilding, Owen Lee, Thelma Lee and Lucille Du Bois. "Pools First" is an original by Director Smith and Vice-president Stern.

"Movie Chats" Booked for New York Rialto

A report has been received from George Dillon, manager of the New York exchange of the W. W. Hodkinson Corporation, which states that Movie Chats produced by Urban and the official mouthpiece of the M. P. T. O. A. has been booked indefinitely to play the Rialto theatre, New York, N. Y.

Al Christie Back on Coast After European Trip

AL CHRISTIE arrived in Los Angeles July 3rd, after six weeks touring in England, Scotland and on the Continent. On his arrival, two of his comedy companies were going in full swing under the direction of Scott Sidney and Harold Beaudine, and Mr. Christie will start a new picture himself within a few days.

He was accompanied to Los Angeles from New York by E. W. Hammons, head of Educational Film Exchanges, Inc., through which the Christie Comedies are released in the United States and Canada, also by Sidney B. Brennecke, assistant to Mr. Hammons, and H. D. Edwards, the Christie production manager who was along on the European trip.

After arriving in Los Angeles Mr. Christie stated that Bobby Vernon, Dorothy Devore, Neal Burns and Jimmie Adams will be starred in new comedies to start immediately.

"The Immortal Voice" Set for July Release

"The Immortal Voice," scheduled for release some time in July, is announced by the W. W. Hodkinson Corporation as the next Bray Romance. This release is the fifth of the series to be produced by Bray Productions, Inc., for distribution through the W. W. Hodkinson Corporation.

"The Immortal Voice," which shows the making of a phonograph record, was reviewed in the July 14th issue of the NEWS, page 195.

Hodkinson officials suggest that unusual exploitation possibilities are offered for co-operation and tie-ups with local music shops, clubs, etc.

Greater Space for Screen Magazines Called For

The *Spokesman-Review* of Spokane, Wash., makes a plea for more space in picture programs for the screen magazine. The editorial in launching its argument cites *Pathe Review* as a brand of film "that never goes wrong." The editorial continues:

"These cameramen sort out the world's store of beauty spots and pass them on to the world in what might be called photographic idylls.

"The Liberty is showing one of these *Review* editions on this mid-week program and the waterfalls of our own Cascades urge vacation thoughts and suggest that we do not half brag up our country.

"We stop at this point to make a plea for more such reviews and less of the comedies that go to make up a program just because it is thought that one spot on the program belongs to the two-reelers that are misnamed comedies."

Messinger as Boyish Inventor in New Subject

Al Herman has finished "Forward Pass," the football comedy with Buddy Messinger, Century Comedy boy star, and has commenced work on "The Inventor," with the same young comedian. This present comedy for the Century company will make Herman's fourth two-reel production with Buddy. The story is one of an ingenious youngster with a bent for unique and cleverly foolish inventions.

Maurice Canon, Sadie Campbell, Bessie Welsh, Emily Gerdes, Elinor Leslie, Fred Spencer, Joe Bonner and Bernard Hyman are in the support. The story was written by Edward I. Luddy, scenario writer and gagman.

Joe Bonner Returns to Century Comedy Lot

Joe Bonner, vaudevillist and well known for character parts in Century Comedies with Baby Peggy and Buddy Messinger, has rejoined Century.

He returned last week at the request of Abe Stern, who followed Bonner's work on the stage since he left picture making. Bonner's last role was in "Sunny Gym."

Joe Rock Engaged on Film Titled "Laughing Gas"

Joe Rock is now doing "Laughing Gas" directed by Reggie Morris for Grand-Asher, and on its completion will start his seventh in his series of twelve two-reelers for this concern.

PROGRAMS FOR THE WEEK OF JULY 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers — The Ancient Duchy of Britanny (Pathe), Capitol Magazine (Selected), Success (Metro).
Musical Program—Selection from "Valkyris" (Overture), Whispering Flowers" (Divertissement), "In Our Broadcasting Studio" (Vocal), Recessional (Organ).

Rivoli Theatre—
Film Numbers—Merry-Go-Round (Universal Super-Jewel), The Battle (Max Fleisher Inkwell Comedy).
Musical Numbers — "Impression Viennoise" (Elexis Adamov and ensemble), Dance Divertissement.

Rialto Theatre—
Film Numbers—Golf, as Played by Gene Sarazen (Educational), Rialto Magazine (Selected), Children of Jazz (Paramount), Get Out and Get Under (Pathe Harold Lloyd Revival).
Musical Numbers—Selection from "Two Little Girls in Blue" (Overture), Riesenfeld's Classical Jazz, 'Beside a Babbling Brook" (Organ), Aria from "Barber of Seville" (Vocal), Danse Jazzique (Specialty).



"The Ragged Edge" at the Broadway Strand, Detroit, was given this ad

Mark Strand Theatre—
Film Numbers—Topical Review (Selected), Rupert of Hentzau (Selznick).
Musical Numbers—Prelude (Orchestra), Prologue "The Land I Love" (Strand Male Chorus), Recessional (Organ).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cameo Theatre—
Film Number—Enemies of Women (Goldwyn-Cosmopolitan), continued.

ROCHESTER

Eastman Theatre—
Film Numbers—Current Events (Selected), Pictorial Bits (Selected), Treasure Island (Col. Heza Liar Comedy), Penrod and Sam (First National).
Musical Program—"Light Cavalry" (Overture), Aria from "Samson and Delilah" (Vocal), "Fantaisie Orientale" (Divertissement), "Do You Remember?" Medley of Old Favorites (Orchestra), Recessional (Organ).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Daddy (First National), Current Events (Pathe and International), Backstage (Pathe), The Land of the Zuyder Zee (Masterpiece).
Musical Program—"La Tosca" Potpourri (Overture), "Morning, Noon and Night," and "American Chivalry March," played by H. J. Chopourian (Banjo), "Bells of the Sea," "Kiss in the Dark," and "Mandalay," (Vocal), Melodies from "Pretty Nelly Kelly" (Organ).

Stanton Theatre—
Film Numbers—The Spoilers (Goldwyn-Cosmopolitan), Current Events (Fox), Thomas Jefferson (Vitagraph).

Areadia Theatre—
Film Numbers—Jacqueline (Paramount), Current Events (Pathe), Movie Chats (Hodkinson), Back to the Woods (Educational).

Karlton Theatre—
Film Numbers—The Abysmal Brute (Universal), Current Events (Pathe), Kinograms (Electric), McKinley's Inauguration (Universal).

Victoria Theatre—
Film Numbers—The Law of the Lawless (Paramount), Current Events (Pathe), A Barnyard Romeo (Vitagraph).

Capitol Theatre—
Film Numbers—Breaking Home Ties (Pathe), Now or Never (Pathe), Kinograms (Electric).

Regent Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Helpful Hogan (Hodkinson).

BROOKLYN

Mark Strand Theatre—
Film Numbers—Wandering Daughters (First National), Where's My Wandering Boy This Evening (Pathe), Mark Strand Topical Review (Selected).
Musical Program—Overture, "A Trip Around the World with Mr. Gallagher and Mr. Shean," giving impressions of the well known song in various lands, aboard ship, etc.; Gypsy Love Song from "The Fortune Teller," sung in special setting by basso, with interpolated dances by the ballet; Gems from "Pagliacci," with three operatic vocalists in costume and in special setting, including the Prologue, the Bird Song, "Naught I Forget" and the famed tenor aria, "On With the Play." Organ recessional. Prelude 3rd act of "Lohengrin."

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Modern Marriage (Selznick), with episode from the picture acted in person by Francis X. Bushman, Beverly Bayne and others; Pointed Paragraphs (Pathe), Minute Views (Pathe), The Cobbler (Hal Roach).
Musical Program — "Katinka" (Overture), "Beside A Babbling Brook" (Novelty Interpretation).

Tivoli Theatre—
Film Numbers—Soul of the Beast (Metro), Seeing Is Believing (Metro), Latest News.

Granada Theatre—
Film Numbers—The Spider and the Rose (Principal), News Film (Fox), Call of the Wild (F. B. O.), Pathe Review.
Musical Program—Spanish Concert, including "Old Spain," "My Granada Girl," "La Polondrina (Trumpet Solo), "Marchetta," "I Dream of A Castle in Spain" (Vocal), Special Ballet in "Argentine Nights."

California Theatre—
Film Numbers—The Heart Raider (Paramount), The Widowers' Mite (No. Two of New Leather Pushers), Fun from the Press (Literary Digest), News Review (International).
Musical Program—"Light Cavalry" (Overture), "Jack Frost and Snowflake" (Special Dance)).

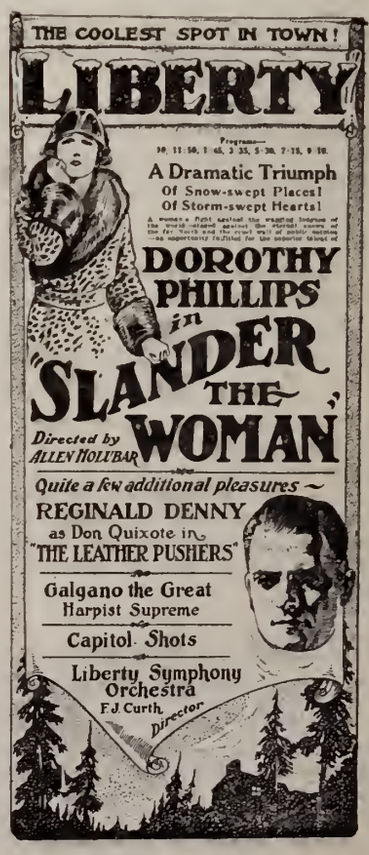
KANSAS CITY

Newman Theatre—
Film Numbers—The Man Next Door (Vitagraph), Newman News and Views (From Pathe and Kinograms).
Musical Program—Popular Selections (Overture), "Grand Opera vs. Jazz" (A contest of musical extremes by cast of ten with the audience as the judge and jury), Selections (Organ Solos).

Liberty Theatre—
Film Numbers—Revival Week, featuring productions of yesterday that were popular, Through the Back Door (United Artists), Way Down East (United Artists), The Three Musketeers (United Artists), the first production to have a run of three days and the last two runs of two day's each; Pathe and Fox News.
Musical Program — Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Daughters of the Rich (Preferred), Buddy Messenger Comedy, Royal Screen Magazine (From Pathe and Kinograms).
Musical Program—Popular Selections by Royal Syncopators (Overture), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—The Mysterious Witness (F. B. O.), Speed Bugs (Century), Aesop's Fables (Pathe), Pathe News.



Art ad for "Slander the Woman" at the Liberty, Kansas City

OMAHA

Sun Theatre—
Film Numbers—An Old Sweetheart of Mine (Metro), Dough and Dynamite (Tri-Stone), Beasts of Prey, Current Events (International).

Moon Theatre—
Film Numbers—Playing It Wild (Vitagraph), Imperfect Lover (Universal), Burning Words (Universal), The Artist (Fox), Current Events (Moon Topical Review).

World Theatre—
Film Numbers—Fools and Riches (Universal), Fighting Blood, Round 8 (F. B. O.), Movie Chats (Hodkinson).
Musical Program—Organ solo and six acts of vaudeville.

Strand Theatre—
Film Numbers—The Lonely Road (First National), Back Fire (Educational).
Musical Program—"The Merry Wives of Windsor" (Overture).

Rialto Theatre—
Film Numbers—The Tiger's Claw (Paramount), The Salesman (Fox), Current Events (Kinograms).
Musical Program—"If I Were King" (Overture), Stella (Organ Solo).

Empress Theatre—
Film Numbers—Catch My Smoke (Fox), The Mummy (Fox), Thrills and Stills (Fox), Current Events (Fox News).

CLEVELAND

Stillman Theatre—
Film Numbers—Paramount Revivals, including 23½ Hours Leave, Old Homestead, The Roaring Road, Manslaughter, Back Home and Broke, The Sheik and Saturday Night.
Musical Program—Light motifs, suggesting the feature.

State Theatre—
Film Numbers—Penrod and Sam (First National), Wonders of the Sea (Williamson), Local-grams, International News.
Musical Program—Phil Spitalny's Jazz Band playing "Red-Headed Gal" "By the Shalimar," "Lola," "The World is Waiting for the Sunrise," "A Matrimonial Fox Trot."

Park Theatre—
Film Numbers—The Ragged Edge (Goldwyn), Kinograms, A Wild Day (Metro).
Musical Program—"Hungarian Fantasie" (Overture), Jazz selections.

Reade's Hippodrome—
Film Numbers—Backbone (Goldwyn), Midnight Cabaret (Vitagraph), Plain Dealer Screen Magazine, International News.
Musical Program—Arias from light operas (Overture).

Standard Theatre—
Film Numbers—The Kingdom Within (Hodkinson), Tempest Cody Rides Wild (Universal), Speedbugs (Century), International News.



Ad used in Detroit papers by the Capitol theatre on the showing of "Only 38"

BUFFALO

Shea's Hippodrome—
Film Numbers—Children of Jazz (Paramount), The Barnyard (Vitagraph), Current Events (from Pathe and International News).
Musical Program—Raymond Fagan and his orchestra in special program. "Pique Dame" (Hipp orchestra overture), "Besides a Babbling Brook," (Organ Solo).

Lafayette Square—
Film Numbers—The Woman Conquers (First National), The Uncovered Wagon (Pathe comedy), Current Events (from Fox News).
Musical Program—Selections from "Jack and Jill" (Overture), The Nutcracker Suite (Organ Solo).

Loew's State—
Film Numbers—A Broken Doll (First National), Hallroom Boys comedy. Current Events (from Pathe News), Local-grams.
Musical Program—Selections of popular airs by Emmett Luedeke's Harmonists.

New Olympic—
Film Numbers—Crossed Wires (Universal), Hold On (Universal), International News.
Musical Program—"A Kiss in the Dark," (Organ Solo), William Wirges, Jr.

Shea's North Park—
Film Numbers—The Famous Mrs. Fair (Metro), Kick Out (Christie Comedy), Current Events (Pathe and International News).

Palace—
Film Numbers—The Sagebrush Trail (Hodkinson), Comedy, International News.

INDIANAPOLIS

Cirele Theatre—
Film Numbers—Wandering Daughters (First National), The Love Nest (First National), Kinograms, Pathe News.
Musical Program — The Mikado, (Orchestra), Louisville Lou (Organ Solo).

Colonial Theatre—
Film Numbers—Jacqueline (Paramount), Covered Pushcart (Aesop's Fable), Pathe News.



"Penrod and Sam" ad, three columns wide, by the Rialto theatre, Omaha

Musical Program—Popular Melodies, American Harmonists.

Palace Theatre—
First half of week:
Film Numbers — The Kingdom Within (Hodkinson), Aesop's Fable, cartoon; Pathe News.
Musical Program—Six Acts Keith Vaudeville.
Second half of week:
Film Numbers — The Woman in Bronze (Metro), Miss Hippo (Educational), Pathe News.
Musical Program—Six Acts Keith Vaudeville.

Apollo Theatre—
Film Numbers—Bavu (Universal), Round Three, New Leather Pushers (Universal), Fox Weekly.
Musical Program—Virgil Moore's Apollo Entertainers, Popular selections, Louisville Lou, vocal solo.

CHICAGO

Chicago Theatre—
Film Numbers—Literary Digest, News Weekly (Universal), Scenic, I Am The Law (First National), This Way Out (Educational).
Musical Program — "Russian Episode" (Overture), Eric Zardo, a concert pianist (Specialty), "Oh, Harold" (Organ).

Tivoli Theatre—
Film Numbers—Scenic, Literary Digest, News Weekly (Universal), Poor Men's Wives (Preferred), The Kickout (Educational).
Musical Program—"Musical Contrasts" (Overture), Dennis Sisters (Specialty), "Shubert's Serenade" (Organ), "Fun On A Dreadnaught" (Specialty).

Riviera Theatre—
Film Numbers—Scenic, Literary Digest, News Weekly (Universal), Poor Men's Wives (Preferred), The Kickout (Educational).
Musical Program — "Masaniello" (Overture), "Faust Fantasy" (Specialty), "A Kiss In The Dark" (Specialty).

Roosevelt Theatre—
Film Numbers — Scenic, The Spoilers (Goldwyn - Cosmopolitan).
Musical Program — "Nola" (Organ).

Randolph Theatre—
Film Numbers—Carmen, Jr. (Universal), International News (Universal).

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day, Review (Pathe), Wonders of the Sea (F. B. O.), The Woman With Four Faces (Paramount).
Musical Program — "Slavish Rhapsody" (Overture), "Meditation" by Walter Steindel (Violin Solo).

ST. PAUL

Capitol Theatre—
Film Numbers—Capitol Digest (Selected), Where's My Wandering Boy This Evening? (Pathe), Only 38 (Paramount), The Noble Bachelor, Sherlock Holmes.
Musical Program—"Pomp and Circumstance March" (Overture), Mildred Billert (Dance), The Ten Symco-Symphonists and Paul Yale, Recessional (Organ), Noonday Organ Recital.

SALT LAKE CITY

American Theatre—
Film Numbers — The Spoilers (Goldwyn-Cosmopolitan), Topics of the Day (Pathe), Hodkinson Comedy Cartoon.
Musical Program—"Love Sends a Little Gift of Roses," "I Want a New Mamma."

Kinema Theatre—
Film Numbers — A Lady's Name (Selznick), Buddy at the Bat (Century), Scenic, International News (Universal), Topics of the Day (Pathe).

Paramount-Empress Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Educational Comedy, Pathe News.

State Theatre—
Film Numbers—The Fourth Musketeer (F. B. O.) Courtship of Miles Sandwich (Pathe Comedy), Pathe News.



Three-column "Children of Dust" ad used by the Circle theatre, Indianapolis

CINCINNATI

Capitol Theatre—
Film Numbers — Children of Jazz (Paramount), Current Events (International), Back to the Woods (Christie).
Musical Program — "Tambourine Chinoise" (Overture), "Goodnight" (Organ Solo).

Walnut Theatre—
Film Numbers—The Sunshine Trail (First National), Current Events (Pathe), Aesop's Fables (Pathe), Topics of the Day (Pathe), Plumb Crazy (Christie).
Musical Program — "Eileen" (Overture).

Strand Theatre—
Film Numbers — The Town That Forgot God (Fox), Current Events (Pathe).
Musical Program—"Up She Goes" (Overture).

Grand Theatre—
Film Numbers—Sawdust (Universal), Where Is My Wandering Boy This Evening? (Pathe Comedy), Don Coyote (Universal), Current Events (International News).

MILWAUKEE

Merrill Theatre—
Film Numbers—Salome (Allied P. & D.), Current Events (International News), Ritz Boozy Snooze (Celebrated).

Butterfly Theatre—
Film Numbers—Prodigal Daughters (Paramount), California or Bust (Pathe), Current Events (Fox). Second Half: Beautiful and Damned (Warner Bros.), Pick and Shovel (Pathe), Current Events (Fox).

Garden Theatre—
Film Numbers—Mary of the Movies (F. B. O.), Lots of Nerve (Universal), Current Events, Review, and Topics of the Day (Pathe).

Rialto Theatre—
Film Numbers—Lights of New York (Fox), The Detective (Vitagraph), Current Events (Kinograms).

Princess Theatre—
Film Numbers—Boston Blackie (Fox), Three Strikes (Educational), Current Events (Kinograms). Second Half: Heart of Wetona (Select Re-issue), Broke (Educational), Current Events (Kinograms).

Alhambra Theatre—
Film Numbers—Heroes of the Street (S. R.), My Mistake (Celebrated), Fun from the Press (Hodkinson), Current Events (Pathe).
Musical Program—"Jazz vs. Grand Opera" (Novelty Stage Presentation).

Strand Theatre—
Film Numbers—Has the World Gone Mad? (S. R.).
Musical Program—Jazz Revue (Prologue).



Art ad on "The Woman with Four Faces" at the Capitol theatre, Cincinnati



Hand drawn ad on "Mary of the Movies" and "Wonders of the Sea" at the Sun, Omaha

SEATTLE

Coliseum Theatre—
Film Numbers—Westbound Limited (F. B. O.), Fun from the Press (Hodkinson), End of A Perfect Fray (F. B. O.), Kinograms and Pathe News.
Musical Program—"If I were King" (Overture).

Blue Mouse Theatre—
Film Numbers—The Greatest Menace (S. R.), Private, Keep Off (F. B. O.), Fox News.
Musical Numbers—"Around the World With Barney Google" (Overture), "Aunt Hagar's Blues" (Specialty), "Rocky Mountain Noon" (Organ), Esther Pressman in Jazz Dance Specialty, Speaking Prologue.

Strand Theatre—
Film Numbers—Vanity Fair (Goldwyn-Cosmopolitan), Pathe Review, Backfire (Educational Comedy), Kinograms.
Musical Numbers—Selections from "Thais" (Overture).

Columbia Theatre—
Film Numbers—The Spider and the Rose (Principal), Buddy at the Bat (Universal), International News.
Musical Numbers—"La Traviata" (Overture), "If I Only Knew" (Organ), Spanish Dance Prologue.

Liberty Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Dawn Land, Winter Has Came (Educational), International and Liberty News.
Musical Numbers—"William Tell" (Overture), Lohengrin Prelude and Espana Waltzes.

Winter Garden Theatre—
Film Numbers—Playing It Wild (Universal), Fun from the Press (Hodkinson), Smarty (Universal Comedy), Pathe News.

DALLAS

Palace Theatre—
Film Numbers—Current Events, The Woman With Four Faces (Paramount), Extra, Extra (Educational Comedy).
Musical Numbers — Symphony Concert.

Old Mill Theatre—
Film Numbers—Current Events, Prizma subject, The Go Getter (Paramount), Falling for Fanny (Comedy).

Melba Theatre—
Film Numbers—Kinograms, Children of Dust (S. R.), High Kickers (Comedy), Bathing Review Contest (Specialty).

LOS ANGELES

California Theatre—
Film Numbers—Topics of the Day (Pathe), International, Fox and Local News, The Love Piker, Aesop's Fables No 2. (Pathe).
Musical Numbers—"Merry Wives of Windsor" and "Meditation from Thais" (Orchestra with Violin Solo).

Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), thirteenth week.

Granman's Third Street Theatre—
Film Numbers—Pathe Weekly, Pathe Review, Her Accidental Husband.
Musical Numbers — "Poet and Peasant" (Overture), Children's Dance Revue.

Rialto Theatre—
Film Numbers—Pathe Weekly, Human Wreckage (F. B. O.)
Musical Numbers — "Marchetta" (Overture), "I Love Me" (Organ), Solo Dance, Five Numbers from "Il Trovatore" (California Opera Company, fourteen people), Dance Number by Olga and Mishka.

Metropolitan Theatre—
Film Numbers — Pathe News, Pathe Review, Fog Bound (Paramount).
Musical Numbers—"William Tell" and "Lo, Hear the Gentle Lark" (Overture, Herman Heller conducting), "Beside A Babbling Brook" (Organ with slides and voice), "My Thoughts," "Are You?" and "Song of Songs" (Vocal), Six Brown Brothers in act entitled "In the Land of King Tut."

Kinema Theatre—
Film Numbers—Topics of the Day (Pathe), High Power (Mermaid Comedy), International News, The White Frontier (First National)
Musical Numbers — "The Lost Chord" (Organ).

Loew's State Theatre—
Film Numbers — International News, Topics of the Day (Pathe), The Bright Shawl (First National), Out of the Inkwell Cartoon.
Musical Numbers—Selection from "Carmen" and "Pickles" (Orchestra), "My Heart. at Thy Sweet Voice" (Trumpet Solo), Orville Harrold singing "Marchetta" and "Rose of Picardy," Orchestra Jazz Concert.

Mission Theatre—
Film Numbers— Douglas Fairbanks in Robin Hood, continued.

Hillstreet Theatre—
Film Numbers—International News, Eagle's Talons (Universal Serial), Aesop Fable (Pathe), Entertaining the Boss (Carter DeHaven Comedy), Slippy McGee (First National).
Musical Numbers — Six acts of vaudeville.

Pantages Theatre—
Film Numbers—The Critical Age (Hodkinson), Oliver Twisted (Federated Joe Rock Comedy).

DETROIT

Adams Theatre—
Film Numbers—Scars of Jealousy (First National), Current Events (International News and Detroit Free Press), The Uncovered Wagon (Educational).
Musical Numbers—Juvenile Follies, Barney Google (Overture).

Broadway Strand—
Film Numbers—The Shock (Universal), High Fliers (Hall Room Boys).
Musical Program — Songs and Dancing by Bernadine.

Capitol Theatre—
Film Numbers—Children of Jazz (Paramount), Dogs of War (Pathe Our Gang Comedy), Pathe News.
Musical Numbers—"Evolution of Dixie" (Overture), "It's Raining" (Vocal).

Fox Washington Theatre—
Film Numbers — The Greatest Menace (S. R.), Moonshine Molly (S. R.), Fox News, Apple Sauce (Fox Sunshine Comedy).



Four-column display ad on "Masters of Men" at Clune's Broadway theatre, Los Angeles

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Woman With Four Faces—

One of Betty Compson's best. Patrons liked it very much. Good receipts. (Middle West.)

Fine picture. Better than average business. (Middle West.)

Excellent picture. Business good. (Middle West.)

Betty Compson a prime favorite. Picture Good. Business fair. (East.)

The Trail of the Lonesome Pine—

Average picture and average business. (Middle West.)

Only 38—

One of the best we have played. Opened to fair business and built up every day. (Middle West.)

Good picture, with a real moral. Good box-office returns. (Middle West.)

The Tiger's Claw—

Fair production. Medium business. (Middle West.)

The Heart Raider—

Only fairly interesting. Didn't do much for us. (Middle West.)



The Liberty theatre, Kansas City, Mo., used this on "Trifling with Honor"

The Go-Getter—

Entertaining picture. Drew well despite warm weather. (East.)

FIRST NATIONAL

Sunshine Trail—

Entertaining picture. Pretty good business for four-day run in regular week-run house. (West.)

Within the Law—

Very good entertainment. Business was as good as could be expected, considering weather. (East.)

The Bright Shawl—

Did better business than expected on second run. (East.)

Played to about average attendance for week's run. (Middle West.)

A good picture that pleased the majority. Did very nice business for week's run. (West.)

Wandering Daughters—

Only an average picture with little plot. Fair business. (Middle West.)

Children of the Dust—

Good picture. Business good, considering rainy, cold weather. (Middle West.)

Penrod and Sam—

Mighty good film. (East.)

An excellent picture. One of the best we have ever had. (Middle West.)

Minnie—

Only a fair picture. Too full of bromides to go very well. (Middle West.)

Slander the Woman—

Only a fair picture. Business held up pretty well, but not up to the usual standard. (West.)

GOLDWYN-COSMO.

Enemies of Women—

Good picture. Did fair business on second week. (West.)

Did fairly well on third week, considering weather. (East.)

Fine production that pulled business for two weeks during extreme heat. (Middle West.)

Business for the week was good. (Middle West.)

A very good picture. Held over for a second week, as it is doing very good business. (West.)

Lost and Found—

Not a good picture. Business poor and the picture did not finish its week engagement. (West.)

Backbone—

A decidedly poor picture. Did practically no business. (East.)

Vanity Fair—

Picture did not make much appeal. Business poor. (East.)

WARNER BROTHERS

Main Street—

An excellent picture. Very nice business for first week, and the picture was held over. (West.)

METRO

Soul of the Beast—

Only a fair picture. Business was bad and the picture was pulled off in the middle of the week. (West.)

A good film encompassing a wide range of interest. Went very well. (Middle West.)

All the Brothers Were Valiant—

Excellent picture. Did well with it. (Middle West.)

Quincy Adams Sawyer—

One of the season's best. Fine business. (Middle West.)

Her Fatal Millions—

A packed house greeted Miss Dana, the star. (East.)

The Forgotten Law—

Well liked and snappy. (East.)

The Toll of the Sea—

One of the first color films to be introduced successfully. It is a good picture, as well as an artistic one, and was a great drawing card. (Middle West.)

FOX

Romance Land—

Very indifferent business. (East.)

Stepping Fast—

A good all 'round Mix picture. (East.)

SELZNICK

Timothy's Quest—

Pretty fair picture. Business not bad, but not strong. (West.)

The Heart of Wetona—

A Norma Talmadge revival that did as well as a lot of new ones recently. (East.)

What Fools Men Are—

A light picture that did not go over especially well. Business only fair. (West.)

UNITED ARTISTS

Suzanna—

Almost no business on second run. (East.)

UNIVERSAL

Trifling With Honor—

Went across very nicely and held up during week's run. (Middle West.)

Interesting all the way through, but didn't draw in the warm weather. (Middle West.)

Good crowds turned out for this picture. (Middle West.)

What Wives Want—

A pleasing picture. Business good, due to popularity of first of new Leather Pushers and strong program, rather than drawing power of feature. (West.)

The Shock—

Good melodrama. About average business. (Middle West.)

Bavn—

A good warm weather thriller. (East.)

PATHE

Nanook of the North—

The kind of picture to make 'em forget hot weather. Strong cast, good story, wonderful photography. Wonderful run. (Middle West.)

HODKINSON

Married People—

Not a very good picture. Business fair. (Middle West.)

F. B. O.

West Bound Limited—

Wonderful picture. Good business. (Middle West.)

Exciting film. Good box-office receipts. (Middle West.)



The Adams theatre, Detroit, used this to advertise "The Woman with Four Faces"

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 752 S. WABASH AVE.

W. F. ROGERS, vice-president and western sales manager of Goldwyn-Cosmopolitan Distributing Corporation, spent Sunday, July 8th, here, discussing plans for the fall and winter campaign for Goldwyn-Cosmopolitan productions. He addressed an enthusiastic sales meeting, held at the local branch on Sunday, at noon, every salesman attached to the branch being present. Mr. Rogers praised the work of the local staff in the highest terms and told them that Chicago is standing close to the top of the list of exchanges. Harry Hollander, newly appointed branch manager, arrived from Oklahoma in time for the meeting and assumed his new duties on Monday. He will have the able assistance of Ira Furman as assistant branch manager.

Dave Dubin, sales manager of Educational's Chicago exchange, has returned from his trip to Hollywood. The boys at the exchange gave him a warm welcome when he got back and he gave them a big laugh with his Gene Sarazen golf suit. Some suit, Dave.

Famous Players-Lasky Chicago exchange has recently added several men to its sales staff, including Frank Marshall, who was transferred from the Detroit office and is covering south side territory; A. J. Serte, who comes from the Canadian office of Paramount, and has been assigned to Indiana territory, working out of the Chicago office; and James Scofield, promoted from the office force, to salesman, and as yet not assigned to any particular territory.

District Manager George A. Hickey is recovering from a severe attack of neuritis and is back on the job, after being confined to his apartment for several days. Mrs. Hickey has recovered from injuries sustained in the recent auto accident when Mr. Hickey's Cadillac was rammed by a Ford truck.

Manager I. Maynard Schwartz, of Educational, will leave for Ottawa Beach on July 20th for his vacation. He will be accompanied by his brother, Jack.

Manager W. W. Brumberg, recently visited Charleston, Illinois, and while there closed a contract with Frank Francis of the Illinois theatre, for one hundred per cent First National service. Mr. Brumberg will run thirty-eight weeks' pictures in thirty weeks.

"Scaramouche," Metro's big special, will open at the Woods theatre, on September 9th, immediately following the end of "The Covered Wagon" run. The release of the picture at this time will be an interesting experiment, as the stage version of the story will have its premier about the same date. In almost every instance before this, where pictures and plays were based on the same story, the play has preceded the picture.

Jones, Linick & Schaefer closed their Orpheum theatre on Sunday night, July 8th, and will reopen it July 29th, at which time it will be completely remodeled and redecorated. As previously announced, its new policy will be that of a first run playhouse of exclusive features to be retained for long runs. It is understood that Aaron J. Jones is negotiating to open the theatre with "Hollywood," Paramount's super special.

Leah Baird appeared in person at the Rialto theatre for a week, starting July 9th, in conjunction with the showing of her new feature picture, "Is Divorce a Failure?" Her pungent paragraphs on the divorce question made a hit with the audience throughout the week.

"Three Wise Fools" has been booked at the Chicago theatre for the week starting Monday, July 23rd, and another important Goldwyn-Cosmopolitan production, "The Spoilers," which has been running at the Roosevelt, has had its engagement extended from three to four weeks on account of the fine business it is doing, despite the sultry weather. The lobby display and decoration of the marquee for "The Spoilers" has created much favorable comment.

Fulco Sales Company, distributors of Powers Projectors, accessories, and parts, in Chicago, have been appointed sole distributors of these machines for the state of Wisconsin, as well as the G. E. Generators for the General Electric Company.

First National ball tossers are now heading the film exchange baseball league, with Metro and Universal tied for second place, and interest in the league race growing. The game which put First National in first place was a thriller, Metro having an eight-run lead in the second inning, when the First National batsmen commenced hammering them out, piling up thirty runs before time was called. Silverman is featured with two home runs, while Berger, Grosheim and Ladenbeck each got one. The standing, including the games played July 7th, follows:

First National	30
Metro	11
Halpern-Grosheim and Katz-Kassell, Leven-Shirley and Faxel. Umpire, Kolker.	
F. B. O.-Hodkinson-Goldwyn	12
Universal	10
Herne and Simmons, Astrichen and Fowler. Umpire, Jim Dailey.	
Paramount	5
Fox	4
Sirnike and Whittaker, Costello and Paara. Umpire, Jim Collins.	

Standing.	Played	Won	Lost	Per
First National	5	4	1	800
Metro	5	3	2	600
Universal	5	3	2	600
Paramount	5	2	3	400
Fox	5	2	3	400
F. B. O.-Hdk.-Goldwyn	5	1	4	200

The Dreamland theatre, at Prophetstown, Illinois, has been disposed of by J. A. Dauntler, to Mr. Saunders, formerly of Bureau.

Adolph Bufe, of the Plaza theatre, Rock Island, accompanied by his wife, is vacationing in California and while there will put in some time in Hollywood, gaining first hand knowledge of pictures in the making.

Leonard G. Rohrer, of the Dixon theatre, Dixon, has adopted the amateur night idea for his house and is doing big business on Monday nights. It is proving a real warm weather attraction and is bringing out fine crowds, according to Mr. Rohrer.

Frank Evans, of the Illinois theatre, La Grange, recently returned from two weeks spent in Wisconsin north woods and found business so satisfactory at his theatre, and affairs being conducted so smoothly that he is returning for a further vacation in the north.

John N. Howland has returned from Mayo Brothers' headquarters in Rochester, much encouraged over his condition. The famous doctors, after a thorough examination, assured Mr. Howland that he has no organic trouble, and that certain changes in his diet and method of living will put him in good shape again. He will be back on the job after a vacation of two weeks.

A large crowd of exhibitors attended the de luxe trade showing of Jackie Coogan in "Circus Days," at Balaban & Katz's Chicago theatre on July 10th. The picture was well received by the audience and was of additional interest, as it was First National's initial release for the new season. A fifteen minute organ concert preceded the showing.

Paul D. House, of the Electrical Products Company, Los Angeles, one of the Coast's leading supply dealers and distribuator of Motiographs, was a Chicago visitor last week. Mr. House is well known in Chicago, where for several years, he was connected with White City. He is very much interested in the development of the Association of Motion Picture Equipment Dealers of America, and while here put in his application for membership, with B. A. Benson, of Amusement Supply Company, and also stated that he would see that other Coast supply dealers joined the association.

C. H. Pierce, of the Peerless theatre, Kewanee, was a Chicago visitor this week and reports business in his city as normal and much better than it was one year ago. Jack Hoeffler, of Hoeffler & McConnell, owners of the Orpheum at Quincy, was another visitor, who is encouraged over the summer business. He states that he is keeping the Orpheum opened this year, although he closed it during the summer months of 1922. While in Chicago he completed arrangements for renewing his First National franchise.

J. B. Koppel, managing director of the Village theatre, Wilmette, and the Astor theatre, Chicago, is planning to be married next week and leave immediately after the ceremony for a three or four weeks' honeymoon.

It is understood that the lease of the new theatre under construction at the southeast corner of Sixty-third and Kedzie Avenue, which was reported acquired by Sam Katz, of Balaban & Katz, from Kenneth S. Fitzpatrick, of Fitzpatrick & McElroy, was taken over for Messrs. Meyers and Stern, the former of whom is a brother-in-law of A. J. Balaban, and the latter of Mr. Katz. The new theatre, it is said, will not be a Balaban & Katz house, but will be controlled and operated by Messrs. Meyers and Stern.

Publicity Director Hill, of Universal's Chicago exchange, is taking his vacation aboard one of the big lake steamers and will get as far east as Niagara Falls before he returns. The popular exploiteer is expected back at his desk next Monday.



Hand drawn advertisement for "Soul of the Beast" run in Omaha newspapers by the Sun theatre



A tie-up with the U. S. Navy resulted in this lobby display on "Masters of Men" at B. F. Keith's theatre, Cleveland

City Wide Exploitation Drive Is Put Over on "Daddy"

Los Angeles, Calif.—An exploitation campaign of unusual magnitude was put over in connection with the showing of "Daddy" at Loew's State theatre during the first week under the management of West Coast Theatres, Inc.

A tie-up was made with the Salvation Army for an old clothes matinee. The Army sponsored the special morning show which was held early in the week. A bundle of old clothes was the admission. Several thousand people attended and the Army received thousands of bundles of clothing for the poor kiddies of Los Angeles.

Another splendid tie-up was made with one newspaper on a military school matinee, calling for a parade, bands, banners, police escort and all that goes toward making a big parade a big success.



Jackie Coogan costume tie-up on "Oliver Twist" at the Marlow theatre, Ironton, Ohio

Salvation Army Tie-Up Is "Souls for Sale" Aid

BROOKLYN, N. Y.—The manager of B. S. Moss' Flatbush theatre put across a novel idea in exploiting the showing of "Souls for Sale."

He arranged for a Salvation Army lassie in the guise of a "four minute man" in the Army's drive for funds, to go up on the stage of the Flatbush theatre and devote half of her time to the work of her organization in a plea for funds and the other half to a description of the Salvation Army's work in rescuing "Souls for Sale."

The novelty of having a Salvation Army girl boost a picture from the stage of the theatre naturally attracted a great deal of attention and resulted in increased business. The girl's appearances on the stage were made, of course, the week preceding the showing of the picture.

Two shoe stores in the neighborhood of the Flatbush theatre were tied up on the "soles for sale" idea, and gave window displays using posters and stills.

One of the biggest features of the campaign was a contest staged by an afternoon paper, calling for essays written by children between the ages of eight and twelve. The subject was "My Daddy," and asked that the kiddies write in 100 words, their impressions of their Daddies. This proved a wonderful hit and thousands of letters were received. Prizes were distributed to the winners and the paper carried the contest for two weeks on the front page, using art and photographs of the winners toward the final stages of the event.

A musical scholarship contest was another feature in the campaign. A newspaper carried the stunt which included a musical college offering a year's tuition to a child violinist. The contestants played minute and a half selections at the theatre. This proved an exceptional attraction and fitted in nicely with the picture of "Daddy" in which Jackie plays the fiddle throughout. The music college received great publicity in turn for the year's free lessons to the winner.

Nautical Lobby Display Used for "Masters of Men"

Tampa, Fla.—Manager J. B. Carroll of the Victory theatre started his "Masters of Men" campaign well in advance.

Five days prior to playing all lithographing and bill posting were placed. And the usual newspaper publicity was taken care of.

Extra effort was expended in the lobby, where a most complete nautical display was featured. Every kind of sea paraphernalia was there, consisting of ships' lamps, bow, port and starboard, large coils of rope, anchors, oars, life buoys and life belts. The central feature of the display was a large ship compass, placed in the center of the lobby, with electric light attachments. This latter attracted unusual attention.

The display was further enhanced by a draping of Allied flags over the entrance to the lobby and over the doors.



"Lost and Found" shadow box used in the lobby of the Alamo theatre, Louisville, Ky.



A corner of the attractive lobby display used by Newman's theatre, Kansas City, Mo., on "The Isle of Lost Ships"

"Dr. Jack" Tie-up Ads Are Given Novel Twist

WILMINGTON, N. C.—One of the outstanding features of the exploitation campaign for "Dr. Jack" at the Victoria theatre, managed by the Howard-Wells Amusement Company, was the series of full page newspaper display advertisement tie-ups with local merchants which contained a "missing letter contest."

In each advertisement certain letters were intentionally omitted from words. It was announced that these letters rightly put together would spell the words in "Dr. Jack's" favorite prescription. A total of fifty Victoria theatre admission tickets formed prizes for the first half dozen best solutions.

The awards, published in the newspapers, sifted out winners from the answears of several hundred contestants. The solution was: Laughter Makes Health.

Baseball Score Streamers Are Used on "The Christian"

Hamilton, Ohio. — Goldwynner H. T. Snowden and John Schwalm, manager of the Rialto theatre, made good use of the baseball score streamers in exploiting the showing of "The Christian" at that theatre. One hundred of these streamers, one and one-half by five feet, were placed on the windows of downtown stores with results of the Cincinnati games scored on them. The heading read: "Hall Caine's 'The Christian' will score a hit with you in every scene. At the Rialto now."

Mr. Snowden also used 2,000 lawn cards, 2,000 heralds, 1,000 hangers, 1,000 stickers, 100 window cards and obtained a book store window display with the Todd Company. The theatre gave a free ticket to the matinee showing of "The Christian" to every purchaser of a copy of the book. An oil painting and two special 22x28 cards were used in a big window carrying a display of books.

Three thousand of the Richard Dix calling cards were distributed.

Blue Vase Featured in Display on "The Go-Getter" Run

Atlanta, Ga.—Manager William Bedell's advance work on "The Go-Getter" at the Rialto theatre consisted of the distribution of heralds to patrons leaving the theatre, also to the crowds leaving the Forsyth, across the street, window cards distributed throughout the business and residential districts, and car cards on all street cars of the city, announcing "The Go-Getter" at the Rialto theatre.

In keeping with the theme of the picture, an enormous blue vase was placed in front of the box office, and in the center of the vase an opening was cut, through which tickets were passed out. On each side of the vase stood a 24-sheet cut-out, on the right a cut-out of T. Roy Barnes with arms outstretched to Seena Owen, on the left.

On top of the marquee a similar treatment was carried out. On each marquee were cut-outs of Barnes and Owen and in the center of the cut-outs a large blue vase. At night, spotlights played upon the entire marquee, showing up the display to good advantage.

"Enemies of Women" Gives Near East Relief Aid

SAN FRANCISCO, Calif.—"Enemies of Women," shown at the Imperial theatre, was shown at one special morning matinee by the Rothchild interests to all those bringing a can of milk or fruit to help the Near East Relief. No other fee was required.

The morning was called "Glad Morning" and one hour before 10:30 o'clock, the time set for the theatre opening, two double lines of men, women and children had been formed in happy anticipation of aiding the relief and seeing the production.

Teaser Cut-Outs Exploit "Are You a Failure?"

MACON, GA.—Manager George A. McDermit, of the Rialto theatre, used a teaser stunt on "Are You a Failure?" Ten days before opening a question mark cut-out, seven feet in height, was placed on the soda fountain in the largest drug store in Macon, no lettering at all, nothing that would give a clue to what it was all about. Three days later a sign was suspended from the center of question mark: "Are You a Failure?"

This was left until two days before showing, when another card was added reading: "You will find out if you go to the Rialto"—(such and such a time).

The same idea was carried out in the lobby, where a large question mark was used as a center piece, with smaller question marks arranged in semi-circular fashion around this.



Window display in prominent Washington, D. C., jewelry store window on "Bella Donna" at Loew's Columbia theatre



Effective nautical lobby display for "Down to the Sea in Ships" a t the Majestic theatre, Memphis, Tenn., by Manager A. B. Morrison

Varied Campaign Is Put Over to Exploit "Adam's Rib"

Mansfield, Ohio.—An unusually varied exploitation campaign was put over on "Adam's Rib" by Larry Jacobs, exploitation manager for Jack Greenbaum's Opera House, and Spencer G. Sladdin, Paramount exploiteer.

Jacobs tied up with a big coffee house, which put out 5,000 pounds of coffee in one-pound packages, each labelled with a sign, "This Is the Coffee That Tickled Adam's Rib." This coffee was distributed by over forty dealers in Mansfield. A prominent candy manufacturer put out nine different styles of candy boxes all over the city, each tagged "This Is the Candy That Tickled Adam's Rib." Thousands of pounds of candy were distributed several weeks before the opening of the picture, all with this label.



Florist's window devoted to "Mighty Lak' a Rose" at the Tivoli theatre, Chattanooga, of which F. H. Fowler, Jr., is manager

Old Shoes to Exploit Run of "Souls for Sale"

NEW YORK CITY, N. Y.—An effective street ballyhoo for "Souls For Sale" was used by the management of B. F. Keith's 81st Street theatre.

Ten pushcarts were obtained and filled with old shoes. Ten men were hired to push these junk carts in procession through the streets in the neighborhood of the theatre.

On the crosspiece under the bells of each cart was a sign "'Souls For Sale' at B. F. Keith's 81st Street theatre all this week." These ten pushcarts parading solemnly along was one of the best street ballyhoos thtat could be devised.

Two auctioneer's flags were hung over the marquise of the theatre, also attracting a great deal of attention. Posters and cutouts were mounted in the lobby and throwaways distributed.

Twelve leading display windows on the main downtown thoroughfare of Mansfield were requisitioned for special displays. A sport store had a special background painted showing pre-historic hunting days with a placard, "Adam's Hunting Implements." This occupied half of the window. The other half was given over to modern sport equipment and bore a placard, "The Modern Adam's Hunting Implements." Every taxicab in Mansfield had a big sign tacked across its back saying, "See Adam's Rib at the Opera House."

A big bakery put out a minimum of 2,000 loaves of bread a day for one week before the engagement opened, each with the tag stating "This Is the Bread That Tickled Adam's Rib." A Chinese restaurant that does a big business specialized in Beefsteak Rib dinners and Spare Rib lunches during the engagement. And to do the job up right Jacobs arranged with the Interurban Street Car Company to postpone the hour of leaving of the last car out of Mansfield from 11 P. M. to 11:30 P. M. so as to permit out-of-town patrons to see the show to the finish.

Auto Traffic Tie-Up Used on "Where the Pavement Ends"

Erie, Pa.—Frank Fairgraves, manager of the State theatre, together with C. C. Deardourff, Metro exploitation, put over a big campaign recently in connection with "Where the Pavement Ends" that counteracted the evil effects of the warm weather, and all with very little expense.

Fairgraves and Deardrouff tied up with the Erie Automobile Club, which used its influence to place 400 placards in congested traffic districts. These placards said, in big, red letters: "Danger Begins Where the Pavement Ends. Look Left at the Curb. Look Right at the Center."

Hundreds of these cards were also thrown in automobiles parked in the streets. They caused a lot of talk, and talk is only another name for advertising.

Also, Manager Fairgraves got prominent free newspaper space by giving a free Saturday morning matinee for Erie Girl Scouts and Camp Fire Girls. Other special free performances in Erie had always been given for newsboys or other male organizations. This was the first free show to which the girls were specially invited. The Erie Times took to the idea and played it up big.



Striking use of cutout letters, painted brass color, on "Brass" at Loew's State theatre, Buffalo



Manager H. A. Gillespie of the Liberty theatre, Yakima, Wash., used this unusual front for the showing of "The Hottentot"

Newspaper Tie-up Wins Space for "Souls for Sale" Run

Allentown, Pa.—Dr. B. H. Stuckert, proprietor of the Strand theatre, recently put over one of his best campaigns for "Souls for Sale." He was assisted in the campaign by his publicity manager, Eugene J. Hazard, and Goldwynner Bill Robson.

The Allentown News-Chronicle tied up with the theatre by running each day for ten days a story about getting into the movies and a "Chronicle and News Movie Casting Questionnaire," which was to be filled out and brought to the theatre.

The questionnaire asked such questions as name, address, type of beauty, education, professional experience, what parts do you prefer, etc., and was designed to give the casting director at the studio the same information as he would have if the girls went to Hollywood in person and were there interviewed by the Goldwyn casting director.

A prominent Allentown citizen who recently visited Hollywood gave out an interview for the papers which was printed in full after a private screening attesting to the authenticity of the locations and studio scenes shown in the film.

Special hand painted cutouts were used in the lobby.



Effective marquee display on "Masters of Men" by Manager Marshall Taylor of the Kinema, Salt Lake City

Auto Display in Lobby as "Racing Hearts" Aid

CHARLOTTE, N. C.—Co-operation of the local Durant dealer made possible for Manager Claud F. Lee, of the Imperial theatre a unique lobby display on "Racing Hearts," two days in advance of opening.

A complete collection of automobile parts was displayed in the lobby, with a card saying that these parts went to make up the Durant car, which won the thrilling race in "Racing Hearts."

The parade was made up of seven Durant cars, each bearing banners advertising the picture and mentioning the Durant car and Jimmie Murphy. For two days before the showing they paraded the streets twice each day, during the busiest hours. This was continued also during the entire run of the picture.

City Well Covered by Campaign for "Masters of Men"

Salt Lake City, Utah.—Marshall Taylor, manager of the Kinema theatre, used a complete, all around campaign recently for "Masters of Men."

Not only did Manager Taylor paper the city liberally with 24-sheets, threes and ones, but he placed in twenty-five of the prominent stores sets of 8x10 stills in frame. Thousands of heralds were distributed and the novelty cutout of the swaying ship, "Mary Earl" were passed out to the patrons of the theatre the week before the play date. Mr. Taylor designed and built a complete miniature battleship, which he placed on top of the marquee. This was equipped with a searchlight attached to an oscillating fan motor which swung the light from side to side upon the passer-by. The battleship was illuminated with bank lights.

The recruiting station of the United States Navy in Salt Lake City joined with Manager Taylor to make the showing of "Masters of Men" a success. The trucks of the Navy were plastered with one sheets. On the program the Kinema theatre showed in addition to "Masters of Men" the United States Navy two-reel picture, "Rolling Down to Rio," which was taken when Secretary of State Hughes visited South America. The Navy posters tied up the two pictures cleverly. They read:

"Rolling Down to Rio" with "Masters of Men." Official United States Navy Film.

"Within the Law" Is Shown to Policemen in Court Room

Portland, Ore.—It was a simple matter for Manager Paul Noble of the Liberty theatre to get the city police for a special screening of "Within the Law." The distinctive touch, however, came in the fact that the showing was staged in the court room of Judge Eckwall.

It gave a chance for an unusual summons and invitations were issued to the "cops" in the form of a printed order from L. V. Jenkins, chief of police, that were practically a subpoena to appear in court. The idea was good for a newspaper story in addition to the opportunity of personal endorsements that was provided for on the back of the invitation.



Striking use of cutout on "Within the Law" at Loew's State theatre, New York City.

Why kick about poor summer business when you can get

RUTH ROLAND

in

HAUNTED VALLEY



Put in a battery of electric fans.

Cover the seats with their summer suits of cotton.

Let the winds sweep through the house all the morning up to show time.

Have plenty of ice water on tap.

Have your house cool, and clean and sweet.

Put on "Haunted Valley."

You'll find that summer time is business time after all.

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Pathéserial

TRADE MARK

Diversity, Variety, Snap!

You get all that and a lot more when you book

Hal Roach Comedies

One Reel—One a Week

You get Stan Laurel, a real comer, who made 'em laugh as soon as he walked onto the screen.

You get Paul Parrott who has met the test of one solid year of weekly one reel comedies.

You get the Dippy-Doo-Dads, a real honest-to-goodness novelty, animal and bird comedies that are making the kids scream and their elders howl.

Where else can you get such diversity, variety, snap?

Pathécomedy

TRADE MARK



Stan Laurel



First!

With the pictures of the

Dempsey-Gibbons Fight at Shelby

Overcoming the greatest difficulties,—with deputy sheriffs at Shelby, with terrific storms which hampered the Pathe airplanes, with U. S. marshals determined to hold up the films to see if the Federal law was being violated

PATHE NEWS

showed the pictures in Chicago on the morning of

Friday, July 6th

and in New York before midnight on the same day.

It wasn't that Pathe had the fastest airplanes
or the swiftest motorcars. It was this:

Pathe News had the brains to plan a master plan,
and the experience to successfully carry out the plan.

This is the service you've always had from the Pathe News.

It's the service you'll always get!



Scenes from "The Silent Command." Fox Special—A Story of Love, the High Seas and International Intrigue.

"Red Russia Revealed" Is Unusual Film

METROPOLITAN newspapers, fiction and editorial magazines and class publications throughout the nation devoting many pages of each issue to the startling conditions existing in the social and political structure of Soviet Russia. Exhibitors will find "Red Russia Revealed," the special reel released by Fox Film Corporation, July 12th, giving a daring exposition of affairs in that mysterious land, propitious merit for exploitation purposes.

Tie-ups with the various periodicals interested in the publication of stories and pictures pertaining to the Lenin-Trotsky regime will afford publicity vehicles for the exhibitor and will provide the periodical with sufficient authentic pictorial matter which it has been unable to obtain in the past.

"The scenes which compose this valuable reel were obtained by a corps of courageous and venturesome cameramen who risked their liberty and, in many instances, their lives that the world might see the actual happenings in Red Russia," says the Fox announcement. Probably there is no instance in the history of motion picture photography where greater hazards were undergone than in the filming of 'Red Russia Revealed.' Fox cameramen covered all the Bolshevik country and have made possible a pictorial presentation of innumerable Russian subjects upon which it has been impossible heretofore to cast any light.

"Among the personages who appear unconsciously in this tremendously vibrant drama of actual life are Lenin, the dictator of all the Soviet; Trotsky, head of the military; Kalenin, the peasent president and right-hand man of Lenin and Trotsky; Tchitcherin, the crafty commissar of Foreign affairs; Joffe, the negotiator of treaties among neighboring states in Bolshevism's effort to gain political standing; Krassin, Commissar of Trade and Envoy to London; Rogoff, Commissar of Transportation; Schmidt, the German, now Commissar of Labor; Lunacharsky, Commissar of Communist Education, and Radek, Commissar of Publicity, whose propaganda has spread through all the nations of the earth.

"Intimate views of these men and the work they are engaged in are included in this amazing pictorial chronicle of Russian events. Photographers of still pictures for the majority of picture services in America and Europe have been able to obtain the entre which would enable them to photograph these personalities in the midst of their far-reaching operations. Accordingly it has been very difficult for newspapers to get the views for publication, and every editor will grasp the opportunity two-handedly to obtain story elements and even still pictures of the special reel for reprinting in his paper.

"Such cooperation with newspaper men will lead the exhibitor who is showing 'Red Russia Revealed' to an overwhelmingly powerful carrier for his publicity. Proper handling of the matter will induce editors to present these stories on the front page, because of the importance of the subject and the great amount of interest manifested in it by the public.

"Indication of the brilliancy of the film in the point of contemporary historical interest rests in the list of some of the sites, cities and in personal conditions contained. Among them are: Moscow, the citadel of Communist depotism; Petrograd, the former capital, now a desolate and deserted city; the ancient Kremlin, beautifully pictured, one of the world's most historic buildings, now the stronghold of Lenin; ruined railways, broken bridges, cities decaying from neglect, factories deserted—mute advertisement of strange fanaticism; the massed armies of Red Russia as they maneuver on half a dozen fields from the Baltic Sea to the Crimes; and women begging for bread and children crying for milk."

Frank Tweed is Janitor in "Six Cylinder Love"

The part of Tom, the janitor, in the William Fox screen version of "Six Cylinder Love," is being played by Frank Tweed. This is the enterprising person who surprises all the tenants in his building by buying the car that has bankrupt Gilbert Sterling, the character played by Ernest Truex.

"Best-Seller" Brought to the Screen by Fox





The screen version of this famous novel is one of the new season's outstanding pictures.

Scenes from the long-awaited "If Winter Comes," a William Fox presentation of the A. S. M. Hutchinson novel.





Galaxy of Players For New Fox Productions



Among those in the galaxy of Fox leading women are Barbara LaMarr, Jean Arthur, Irene Rich and Ann Forrest

A GALAXY of new talent has been signed to appear in forthcoming Fox specials made at the East and West Coast studios of Fox Film Corporation.

For a special comedy production Ed Gallagher and Al Shean, known throughout the country as "Mr. Gallagher and Mr. Shean," have been engaged. These two stars will be seen in "Around the Town," a story of laughs and humorous adventure in the big city. Louis Sherwin porvides the scenario.

Others who will be prominent in big productions bearing the Fox trademark are such well-known favorites as Barbara La Marr, Doris May, Billie Dove, Mabel Julienne Scott, Irene Rich, Ann Forrest, Peggy Shaw, Jean Arthur, Genevieve Tobin, Ruth Clifford, Barbara Castleton, Alma Tell, Florence Eldridge, Bessie Love, Ernest Truex, Edmund Lowe, Robert T. Haines, Alan Hale and Richard Tucker.

Ann Forrest plays Nona in the screen version of A. S. M. Hutchinson's great novel "If Winter Comes," in which Percy Marmont, the distinguished actor, appears as Mark Sabre. Gladys Leslie plays Effie in "If Winter Comes," and Margaret Fielding, Sidney Herbert and William Riley Hatch also are in the cast.

Appearing in "The Eleventh Hour," the Lincoln J. Carter melodrama of love and pirates, with leads by Charles Jones and Shirley Mason, is Walter McGrail, leading man for Mabel Normand in "Suzanna." June Elvidge depicts one of the prominent feminine roles.

To Alan Hale and Richard Tucker fall the task of handling the "dirty work" for "The Eleventh Hour." These two players also appear prominently in John Ford's production of "Cameo Kirby."

Jean Arthur, a bewitching beauty selected recently by a group of eminent New York artists, in a contest for new screen talent, as the loveliest in a group of lovely girls, makes her initial picture bow in "Cameo Kirby." This little player is prominent, too, in "The Temple of Venus," a spectacular film of youth and romance.

Phyllis Haver also comes under the Fox banner in a prominent role in "The Temple of Venus."

Ernest Truex has been engaged for Elmer Clifton's Fox production of "Six Cylinder Love," in the role he popularized for two years on Broadway and the road in this dash-of-tears and rollicking comedy-drama.

Florence Eldridge, who was seen several months ago on Broadway in "The Love Habit" and who will appear in the fall in a new play, makes her initial screen appearance opposite Truex.

Genevieve Tobin, who has been appearing for many months in the featured role of that Broadway hit "Polly Preferred," returns to the screen after a prolonged absence in the leading feminine role of "No Mother to Guide Her."

Barbara La Marr will be seen in "St. Elmo," in which Bessie Love has the ingenue role. Hope Hampton, a star who formerly headed her own company, is seen as the featured player in "Does It Pay?"

Robert Haines, a Broadway favorite, has the leading male role in "Does It Pay?" Mr. Haines will be seen also in the leading male role of "The Governor's Lady" with that stellar player, Jane Grey, who starred last year on Broadway in a play especially written for her.

Doris May cavorts opposite William Farnum in his new Western feature, "The Gunfighter." Billie Dove, who also starred until recently, supplies the love interest in the special, "Soft Boiled," with Tom Mix, and in "The Lone Star Ranger," a star series picture from Zane Grey's story.

Peggy Shaw has an ingenue role in "Does It Pay?" Miss Shaw, who recently signed a new contract with Fox, is now on the West Coast, where she made "The Grail," playing opposite Dustin Farnum. Alma Tell and Edmund Lowe are to be seen in leading roles in J. Gordon Edwards' melodrama special, "The Silent Command."

Florence Martin and Martha Mansfield are in the special, "The Silent Command," with Betty Jewel, playing an appealing part.

In Mabel Julienne Scott, opposite William Russell in "Times Have Changed," a star series picture, is seen the popular heroine of "The Abysmal Brute." Ailene Ray, also in this picture, is a beauty contest winner.

Barbara Castleton interprets the leading feminine role in "The Net," a special. Albert Roscoe appears in one of the leading roles in "The Net," and Raymond Bloomer, who is in "If Winter Comes," shares honors with Roscoe in "The Net."

Fay Compton, the English actress, has the feminine lead in Denison Clift's special screen version of A. S. M. Hutchinson's novel, "This Freedom."

Other newcomers appearing in the big Fox special productions include Ann McKettrick and Helen Morgan, beauty winner of a Canada prize contest, in "Six Cylinder Love;" Kathleen Kep, opposite Mix in "North of Hudson Bay;" Violet Mersereau in "The Shepherd King;" Lee Parry in the screen version of Maurice Maeterlinck's play, "Monna Vanna," and Ruth Clifford opposite Charles Jones in "Hell's Hole." Among those in the star series of productions are Jacquiline Gadsden, leading lady for Dustin Farnum in "The Man Who Won;" Lloyd Whitlock, heavy in this feature; Richard Headrick, Alma Bennett, Leon Barry and Frances Hatton, supporting Dustin Farnum in "The Grail."

Dorothy Allen and Eleanor Daniels, who supply the comedy touches of High Jinks and Low Jinks in the special, "If Winter Comes," will appear together again in "The Governor's Lady." Ann Luther has an important part in this special.

Other youthful talent recently signed by William Fox to appear in forthcoming specials made on the West Coast is represented by Ruth Dwyer, formerly leading woman for Eugene O'Brien; Thilby Clark, Dolores Roussee and Betty Young.

Tarkington Contributes Two Stories to Fox

BOOTH TARKINGTON, twice winner of the pulitzer Literary prize, is among the noted creators of modern fiction who have contributed to the 1923-24 product of Fox Film Corporation. "Gentle Julia," one of the famous Hoosier author's most beloved works, and "Cameo Kirby," the celebrated stage success, are to be released as special screen attractions during the fall and winter season.

"Gentle Julia," is a typical American story laid in a middle west town. "Cameo Kirby" is the story of a Mississippi River gambler who, despite his calling, was all man in the game of life and love.

Al St. John in Eight Star Comedies

AS a result of the success which accompanied his current year's productions, Al St. John is beginning work on an ambitious program for 1923-24. Eight exceptional star comedies are planned.

Perhaps the best indication of the growing popularity of Al St. John is the unusual notice he is receiving at the hands of hard-boiled newspaper critics. In recent Chicago and New York newspapers the reviewer devoted as much space to the discussion of one of his late comedies as he gave to the feature film.

The ever incresing demand for better comedies has been a great urge to Al St. John to make his output meet the most sweeping requirements. Averaging a two-reel length, the producers are exerting every effort to inject real box office value into every foot of Al St. John film.

Meticulous direction and disarmed of expense, it is believed, will maintain these comedies among those most in demand.

Dramatic Scenes From A Fox Super Special



"No Mother To Guide Her" is a William Fox presentation with Genevieve Tobin. It is a human drama of life's pitfalls taken from the stage play by Lillian Mortimer.

Fox Plans "Sure-Fire" Lithos for New Season

"WITH the number of specials offered to the exhibitor every year constantly increasing in number and quality, William Fox has determined that not only must he adhere to his motto of continual improvement each season, but, to compete against this great 'quantity production' with the 'quality entertainment' of Fox pictures, he must co-operate with Fox customers by placing at the exhibitor's disposal the finest line of lithographs obtainable," said a Fox announcement this week. "This is in order to furnish the showmen ammunition to fight successfully the competition that yearly becomes keener and keener.

"Mr. Fox recently decided, after careful analysis of the situation, that, rather than spend thousands of dollars in national advertising the value of which at best is difficult to determine he would provide the exhibitors of Fox pictures with the surest-fire lithographs known to the show business, thus making it easy for the exhibitor to 'circus' his Fox special and make it stand out like a house afire all through the business section of his locality.

"Competition among the exhibitors has perforce waxed hotter and hotter in reselling their purchases to the motion picture fans. Now the fans have become the world's most notorious lobby and window shoppers. Regardless of an intelligent and well-thought-out advance campaign, they have turned away at the box office before buying the all-important bit of pasteboard because of some fatal weakness in the lobby or litho display which has failed to put over the final knockout blow which would have landed them in the 'ring side' seats.

"To remedy this seemingly insurmountable poster defect, showmen who have spent years in 'putting over road attractions' were put to work in the Fox Publicity department to give to the lithographers ideas which experience had convinced them were certain to 'sell' the public.

"Oftentimes it is necessary for these experts to submit many sketches to Mr. Sheehan, general manager for Mr. Fox, before getting just the right selling angle before him—for Mr. Sheehan is giving the lithographs his personal attention. He finally decides when they contain the maximum public appeal.

"Mr. Sheehan demands that the Fox lithos, whether they be for special, star productions, educationals, news or comedy subjects, must contain the punch that will make them stand out irresistibly above all others—and this despite the fact that the expense entailed in making them sometimes necessitates a financial loss. However, it is felt that this deficit may be well assumed on account of the added morale which the exhibitor will receive the moment he sees the paper and the big results which it is sure to bring him.

"To summarize: The twenty-four sheets for the approaching season will combine a color scheme which will catch the eye of the autoist and make him stop his car to read if necessary, but with a message so evident that it may be easily interpreted at fifty miles an hour. The six-sheets and the threes will artistically present an easily understood explanation of the picture by a drawing which brings out the high-lights to just the point where curiosity is hopelessly intrigued, without divulging the secret of the plot. The one-sheets and cards will carry the thought with such a beautifully sketched and colored drawing that not only will the merchant be glad to add them to his window display for the extra attraction which he thereby gains; but they also carry such dramatic appeal that no one seeing them can escape the insistent lure that carries him to the Fox picture."

John Gilbert Will Re-Create "Cameo Kirby"

"CAMEO KIRBY," the stage play written by two leading American authors, Booth Tarkington and Harry Leon Wilson, and accepted by Broadway as one of the most successful plays of its season several years ago, has been purchased by Fox for screen adaptation and will be released on its 1923-24 program of specials, according to official statements this week.

To John Gilbert has been assigned the title role in this dramatic romance of the Mississippi River in the days of crinoline and lace. Gilbert was given a star contract following his performance as the Count in "Monte Cristo," the special on the Fox schedule of the current year.

"Cameo Kirby" is the role that was essayed by Dustin Farnum, now, too, a member of the Fox constellation, in 1909, when the play was first presented on the New York stage.

The story is that of the days when the Mississippi River boats were infested with both sycophant and "honorable" gamblers and traveling planters who staked their vast acreages and slave settlements on the turn of a card and the spin of the roulette wheel.



Scene from "Cameo Kirby," One of the New Fox Specials

"Cameo Kirby" was famed for his challenges of fortune. Also was he known for his honesty among members of his profession and men with whom he gambled. It is upon this characteristic that is based the plot.

John Ford, who directed "The Village Blacksmith," has been assigned to handle this special. In the cast supporting Gilbert are Gertrude Olmsted in the feminine lead; Alan Hale, Richard Tucker, Eric Mayne, William C. awrence, Philip Smalley, Jack McDonald and John Arthur. The scenario was written by Robert N. Lee.

Full advantage will be taken of the wide scope of the camera in staging the scenes along the Mississippi and the other settings, and this phase of the picture will provide rare pictorial charm, it is promised. Gilbert's fitness for the part of "Cameo Kirby," it is also pointed out, will be a very strong element in the photoplay. He is expected to rival his own work in "Monte Cristo," which resulted in his gaining a star contract from Fox.

Elmer Clifton on Fox Roster of Directors

ELMER CLIFTON, signed by Fox to direct the screen version of the stage success, "Six Cylinder Love," after years of patient striving upward as an actor and director in motion pictures, suddenly sprang to the front during the past season by his direction of "Down to the Sea in Ships." It made him overnight, and there was a scramble for his services, with William Fox finally obtaining his signature to a contract to direct Fox specials.

Ever since boyhood Elmer Clifton has been associated with the theatre. His first job was as an usher in the Belasco theatre at Los Angeles. Fascinated with the show shop, he studied the plays he saw, analyzed and discussed them with others. It was while ushering that he found his first opportunity to become an actor. "The Girl of the Golden West" was playing at the theatre, and when one of the actors became ill Clifton volunteered to fill his place. He was given the chance, and made good.

That ended his work as an usher and marked the beginning of his career as an actor. Hobart Bosworth, then a stage director on the West Coast, gave him a chance at bigger roles in stock there. He was soon graduated to juvenile leads, and later came to New York as a member of Richard Bennett's company in "The Deep Purple." Like many other budding young actors at that time, he was attracted by the motion picture. He headed for Chicago, then an important producing center, and got his first screen job with Selig, playing in a picture with Tom Santschi and directed by Colin Campbell.

Later he joined Hobart Bosworth again when the latter was making motion pictures. He played the title role in "John Barleycorn," a Jack London story, and played it so well that he attracted the attention of D. W. Griffith. He was given a part opposite Constance Talmadge in "Intolerance" and also had a part in "The Birth of a Nation."

He has directed a number of pictures, but his first big success was "Down to the Sea in Ships," which set a Broadway record, running twelve consecutive weeks to capacity houses.

Clifton's careful method of working is shown by his preparation for the filming of "Six Cylinder Love." Before he began work on the screen version, Clifton and his assistant director, George Richelavie, spent a week in Boston attending every performance of the stage play and studying audience reactions. The result was that when the camera started turning on the film scenes, the director had a grasp of just what should be emphasized in the picture.

Four members of the original Broadway cast are in the screen version—the star, Ernest Truex, Donald Meek, Ralph Slippery, and Berton Churchill. Florence Eldridge has the role of the clinging vine wife of Truex.

Other members of the cast are: Maude Hill, Anne McKittrick, Grace Gordon, Marjorie Milton, Thomas Mitchell, Harold J. Mann, Frank Tweddell, and William Kenny.

Regional News From Correspondents

Buffalo Briefs and Western New York Notes

ALLEN S. MORITZ, for several years manager of the Buffalo branch of Paramount Pictures and one of the most popular men along Film Row, has been appointed district manager for New York state of Preferred Pictures, with headquarters in Buffalo. Mr. Moritz came to Buffalo from Washington three years ago to assume the management of the Paramount branch. He has been president of the Film Board of Trade and recently celebrated his 31st birthday, with a notable party at Brown's Hotel, Tonawanda. Jim Fator is remaining as manager of the Buffalo branch of Preferred Pictures Corp.



Allen S. Moritz

The Hi-Art theatre in Lockport, N. Y., is to be redecorated within and without soon. Manager Bob Thurston is planning to close the house a few weeks in August, when the work will be done.

"Mickey" Rose, who has covered the Southern Tier for Paramount for, lo, these many moons, has resigned and has joined up as a salesman for the Buffalo Universal office. Manager Earl Kramer has assigned Mr. Rose to the same territory which he covered for F. P.-L.

No word has been heard from F. Ray Powers, who recently resigned as assistant manager of the Paramount exchange and who started on a trip to the Georgian Bay district. The worst news we have heard about Ray to date is that he eloped. Banish the thought! Ray is gray enough, already!

Manager Harry Green has closed the Premier theatre at Main street and LeRoy avenue for the summer season and is now enjoying the fruits of hard work during the past eight months.

A new coat of paint plastered all over the front of the Little Hippodrome, 263 Main street, Buffalo, makes that pioneer picture palace look like a new house. Manager Dave Walsh, who has been in the business here for about 25 years, probably wants the place to look good during the next 25 years.

Bill Dillon, manager of the Strand and Crescent theatres in Ithaca, has refused to listen to the demands of the local musicians for an increase in pay and has given the boys a two weeks' dismissal notice. Bill is vice-president of the New York state exhibitor organization. He declares the raise requested by the musicians would cost his company an additional $12,000 a year besides forcing patrons to pay more for their admission.

Manager Vincent R. McFaul of Shea's Hippodrome has booked 14 big Metro productions for next season, including the new Mae Murray subjects, which heretofore have been shown at the Loew State. Looks like there isn't going to be any slack season at the "Hip" this year. Vincent is going ahead and signing up a number of big musical organizations to play at the big Buffalo house this summer. Business is continuing good to date, which is proof sufficient that such a policy is the right idea. But it seems a lot of exhibitors can't see it. They are the ones who are going around bemoaning the slump. Natural, isn't it?

H. E. Wilkinson, who recently resigned as manager of the Lincoln theatre in Troy, took over his new duties as manager of the Buffalo Warner Brothers' office on Monday, July 9, and is now out in the territory telling the boys about his great line-up for fall and asking $5,000 a week without batting an eyebrow. Henry always was good at this stuff.

One laurel wreath crown, please, for the members of the city council in Corning, N. Y. The city fathers have refused to repeal the ordinance permitting Sunday motion picture exhibitions. A public hearing on the resolution to repeal the ordinance was held several weeks ago. Wonder why it took so long to decide such a perfectly obvious what-the-people-want proposition.

Harry Dixon, E. J. Hayes, manager of the First National exchange; Gene Markens, F. N. salesman par excellence, and George Hanny, manager of the Maxine theatre on Seneca street, South Buffalo, spent a few days last week at Port Maitland, where the boys caught enough fish to last them the rest of the year. At least, they claim they caught them.

George Blackmon, who has been a valuable member of the First National sales force for several years, during which he covered the Syracuse district, has resigned. His successor has not yet been named, but Manager E. J. Hayes is negotiating with a former member of the office force and may announce his name next week. Mr. Blackmon has not as yet decided on his plans for the future.

Shea's Court street theatre in Buffalo is 18 years old. Manager Henry J. Carr celebrated the event the past week with an elaborate program.

The star of the Buckley-Ferguson Productions, Inc., of Binghamton, N. Y., Aubrey A. Barkwell, was married last week to J. A. McGarrity of the same Southern Tier city. The couple are now touring the Adirondacks on their honeymoon.

Trade Jottings from Central Pennsylvania

EXHIBITORS of Harrisburg and vicinity are watching with interest the outcome of the decision of the Kerstetter interests, which recently acquired control of Paxtang Park, an amusement park just outside the city limits, to operate its concessions on Sundays. This is practically the first time that Sunday amusements have been introduced on a large scale in the vicinity of Harrisburg. There are no Sunday movies in the city, and in the past the mere suggestion of anything of the kind has met with the disapproval of the church people.

The Kerstetter interests are the same as those which operate big amusement parks in Newark, N. J., and in a number of other cities where, apparently, Sunday amusements are not banned, but the operation of Paxtang Park on Sundays is quite an innovation.

While no motion picture theatre is operated in the park, the picture theatre men of Harrisburg are viewing the Kerstetter experiment in the light of test of public sentiment in the community on the whole question of Sunday amusements, including motion picture shows.

Mrs. Florence Ackley Ley, director of the Community Service Bureau, recently established in Harrisburg by Wilmer Vincent, who controls half a dozen picture and other theatres in that city, has as her guest for the summer her daughter, Miss Naomi Ackley, known on the professional stage as Sonya Leyton. Miss Ackley is a member of the Shubert company, which recently finished a season in "Blossom Time" in New York.

Carr & Schad, Inc., who control a large number of motion picture and other theatres in the city of Reading, recently celebrated the sixteenth anniversary of the firm entering the theatre business. H. J. Schad, member of the firm, was elected president, on January 1, of the Motion Picture Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, and is one of the most prominent exhibitors in Pennsylvania.

The Chamberlain Amusement Company, controlling one of the largest chains of motion picture theatres in Pennsylvania, operating largely in the anthracite coal mining regions, has just declared its regular quarterly dividend on the corporation's stock, payable to all stockholders of record July 1. This company has never failed to earn its quarterly dividend in the more than nine years it has been in operation.

Extensive improvements are being made to the Lyric theatre, in Honesdale, which is under the management of the M. E. Comerford Amusement Company. Additional lobby space will be provided by the elimination of several store rooms in the front of the building.

A contribution of $500 has been made by the Victoria Theatre Company of Bloomsburg, toward a public fund that is being subscribed to install a boulevard lighting system in the business section of the town.

Prompt action of the employes of the Hippodrome theatre, Allentown, on June 22 checked in the early stages what threatened to be a serious fire in the theatre. Electric wires in the lobby of the house caused a blaze which spread to an apartment on the third floor of an adjacent building. The Hippodrome force, using hand extinguishers, conquered the flames before the arrival of the fire department.

A modern fireproof picture theatre, it is announced, is to replace the Opera House in Royesford, recently purchased by Lew Pizor from Mrs. John Gourduff. The new house will seat 800 and will be equipped with a pipe organ.

The Gem theatre, Spring City, has been purchased by Lew Pizor. It will remain closed for the summer, but will be remodeled and reopened in the fall.

One of the pioneer picture machine operators in Pennsylvania, Charles B. Wanamaker, died in Allentown on June 11 at the age of 69. At the time of his death he was employed at the Pergola theatre in that city. He was a machinist by trade, but at the introduction of motion pictures he traveled about the state giving picture exhibitions.

In celebration of the first anniversary of his wedding, Louis J. Appell, general manager of the Appell Amusement Company, in control of a number of picture theatres in the city of York, took Mrs. Appell to Harrisburg on June 5 to visit the place of his birth and to see the sights at the State Capitol. Mr. Appell is a son of Nathan S. Appell, veteran theatrical promoter, formerly of Harrisburg, who was the organizer of the Appell Amusement Company.

The Wizard motion picture theatre, York, is being redecorated and otherwise remodeled under the direction of August Osoles of the Continental Studios, Chicago. Mr. Osoles has been engaged also to make similar improvements to the Hippodrome, Opera House and Orpheum theatres, in the same city, for the Appell Amusement Company.

Albany Notes and Eastern New York Briefs

IT HAS virtually been decided by W. W. Berinstein, in town this week, from New York, not to attempt the erection of his proposed theatre in Little Falls before next spring. There has been considerable delay and Mr. Berinstein now finds himself unable to get a delivery of steel. The house will cost about $125,000.

The appearance of summer manifested itself in several of the exchanges during the last few days, at least to the extent of displaying tan and sunburn. At the Pathe exchange, Manager Frank Bruner is sporting a coat of tan acquired on the golf links of Albany and Saratoga. C. R. Halligan acquired his by sitting in the bleachers Sunday, at a baseball game, while the First National is represented by Miss Rene Craven, who secured hers at a bathing beach.

George Roberts, of Albany, accompanied W. W. Berinstein this week, on a trip to Elmira, Buffalo and Little Falls.

Ralph Czr, who operates the Avon, in Boonville, is having his house remodeled this summer and when completed, the theatre will be one of the finest small houses between Utica and Carthage. The improvements include a handsome new marquee. Mr. Czr is well known in the territory as an able showman.

About $75,000 is being spent this summer in remodeling the Mozart in Elmira, owned and operated by W. W. Berinstein. The house will reopen on September 4.

The Albany F. I. L. M. club will occupy its new quarters next week, and will meet each Monday noon.

Business continues poor in Schenectady, through a continuance of a street car strike. Some of the neighborhood houses figured out at first that their patronage would be increased from persons who might ordinarily visit the downtown houses, but this is not proving true.

According to the management of the Palace, in Troy, the recent decrease in prices from 15 to 10 cents, is working out well, and business has picked up.

William Benton is now in command of the situation in Ballston Spa, having just acquired the Ballston theatre from F. C. Yelverton. Mr. Benton also operates the Capitol.

Alec Herman and Simon Feld still lead in the First National salesmenship contest.

The Strand, in Newburgh, has been rented to Carl F. Michaelfelder, of New York City.

T. E. Loomis, who owns the Cozy in Schenectady, is busy these days building himself a large radio receiving set, which will represent an investment of close to $1,000. Mr. Loomis will use it in his theatre.

Firemen in Syracuse are loud in their praise of the behavior of an audience which filled the Capitol theatre in that city one night last week, when the electric piano caught fire from a short circuit and filled the house with smoke. Theatre employees extinguished the flames before the firemen arrived. The fire caused only a seven-minute delay.

Business should be good in Troy this week, for the state encampment of the Spanish-American War Veterans brought many strangers to the Collar City.

L. George Ross, the new manager of the F. B. O. exchange in Albany, returned Monday night from a short trip to New York.

Harry Hellman, owner of the Royal, in Albany, had the misfortune the other night to have his automobile rammed and considerably damaged.

There are two exchange managers at least, in Albany, who will not take a vacation this year. Charles Walder, manager of the Goldwyn exchange, admits that he hasn't had a vacation in eight years, while Marvin Kempner, manager of the Paramount exchange, is also planning to sit tight.

Jake Rosenthal, of the Rose, in Troy, was in town this week, booking for the coming month.

William L. Sherry, of Distinctive Pictures, was in town nearly all of this past week, and in company with Charles Walder, made a round of many of the houses in this territory.

Ben Berinstein, manager of the Majestic, in Elmira, is enjoying a vacation camping on the Chemung river.

Sam Goldstein, one of the big men in the business in Massachusetts and who also operates the Park in Utica, was along Film Row last week.

The Bijou theatre in Lowville is being remodeled by Ernest J. Wolfe, and about $2,000 will be spent. The decorative scheme will be in silver, grey and rose. L. G. Williams of Utica who had charge of the decorations at the Avon in Watertown is handling the Lowville job.

The Grand theatre in Malone has been sold by Fred S. Kirk and T. J. McKee, to the Strand theatre in Ogdensburg. F. E. Meehan will continue in charge of the house. The theatre will be closed this summer and remodeled.

Frank Bruner, looking after Pathe's interest in Albany, is getting to be some golfer these days, and last Sunday visited the celebrbated MacGregor links at Saratoga Springs. While Mr. Bruner tries out the various links, he never seems to remember just what he turned in at the finish.

Fred Elliott, former owner of the Clinton Square in Albany, isn't worrying a bit these days about summer business. Mr. Elliott is taking things decidedly easy, but keeps in touch with the old crowd by dropping in at the various exchanges along Film Row each week.

Jottings from Kansas City and Vicinity

A MOTION by the Orpheum and Realty Company of Kansas City for a new trial of the case in which the Clark Estate Company obtained a judgment of $76,070.83 against the Orpheum Company, June 8, was overruled in the Federal Court in Kansas City last week by Judge Arba S. VanValkenburgh. The Orpheum Company announced it would appeal and an appeal bond of $100,000 was set. The suit was for $115,000 damages involving alleged neglect of the old Orpheum theatre, now razed. The trial started May 21. The old playhouse was leased by the Orpheum Company, which now operates a combination vaudeville and motion picture theatre, betwen 1911 and 1821. The old house was abandoned in 1914 when the new Orpheum theatre was completed. The Clark Company contended the Orpheum Company failed to keep the property in repair after abandoning it.

The Victory theatre, Rockport, Mo., has been purchased by William Staples from H. Kuntz, who is retiring from the theatre business.

One sure method of making the books show a profit at the end of the season is to "keep the ol' place trimmed up," believes L. A. Wagner of the Princess theatre, Eureka, Kas., who now is installing a $2,5000 Monon engine, dynamo and fans. With the completion of this improvement he will have crowded just about everything into his house that one theatre will hold.

Suppose you had an entire county to draw patrons from? That is the status of W. R. Bratton, manager of the Stella theatre, Council Groves, Kas. But despite this monopoly Mr. Bratton gives his patrons the best in pictures and equipment that money can buy. And he reaps as he sows.

In order that he may not be out of "order," Lee Jones of the Auditorium theatre, Marshall, Mo., has obtained an assistant for the next two weeks so that he may join the other vacationing exhibitors.

To emphasize its faith in advertising, the Kansas City Advertising Club at a meeting this week had motion pictures made of a gathering at the Hotel Baltimore. Francis J. Gable of Chicago and Miss Katherine M. Flanagan of the Philadelphia Club of Advertising Women were speakers.

A mail order film business. That is the plan upon which Bernard C. Cook has built his exchange in Kansas City in the last few weeks. The exchange, known as the Economy Film Company, issues a catalogue of its productions and has but a single price for all programs. The exhibitor, by use of the catalogue, makes his selections of available attractions, sends in his orders and receives the film by parcel post.

"The fish are biting fine." So reads a telegram from Harry Graham, branch manager of the Kansas City Pathe office, who is spending his vacation at Lake Mauvaisterre, Jacksonville, Ill. And just to think, he has only one more week left.

Charles Gregory succeeded J. H. Hill as manager of the Kansas City Goldwyn office this week. Mr. Hill left to take charge of the New Oklahoma City Goldwyn-Cosmopolitan office.

Paul Morgan, editor of Paramount Pep, and Herman Wobber, Pacific Coast district manager, spent a couple of days in Kansas City last week. They are on a tour of Paramount exchanges between now and Paramount Week in September.

After a conference of branch managers of Universal in New York, L. W. Alexander, manager of the Kansas City Universal office, has returned home and again settled down to the daily routine.

Max Meyer, former Vitagraph representative, now is covering the Missouri territory for the Kansas City F. B. O. branch.

R. C. MacMULLEN, formerly with Ascher's Palace, Peoria, Ill., and later of the Roosevelt theatre, Chicago, is the new manager of the Merrill theatre. Mr. MacMullen succeeded Ralph Wettstein on July 1. Mr. Wettstein is continuing to make industrial advertising film, and will maintain offices in the First Wisconsin National Bank Building.



R. S. McMullen.

G. A. Hickey, division manager for Goldwyn, visited Milwaukee last week on his way to various key centers of the state.

Geo. Levine, local manager for Universal, announces the addition of Harry Terry, formerly with Associated Exhibitors, to his sales force. Mr. Terry will cover the outskirts of Milwaukee.

Joseph Posner, formerly working out of the Chicago office, is now attached to Metro's Milwaukee branch.

Max Wiesner, who was with First National in Milwaukee from the time the office was opened, and more recently was in charge of the short subject department of Universal, is now associated with Celebrated Players, managing the Al Lichtman branch for J. S. Grauman.

As a business getter, two jazz revues were staged by local managers during the hot weather recently, and though the thermometer was well up, both scored decided hits.

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Projection Is "Presentation" Just Like Specialties

Phase That Materially Adds or Detracts to Theatre's Popularity

Articles by Lee S. Ferguson

"PROJECTION is presentation just the same as specialties are presentation." And, as most every up-to-the-minute exhibitor and showman will agree, Hyman (Brooklyn Mark Strand) says a long story in a few words.

To start at the beginning, Hyman has never lost sight of the fact that without projection and the projection machine there could be no motion pictures. Just like the motor in a motor car, "projection" is what makes the pictures go. No pictures—no show. It has been my experience that some exhibitors pay slight heed to thir projection department, in some cases even considering it a necessary evil. They will not argue much about paying a stiff price for a motion picture, but they will threaten to shoot the projectionist and hold out on his pay envelope if that individual wishes to buy a $2 article for the projection booth. These exhibitors would not think of buying a high price motor car and putting into it an inferior motor and then tell the chauffeur to go out and get gas, but they sometimes have a theatre and good pictures and nothing much in the projection room with which to present a first class form of entertainment.

THE importance of projection has been exploited to exhibitors through these columns assiduously over an extended period of time. Now comes a strong endorsement from a thoroughly up-to-date exhibitor, stating that projection is "presentation" in the first sense of the word. Expressing this opinion more elaborately, the proper screen presentation of the picture is the essential basis around which the complete show is to be constructed. Nothing is to be gained through the attainment of proper atmosphere by prologues and lighting effects, special feature providing the picture is not shown to the audience through the very criterion of projection. Lee S. Ferguson, who has been describing through these columns the special stage effects created by Hyman, is himself well known exhibitor and thoroughly seconds Hyman's expression on the importance of projection to the motion picture theatre. In the future contributions on stage presentations and lighting will be published in this department with the additional feature of supplementing photographs and drawings.

Uses the Best of Equipment

The Brooklyn Mark Strand is equipped for projection just the same as it is equipped for everything else—in the best manner possible. There are three Simplex Projectors and everything that goes with them, including flood and spot lights. These machines are kept in excellent shape every minute, and experts are retained to see that they are always capable of turning out the best in them. Being good machines in the first place, care is about all that is required to keep them in trim, but if anything is needed for the projection room, it must be secured at once. At this theatre the projection room is not considered a necessary evil, but is looked upon as a most important asset. Improvement in projection is probably the prime cause of the motion picture theatre of today occupying the lofty place it does in the hearts of millions. In the old days of poor projection, when it was punishment to keep your eyes open while the film was flickering and doing the shimmy on the screen, master minds started planning to improve projection, and it has advanced right in step with the production of pictures. It is only some of the exhibitors who have not advanced, and if they do not present their shows with up-to-date projection equipment, manned by projectionists who are not only mechanical but use their heads as well, their public is apt to be the first to get sore about it and turn their attention to other theatres.

Projection at Top Notch Efficiency

To keep the projection booth at the top notch of efficiency, Hyman has a chief projectionists and four experts under him. The chief receives all orders and sees they are put into effect. It is the chief projectionists's duty to rehearse with the complete show each Sunday morning, and to get the first performances started right. The operation synchronizes with the performance, and is timed not only to the minute but to the second. Mark Strand patrons never have to give a thought to the projection room, because every performance runs so smoothly that I dare say many of the audience do not even know there is a projection room. It is only with faulty equipment, not enough equipment or poor handling that an audience becomes aware of the motivating power behind the picture. It should be the desire of every showman to have his theatre well known for perfect projection as well as for excellence otherwise. It's a good investment and carries out the true statement that "projection is presentation."

I would like to take a few lines now to revert back to another "hobby" of Hyman's—and that is lighting. Recently an all-vocal overture was presented, using excerpts from the opera "Riggoletto." The first part, following a brief orchestral introduction, was "La Donna e Mobile,' for tenor. The second and final part was the quartette, "Bella Figlia dell' Amore" (Fairest Daughter of the Graces) for tenor, soprano, contralto and basso.

Arrangement for Lighting

This overture was given with the artists in evening dress, in front of the new silver cyclorama which has already been introduced in these articles. The cyclorama was lighted as follows: two arc spots on one side, medium green, and two on the other side, orange; green footlights on three-quarters; blue borders; two deep blue box lamps at either side of the stage; one top spotlight, orange, and another light blue; one bottom spotlight, medium green, and the other amber. These four spots thrown on curtain [illegible] Kliegl flood of deep [illegible] the orchestra from the booth. One huge, transparent window was medium blue and the other pink. Two [illegible] entrance spots were focused on the ceiling. The soloists were lighted by two light blue overhead spots and two light pink spots from [illegible]

The lighting arrangement [illegible] brought the new curtain [illegible] manner, and lent a beautiful background without in any way detracting from the singers.

[illegible] this same program a [illegible] scene served as an atmosphere for the Bedouin Love Song, sung by [illegible] in sheik costume and assisted by a dancer in [illegible] costume. A neutral blue [illegible] of [illegible] and palm trees. Stars shone through from the sky of the back drop. Soft lights played on the palms and the tent, and all other detail was submerged. A surf effect played on the back drop near the stage floor, giving the effect of a small body of water, rippling in the moonlight. As a night effect, it was one of [illegible] not [illegible] wa[illegible] tai[illegible]

THE PRECISION MACHINE CO. INC.
317 East 34th St.-- New York

Take a tip from MR HYMAN of the MARK STRAND THEATRE— he knows the value of simplex projection



Rothacker-Aller Laboratories, Inc
Hollywood, California



Doris Kenyon
in
"Bright Lights of Broadway."

Mr. B. F. Zeidman presents
"Bright Lights of Broadway"
Featuring Lowell Sherman and
Doris Kenyon—excellent cast.
A Gerald Duffy story. Scenario
Supervised by Edmund Goulding.
Direction by Webster Campbell.
A B. F. Zeidman Production—
Principal Pictures Distribution—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

JULY 28, 1923

Motion Picture News

Reg. U. S. Patent Office

Thousands of dollars of free publicity is being given free, every day, for YOU and

GRANT MITCHELL

in

RADIO-MANIA

A great comedy-drama on one of today's most popular subjects

a HODKINSON *picture*

Presented by Herman Holland

VOL. XXVIII No. 4 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Standard Service — Standard Prints

Ready for the Theatre

THE waxing and patching of release prints have cost distributors and exhibitors a lot of money and trouble in past years. It has been an unnecessary expense. A print should be a finished product when it leaves the laboratory. It should be ready for the projection machine without inspection. STANDARD PRINTS meet this requirement. They are ready for the exhibitor when they leave our plant in Hollywood.

Each STANDARD PRINT is thoroughly waxed. The patches are machine-made and will not break. The film itself has been processed in such a way that it retains one hundred per cent. of the raw stock's original strength. The atmospheric conditions during the drying of film largely determine the wearing quality of the print. The temperature and humidity in our drying rooms are adjusted to the point found most desirable by years of experience and scientific research. STANDARD PRINTS outwear others and give more satisfactory service because they are made under ideal laboratory conditions.

Some of the West's foremost producers have learned that the name, STANDARD PRINTS, is their best guarantee of exhibitor satisfaction. Just as they want STANDARD SERVICE daily during production, they insist upon having their cinema creations shown to the public through STANDARD PRINTS. Experience has shown these producers that the camera-to-screen service of STANDARD FILM LABORATORIES is both an economy and an improvement in their pictures.



Standard Film Laboratories

John M. Nickolaus — *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Standard Service — Standard Prints

Around Seattle's Photoplay Trade Circles

AL. ROSENBERG, president and general manager of the De Luxe Feature Film Company of this city, was scheduled to leave town the early part of July for a ten day to two weeks' trip to California. During his visit in the South he expected to confer with Al Lichtman regarding the Lichtman output for the coming season, which will be handled in this territory by De Luxe. His itinerary included stops at San Francisco, Los Angeles and Portland.



Al Rosenberg.

Louis Rosenberg, sales manager for De Luxe, has returned after a trip of several weeks in the Oregon territory. He will be in direct charge of the exchange during his brother's absence.

Paul R. Aust, manager of the local Select Pictures Corporation exchange, left Seattle early in July for Portland, Oregon, where he was to meet Claude Ezell, special field representative in this territory for the Select organization. Mr. Ezell has just come to the Coast from New York, has visited Los Angeles, San Francisco and Salt Lake City on his present tour. From Portland he will come to this city with Mr. Aust, and after a few days here will probably begin his return journey to the East.

Charles E. Feldman, manager of the First National exchange, left the city recently on a business trip into the northern part of the state, expecting to be gone for several days. First National's local salesmen have recently been into the office to see previews of "Penrod and Sam" and "Children of the Dust," which have just arrived at the office.

Charles W. Hardin, manager of the United Artists' office, left Seattle recently for a three weeks' vacation and business trip to California. In Los Angeles he was to be the guest of Doug Fairbanks and Mary Pickford, who had extended him an invitation to visit them when they were in this city several months ago. Harold Hardin was to be in charge of the exchange during the absence of his father.

H. A. Black, manager of the Vitagraph exchange, has returned to Seattle from a ten day trip into the Oregon territory.

Seth Perkins, manager of the Goldwyn exchange, has been out on the road for the last week in the Walla Walla section, working on Goldwyn's summer releases.

L. K. Brin, president of the L. K. Brin exchanges, was expected back in the city the second week in July, following a trip to Denver to confer with Sam Warner. From Denver Mr. Brin went to Salt Lake City and Butte, and according to last reports was hoping to hit Shelby, Montana, about the time of the big Gibbons-Dempsey tussle on July 4.

Vic Gauntlett, formerly publicity and advertising manager for John Hamrick's Blue Mouse circuit, and more recently associated with the new Heilig theatre of Seattle in the same capacity, has just joined Louis Metzger's Film Booking Office staff and will handle all publicity and exploitation on Mrs. Wallace Reid's picture, "Human Wreckage."

Mr. Gauntlett has been connected with the publicity game in Seattle for several years, having been a newspaper man and also having been associated with the Metropolitan, Wilkes and Orpheum theatres before joining the Blue Mouse organization more than a year ago.

Approximately six hundred members of the Seattle Young Men's Business Club recently attended one of the evening performances at Manager Frank Steffy's Coliseum theatre in a body, during the run of "Slander the Woman." The occasion for the demonstration was the musical specialty, "Seattle Town," which was presented on the Coliseum's bill all week. "Seattle Town" is a late fox trot written by Harold Weeks, a local music writer and composer, and was dedicated and turned over to the Young Men's Business Club to handle as they pleased, all proceeds from the sale going to the organization.

As a means of aiding the club, Manager Steffy arranged a novel presentation of the piece, utilizing the thirty-piece Coliseum Symphony Orchestra, a woman soloist and a male trio. The attendance of the club members at the theatre was an expression to Mr. Steffy of their appreciation of his efforts to aid them and bring the song before the public. As a result of the number, a large number of copies of the song were sold by the local music houses that carried the piece.

William Ripley, a prominent exhibitor of this territory, recently sold his Liberty and Rialto theatres in Centralia, according to information received on Film Row. A. F. Cormier, a newcomer in the theatre game in this state, was the purchaser. At the time of the sale W. H. Storey, manager of the two Centralia houses, resigned his position and is at present undecided in regard to his future plans. Mr. Ripley still owns the Bijou theatre, at Aberdeen, Wash.

"Seattle, the Seaport of Success," a film depicting this city, was one of the featured fillers on the Strand theatre program in conjunction with the presentation by Manager H. B. Wright of "Only 38." The one-reel subject was taken here a few months ago for the Great Northern, Northern Pacific and Burlington Railroad system's publicity departments, and is now being shown in the theatres throughout the country.

The Victory theatre, managed by W. L. Hartman for the H. E. Woolley Theatres Company, one of the city's downtown second run houses, has just closed. The Victory was located at one of the best corners in the city, Third Avenue and Pike Street. The Princess theatre, one block away, is now the only downtown house run by the Woolley Company.

Seattle theatres have been hoping for some pick up in business, despite the hot summer weather, since the beginning of the arrival of the Pacific Fleet in Seattle's harbor. Three warships have already anchored in port, and by the time President Harding arrives here on July 26 to inspect the men-of-war, a large number of ships will be stationed here. Several thousand sailors get leave each day and many of them patronize the photoplay and vaudeville houses.

Oklahoma City Items and Southwestern News

GOLDWYN Distributing Corporation of Texas, at Dallas, filed an amendment to its charter changing name to Goldwyn-Cosmopolitan Distributing Corporation of Texas.

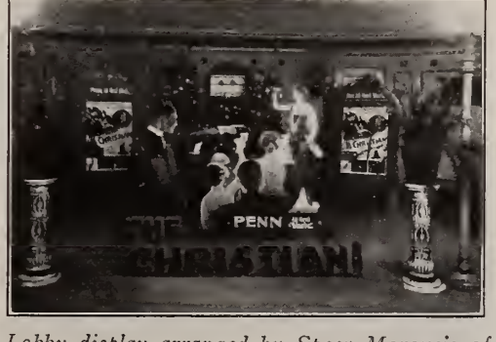
A censor board was appointed at Bartlesville, Okla., June 26th to pass upon questionable pictures, the appointment being made by the Mayor.

H. K. Allen, of the Rialto theatre at Harlington, Tex., was a Oklahoma City visitor the first of the week. Manager Sonneman of the theatres in Longview, Tex., visited in Dallas. Manager B. B. Young, of the Frost theatre at Frost, Tex., was a Dallas visitor.

Manager Louis Santokos, of the Palace and Rialto theatres in San Antonio, visited on Film Row in Dallas during the past week. Messrs. Bauer, Brown and McKinney, salesmen for Pathe, were in attendance at a sales meeting at Dallas last week. Miss Barbara Duncan, booker for United Artists, Dallas, Tex., is away on her two weeks' vacation. H. M. Grimes is holding down her job during her absence.

John Miller has taken over the management of the Cozy Corner theatre at Thurber, Tex. Sam Henley, sales manager for Encore Pictures at Oklahoma City, made a business trip to Dallas, the first of the week.

Manager A. B. Walters of the Opera House at Schulenburg, Tex., visited in Dallas. C. B. Peterson, former resident manager of Southern Theatre Equipment Co., of Dallas, Tex., has established a business of his own at 1911 Commerce Street, Dallas, under name of Texas Theatre Supply Co. Henry Sparks and Mrs. Sparks, of the Gem and Grand theatres at Cooper, Tex., have gone on an extended trip to Atlantic City, N. J. They will visit a number of Eastern cities before returning home.



Lobby display arranged by Speer Morousis of the Penn theatre, New Castle, Penn., for "The Christian."

H. C. Manning has purchased the Oxford Hotel at Enid, Okla., and expects to reopen the American theatre, which is a part of the same building, in near future. Following were Oklahoma City visitors during the week: Joe Carr and wife, Temple theatre, Kingfisher, Okla.; Anton Slepka, Jewel theatre, Okemah; J. W. Karf, Hippodrome theatre, Okmulgee; J. W. Spearman, Gem theatre, Edmond; Charles Ahsmuch, Princess theatre, Covington; W. A. Harris, Regent theatre, Blackwell, Okla.

L. A. Goodwin is now advertising manager of the Capitol theatre, Dallas. Mr. and Mrs. H. J. Smasal, of Independent Film Service Co., Inc., Dallas, are visitors in San Francisco. L. B. Ramey, of Goldwyn-Cosmopolitan at Dallas, was an Oklahoma City visitor during the week. Manager L. Novey, of the Hancock theatre at Austin, Tex., has gone to New York City on a business trip.

Manager M. S. White, of Enterprise Distributing Corporation at Dallas, Tex., has gone to south Texas expecting to land a large number of contracts.

J. F. Willingham, recently with American Releasing Corporation, has been appointed booker for Metro at Dallas. President Frank Fay of the Southwestern Film Corporation visited in South Texas territory the past week.

News From Tampa, Florida

Manager McCabe, of the Princess Ariana theatre, Auburndale, is getting ready for the fall season by enlarging his house.

The Fourth was a big day for all Tampa theatres, in spite of the many excursions, beaches, picnics and fight matiness staged by the local papers, and which were attended by thousands. All houses enjoyed capacity business.

Manager John B. Carroll, of the Victory, Tampa, has a quartette billed as an added attraction for next week. Mr. Carroll has been adding many special features to his programs lately that have delighted his patrons.

The Strand, Grand and Victory theatres, put a "kick" into their Independence Day advertising with cuts of exploding firecrackers, which were arranged in the four corners of their space.

J. A. Lander has taken charge of the Capitol theatre of Avon Park, replacing E. D. Boston, the former manager.

It is reported that the Herald theatre, of Boynton, has been closed for the summer.

Mrs. Florence Moore Winston, of the Reliance theatre, at Clermont, is on the sick list.

Photoplay Personals and Events in Southeast

ONE of the most ambitious musical organizations in the South is being sponsored in Atlanta by the city's leading citizens, numbering many of the theatre managers of the city in the organization of the Atlanta Symphony Orchestra which will be organized to give a series of Sunday municipal concerts in the autumn and winter, opening September 16th. Enrico Leide, conductor of the Howard theatre orchestra, will be leader of this ensemble which will include more than fifty musicians, almost all of whom are at present with either the Howard or Metropolitan theatres. Since this organization is made possible in Atlanta only through the great orchestras which are employed in Atlanta's two "million dollar theatres," Anna Aiken Patterson in "The Weekly Film Review," pays this tribute to the motion picture theatre:

"From its modest, not to say insignificant beginning, the motion picture theatre has emerged gloriously; it has come into its inheritance; it is attracting a great array of sterling talent and, best of all, it is contributing richly to the community—giving not only the entertainment that provides passing diversion, but offering likewise a form of art that shall be a lasting heritage."

Goldwyn's Charlotte exchange opened on June 26th with Wm. J. Clark, manager, T. A. Little, formerly of Universal, booker, and J. S. Cascallen, sales manager. They are for the present located at 338 South Church Street.

W. T. Adams has opened a new and modern theatre with capacity of two hundred on the National Highway at South China Grove, N. C. Motiograph projectors have been installed, with generator and Minusa screen. It is one of the completest small-town theatres in the state.

The friends of John Evins, known throughout the South, and especially Georgia, where he has long been a prominent exhibitor, are extending sympathy in the death of his wife, which occurred last week at the home of his mother in Bristol, Tenn. Mr. Evins, formerly of Atlanta, has been located in Savannah for the past several years.

A. F. Moses, senior member of the Piedmont Amusement Company, Winston-Salem, N. C., attended his first exhibitor convention at Wrightsville Beach last week, and was the last one to go back home, staying over for the week-end at the Carolina beach resort.

The Finance Committee's report made to the Wrightsville Beach Convention of the North Carolina M. P. T. O. recommended a renewal for one year of the contract with the Paramount Publicity Corporation by which theatres in the state can pay their membership by running a slide on their screen. This, however, is optional with the theatre manager who can instead pay a cash fee of $50 for annual membership.

In a tug of war on the beach at Wrightsville Beach during the recent Carolina convention W. G. Allen, of Atlanta, representing the Paramount Publicity Corporation, sustained a dislocated knee, and was confined to his room at the Oceanic Hotel for a couple of days before he could return to Atlanta. As soon as he recovers from the injury he will return to North Carolina to make a canvass for members of the state organization.

Southern Enterprises has assumed active management of the Fairfax theatre, Miami, Fla. Carson Bradford, former operator, will go into the real estate business. Harry Leach will have supervision both of this house and the Hippodrome.

Bill Harwell, formerly exploitation man for Paramount, has been added to the sales force out of Charlotte.

Mr. and Mrs. W. K. Jenkins are enjoying a motor vacation going to the Biltmore-Westchester Country Club, Westchester County, N. Y., from Atlanta.

Max W. Bryant has recently purchased a $10,000 pipe organ from the Schofield Auto Music Company, Charlotte, for installation in his theatre at Rock Hill, S. C. Max was first in the South to install radio, and now owns an aeroplane.

W. W. Anderson, of the Atlanta Pathe office, is on a three-weeks' vacation. During his absence M. E. Wiman, formerly of the American Releasing, is acting manager, and Mr and Mrs. Anderson, with Mr. Anderson's mother, went to Chicago by motor.

Percy Wilder, one of the few salesmen who travels on bicycle, is back after a strenuous sales drive suffering with neuritis.

Mr. and Mrs. Oscar Kantner have arrived in Lindale, Cal., having left Atlanta several weeks ago after Mr. Kantner resigned as exploiter for Paramount.

E. J. Sparks, formerly with Southern Enterprises as Florida supervisor, now operating several Florida theatres independently, has gone to Europe for a sixty-day vacation.

Theatre and Exchange Briefs from Canada

EXHIBITORS in many cities of the Canadian West have made special preparations for the jump in business which comes with the staging of the annual fairs in the principal cities and towns in July and August. These exhibitions draw thousands of people from farm districts to the cities in midsummer and the usual hot-weather lull for the moving picture houses is broken by the advent of visitors. Special attractions are booked by the theatre managers to attract fair visitors and good business invariably results even in midsummer.

One of the principal Western Canadian fairs is that at Calgary, Alberta, which was held this year from July 9 to 14. The Allen, Palace, Capitol, Regent and other local houses put on special programs for the occasion.

R. S. Peck, director of the Moving Picture Bureau, Department of Trade and Commerce, Ottawa, Ontario, visited the Rothacker plant at Chicago, Ill., during the week of July 2 to discuss business details relative to the Canadian Government's moving picture activities during the coming year.

The city of Montreal will probably be without a burlesque theatre during the coming season as a result of the decision of B. M. Garfield, manager of the Gayety theatre, to open under a new policy of pictures and vaudeville on August 5. The Gayety has been the home of Columbia burlesque for a number of years, but the theatre will now offer three shows a day with a mixed program. If Columbia burlesque gets a booking in Montreal, it will probably be an entirely new theatre, not yet constructed, that will have it, it is announced.

The Regent theatre, Winnipeg, Manitoba, one of the medium-sized downtown theatres, has been leased by Sam Weiner for a long term of years. Mr. Weiner took possession on July 1. He will change bills twice weekly.

Definite arrangements were made for the date of the annual film outing of all picture undergone important treatment at Rochester, Minn.

people in Winnipeg, Manitoba, at a conference of representatives of both exchanges and theatres. Sunday, July 22, was selected as the date and the picnic grounds will be Selkirk Park. Arrangements have been made to transport all participants in electric radial cars.

The entertainment committee in charge of the picnic proceedings include R. Kershaw, president of the Manitoba Exhibitors' Association; W. P. Wilson, Sam Brint, the secretary, George Law, S. Levi and George Graham.

Mrs. D. Freeman, wife of one of Winnipeg's high-class film salesmen, has returned to the Manitoba capital in fine health after having



Sports window tying up with "The Abysmal Brute" and arranged by Manager E. B. Roberts of the Majestic theatre, Austin, Texas

This is vacation time for a number of Winnipeg's theatre managers. Leonard Bishop, manager of the Capitol, has been enjoying a change in Chicago and Minneapolis. Harold Green, one of the prominent figures around the Winnipeg Allen, has also been visiting in Chicago. Ted Gould has gone to Portland, Oregon. Sam Weiner has also been on a trip to the States.

Portland, Ore., Exhibitor and Exchangs Notes

PORTLAND exhibitors saw little hope for good business on the Fourth of July when the day dawned bright with President Harding and his party in the city, a great parade in his honor in the morning and a big mass-meeting for him to address in the afternoon and fireworks at night. In addition the amusement parks, one of which opened the season on the Fourth, offered inducements to patrons and the newspapers as well as other agencies were announcing returns from the Dempsey-Gibbons fight at Shelby. But, odd as they consider it, exhibitors report one of the best days of the season, with unusually heavy attendance throughout the day. In one case, that of the Hippodrome, running pictures and vaudeville, Manager W. W. Ely was forced to open his doors at 11 A. M., two hours earlier than usual. Several of the houses announced fight returns from the stage and at the very hour when President Harding was addressing thousands of people at Multnomah Field the downtown picture houses were crowded.

Frank A. Lacey, manager of the Majestic theatre, was one Portlander, and about the only local showman, who saw the Dempsey-Gibbons affray at Shelby, Mont., on the Fourth. Lacey, accompanied by A. W. Robinson, who does most of the Majestic art work, motored to Shelby and returned by way of Seattle.

Washington Film Row and Theatre Brevities

A general exodus of Crandall executives for their summer holidays is in progress. Harry M. Crandall and family, Joseph P. Morgan, general manager, and Mrs. Morgan, and John J. Payette, assistant general manager, will spend a month at Lake Hopatcong, N. J. Later Nelson B. Bell, director of advertising and publicity, will depart for the wilderness, somewhere in the north and William C. Ewing, staff artist, will go to New England. Fritz Hoffman, auditor, and George A. Crouch, treasurer, will go "somewhere." Mrs. H. H. Locher, director of the educational and public service department, and her assistant, Miss Gladys Mills, spent the first week of July at Atlantic City.

Jack Basserman, special representative of the Carl Laemmle interests, left Washington July 7 for a comprehensive tour that will take him to Philadelphia, Atlantic City, New York, Lake Hopatcong, Cleveland, Cincinnati, Pittsburgh and Detroit. Manager J. C. Browne spent July 4 and 5 in New York City, returning Friday to Baltimore, whence he motored to Washington. One of the latter's callers the same week was Chief Electrician Browne (a brother), U. S. N., who was in charge of Atlantic fleet movies during the war.

Crescent Films, the new corporation controlled by Harry Coffee, having taken over the product handled in the territory by his Empire exchange, is now under way, with W. E. Ballinger as general manager, and Louis ("Rip") Ribnitzki as booker.

Bill Bush, well-known film salesman, is manager of Federated Films, vice Joe Young, now owner of the local Preferred exchange. Since the purchase of the J. H. Beaver interest in the Al Lichtman-Preferred Pictures exchange here, and his appointment as manager, Bush has received a further advance in the film world. Saturday morning he received a telegram announcing his appointment as district manager for the group of exchanges including the local exchange.

Another billing clerk has blossomed out at the local Paramount branch—Miss Sallie Scolnick.

James Burnes has let it be known that he will pay his old home in the pines near Asheville, N. C., a visit in August, and will, while there, marry an old friend, Miss Lena Cohen.

E. Jacobs, office manager of Paramount, is buying a new Oldsmobile.

The local architects, Flournoy & Flournoy, recently have been chosen as designers of the proposed Auditorium at Washington and Lee University, founded by George Washington, and of which General Robert E. Lee was president thirty years ago. Their plans had to avoid damage to the memorial chapel and burial crypt, which is over a century old and adjoins the only available site for the auditorium.

Visiting theatre architects recently included Thomas W. Lamb of New York and Charles Zink of Baltimore, Lamb being retained for the Crandall houses, now nearing completion, and Zink having come over for the finishing touches on the new Takoma theatre, which opened to two large audiences last Monday night.

Among the recent weddings in film row may be mentioned the assumption by Miss Margaret Parks of Paramount of the name of George Kallman, Paramount salesman here. Miss Margaret Hannah, in charge of the inspection room at Paramount, is to week-end at Colonial Beach. Miss Ruby Mathers will week-end soon at Clifton Station, Va., her family home. Fourth of July guests of Manager Harry Hunter of Paramount included Herman Wobber of San Francisco, district manager for Pacific Coast Paramount exchanges, vacationing in the East, accompanied by the publisher of the Lasky house organ, "Paramount Pep," M. H. Lewis, also of San Francisco.

Harry Hayner of Associated Exhibitors at the Pathe office, has so increased his business that he announced Saturday the appointment of Jim Riley of New York City as his special representative in Baltimore for Associated features and comedies.

Fred Miller of the Colonial theatre, Annapolis, was in town last week.

Miss Frances Mahony, former prize winner in the Tidal Basin bathing girl costume-beauty contest, and clerk at F. B. O., Washington, now signs herself Mrs. Taylor, having at least admitted both her engagement and the more recent wedding.

Len Berman, principal owner of the Independent Film Exchanges of Philadelphia and Washington, local Warner distributers, was in the city the past week calling on his new branch manager, Mr. Simon, and his business associate, A. Warner of Warner Bros. Berman returned Friday to Philadelphia.

Featuring the Fourth of July benefit fete planned for the Thomas Jefferson home, "Monticello," near Charlottesville, Va., were special movies, brought down from New York for the occasion. A hitch in the program caused the affair to be held at "Merry Mills," a neighboring estate. Movies taken by the cameramen at the "Mills" will be used in the 1924 Jefferson commemoration celebration at Monticello, when it is hoped the funds to purchase the estate from Jefferson Levy of New York will be raised and the place can be permanently preserved for the nation. It should be the centerpiece of every American historic movie of the Jefferson Independence and Constitution drafting periods.

The Minister of Panama, a member of the Latin-American diplomatic party at the Los Angeles Monroe Movie fetes, will return to Washington on July 14, when he will join Mme. Alfaro at their summer cottage at Sherwoode Forest, Md.

E. F. Colladay, president of the Washington Board of Trade, of which Mr. Crandall is a member, on Friday accepted appointment as director of the Washington auditorium committee, succeeding the late Thomas Bradley. Mr. Bradley's son, it will be recalled, has started to convert the Bradley home into a Washington opera house, as announced in the M. P. News recently. Steel work on the new structure is progressing rapidly.

James G. Peede, veteran newspaperman and well known in the National Capital Fourth Estate, now general manager for Richard Walton Tully, author and production manager for First National at the coast, visited the Washington office of Harry M. Crandall last week.

The Strand theatre, first run film-vaudeville theatre, has closed for renovation prior to the reopening in early August. Manager A. T. Sparrow announces that an improved system of heating, in anticipation of sudden cold waves, is to be installed, while a new decorative scheme is to be evolved. Hodkinson's offering of Glenn Hunter in "Youthful Cheaters" drew good crowds all week.

Ed Heiber of the local staff of Universal is now the proud father of twins.

A pair of boxing gloves were sent to F. L. McNamee, manager of the local F. B. O., by the Crippled Children's Guild and Orthopedic Hospital School of Los Angeles to be autographed by President Harding and used in the benefit boxing carnival at Hollywood Legion Stadium, under the patronage of film celebrities. The President, however, left the day following, so that he had no opportunity to autograph them here. Mrs. Wallace Reid of "Human Wreckage" is a member of the local carnival committee at Los Angeles.

Mr. and Mrs. Karl Russell have been visiting their Washington friends the past few days. Mr. Russell, an assistant to former Postmaster General Will Hays at New York, formerly with the P. O. Department here, is en route to his home in Ohio. Mrs. Russell is well known in local music circles.

Mrs. Katie Wilson-Green, Washington concert bureau director, who books opera and concert stars into many picture theatres in the territory, such as the Strand (Crandall), Cumberland, Md., was elected president of the National Concert Managers' Association at the recent Chicago convention.

S. B. Lust and family have been at Ocean View, Va., acquiring the beach tan. Leo Garner and wife also spent their idle hours there. Office Manager Fitzgerald is to motor to points in and around Atlantic City, Wildwood, Cape May, etc., and perhaps New York.

The arbitration board held a quiet session Friday at the Crandall executive suite in the Metropolitan.

Thomas W. Lamb, noted theatre designer, spent two days here recently in connection with the palatial new Crandall houses—the Ambassador and Tivoli—designed by him and now far on the road to completion.

News and Notes of Detroit's Film Circles

THE Madison, a Kunsky theatre and the first one in the city built exclusively for first runs, is now closed for a thorough and complete renovation and redecoration as well as the construction of a new and larger stage, which will permit the giving of larger and more effective prologues and novelties.

This is the first time since its construction in 1917 that the theatre has closed its doors. It is expected that about three weeks will be needed to complete the work and present plans are to re-open July 15 with Thomas Meighan in "Homeward Bound," as the feature attraction.

While his theatre is being re-fitted Manager MacInnis of the Madison is substituting for House Manager Chapman of the Captiol, who is at present enjoying his vacation.

Miss Jeanne Bresler, formerly pianist of the Fox Washington, who resigned several weeks ago to take an extended Californian vacation, writes glowing descriptions of the Land of Sunshine and of her delightful trip. She is at present the guest of Miss Helen Stirling, secretary to the production manager of the Fox Studios in Hollywood.

Wade E. Allen, booker at the local Vitagraph exchange, returned Monday from a two weeks honeymoon trip enjoyed in the East. Upon his return to the office Allen was presented with a handsome table lamp by his fellow employees.

Maurice Caplan, of the Metropolitan Motion Picture Co., returned last week from a six week's Californian trip. Caplan combined business and pleasure as he was the official in charge of motion pictures during the large national convention of the Maccabees. He enjoyed visits at all the large studios in the West.

W. D. Ward, manager of Fox, left Sunday for a week's vacation. He will visit his mother in Cambridge, Ohio.

Harry Berman, general sales manager of F. B. O., was in Detroit a short time ago.

J. O. Brooks, formerly state representative for Warner Bros., has resigned to become special representative for Fox. He will cover exchanges of Detroit, Buffalo, Cincinnati and Cleveland. This new arrangement takes effect July 14.

John Souders, is now with Exclusive Film Co. as booker and city salesman. He was formerly with Minter-United and Strand Features.

While Walter Shafer is away on a two weeks' vacation Harry Greenman, manager of the Fox house in St. Louis, Mo., is in the city looking after the fortunes of the Fox Washington.

Exchange and Exhibitor Items from St. Louis

GOING to the neighborhood fire engine house for an evening's entertainment with movies is a new midsummer diversion of children living in the vicinity of Engine House No. 30, Cabanne Arcade, St. Louis, Mo.

A few weeks ago the firemen obtained a projection machine and through their friends among the managers of the St. Louis film exchanges have obtained films free of charge—not the latest thrillers but some of the hits of former seasons.

Then while one of the company runs the projector the kiddies perch on the back of the firemen's beds or squat on the floor to watch the films.

The biggest thrill of the evening comes when an alarm is sounded. The lights suddenly flash on and the firemen jump over the children and go sliding down the poles to their apparatus to be ready should the run be in the 30's district.

The free show does not come in direct competition with any of the theatres in the district, as the firemen have a rigid rule that no adults shall be admitted to the picture shows. The kiddies of the neighborhood have always been regarded as part of the company, so that lets them in on the shows.

Thomas S. McCoy has purchased the Elite theatre at Golconda, Ill.

The Alton Theatre Company, owners of the Grand theatre, Alton, Ill., believes that it has been made the victim of some clever song composer seeking free publicity to exploit his song to the public. A few days ago the theatre management was served with a notice that suit had been filed against it in the Federal District Court for Western Illinois at Springfield for $5,000 damages for alleged infringement of the copyright on a song by playing it at the theatre on a certain date.

Berg Plummer, leader of the orchestra of the Grand theatre, said that he had never heard of the song in question and that he was certain that it had not been played at the Grand theatre on the date named in the petition for damages or on any other date. He believes the suit was filed to bring the song in question into prominence.

"The Man Without a Country," being shown at the William Fox Liberty theatre, St. Louis, under the auspices of the American Legion, has been drawing excellently. Under the arrangement free shows are given every morning for children while members of the G. A. R., veterans in uniform and relatives of men killed in action are also admitted free.

Harry Redmond, owner of the Majestic theatre, East St. Louis, Ill., plans to spend several thousand dollars in redecorating and improving the Majestic during the summer season. However, the house will not close while the work is going on.

The improvements will include a new roof, enlarged stage to permit high-class presentations and vaudeville acts, if necessary, new seat covers and redecorating throughout.

The painting will be done in sections, part of the theatre being roped off at a time to permit the work being done without annoyance to the patrons.

Louis Sidney, manager of the Fox theatre at Denver, Colo., accompanied by his wife and family passed through St. Louis on his way to New York. Sidney is motoring across country. He formerly was manager of the William Fox theatre in St. Louis and renewed many acquaintances while here.

The Roosevelt theatre, Leffingwell Avenue and Morgan Street, St. Louis, opened June 23.

James Drake has taken over the Vodedome in Maplewood, Ill.

Bill Beynon, owner of the Opera House, Divernon, Ill., celebrated the Fourth of July by enjoying some good old time American Liberty aboard a British liner. He plans to return to America in September.

F. Ditzenberg, of the St. Clair theatre, East St. Louis, Ill., left July 5 for a tour of the Western states. He plans to stop off in Los Angeles and visit the various studios to see how the pictures are made.

Sam Werner, owner of the United Film Exchange, is back from Denver, Colo., where he was a delegate at the annual convention of B'nai Brith. His wife and daughter who accompanied him West decided to remain in Colorado for several weeks.

Visitors to St. Louis during the week included: C. E. Lutrell, Majestic theatre, Jacksonville, Ill.; Jim Reilly, Princess theatre, Alton, Ill.; Bob Cluster, Johnston City, Ill.; J. T. Spaulding, Litchfield, Ill.; S. E. Pertle, Jerseyville, Ill.; W. R. Clarke, Hurst, Ill., and Vermer Kauffman, Mowequea, Ill.

Gradwell Sears, of the Chicago First National office, spent last week in St. Louis, but during his vacation couldn't keep away from the film exchanges. He also spent considerable time on the golf links, playing 36 holes every day.

R. L. McLean, sales manager for the Local First National exchange, spent the week in the Southern Illinois territory. He landed several nice contracts.

Jack Von Tilzer, special representative of United Artists, is in charge of the local exchange while Manager William Shalit is on his honeymoon in the East. Shalit was married on June 26 to Miss Pauline Jacobs at Brookline, Mass. The couple plan to return to St. Louis on July 9. In the meantime, they will visit Niagara Falls and the other places that honeymooners always go to.

G. E. McKean, Fox manager, is back from the Fox convention and will announce the 1923-24 sales programme in a few days.

Barney Rosenthal of Universal attended a sales gathering at Chicago early last week.

M. P. Kavanaugh assistant at the Chicago Fox office has joined the local organization to study conditions in this territory.

Claud McKean is vacationing in Granite City, Ill.

All St. Louis filmdom united on July 8 and 9 to put over a monster testimonial benefit show for Eddie Dustin, former president of the St. Louis F. I. L. M. Club and pioneer picture producer of St. Louis, at the William Fox Liberty theatre.

The show was under the joint auspices of the St. Louis Film Salesmen's Club, St. Louis Film Board of Trade and the Motion Picture Exhibitors' League of St. Louis. Arrangements were made by Tom and Claud McKean, Al Bartlett, Jack Weil, Floyd Lewis, Charlie Werner, Sam Harris, Barney Rosenthal, and Harry Strickland. However, every film exchange manager, salesman and officials of the Exhibitors' League and individual theatre owners joined in working for the success of the shows.

The performers donated their services in appreciation of Dustin's work for the screen in the past. They included: A minstrel troupe of film salesmen, the Naval Reserve Band, Mendelssohn quartette, Romaine Fielding, president and director general of General Film Manufacturing Company, Joan Arliss, leading lady of "The Love Power," Three McKean Sisters, Helen Brady, Baby Alloyd Bartlett, child performer, Elmer McDonald and J. Harris, and an Egyptian Act by twelve pupils of the Clark School of Dancing.

The Capitol Enterprises, Inc., a $1,000,000 company, has acquired the Sho-To-All, Delphus and Crane Theatres in Carthage, Mo., giving the organization control of all the theatres in that city. J. W. Bays, manager of the Crane theatre, confirmed the deal.

Mrs. I. W. Rodgers has added the Main and Yale theatres in Anna, Ill., to her string of houses. Mr. and Mrs. Rodgers have several houses in Poplar Bluff and other parts of Southeast Missouri, and in Cairo, Ill.

The Fineshriber-Ansell Company of St. Louis has been incorporated with a capital of $7,000. The incorporators are Aaron A. Fineshriber, Louis K. Ansell and W. A. Thimmig. They plan to operate theatres in various parts of the city. Fineshriber and Ansell own the Variety, 5 North Broadway, a 300-seat house, while Thimmig is president, general manager and principal stockholder of the Fine Arts Picture Corporation film exchange.

Sanders & Ginnochio, architects, Little Rock, Ark., have completed plans for S. G. Smith's new theatre at Conway, Ark. The building will cost about $60,000. Construction probably will start this summer.

The Orpheum theatre, Paducah, Ky., recently added to Leo Keiler's string has been closed by the new owners. They plan to use the house for road shows occasionally.

Mr. and Mrs. R. Reber, owners of the Knickerbocker theatre, St. Louis, departed July 10 for an extensive tour of the Western States. They plan to spend about a month in Los Angeles, Hollywood and vicinity.

Joe Erber formerly principal owner and manager of the Lyric and Avenue theatres in East St. Louis, Ill., has opened a vaudeville booking office in St. Louis. Erber returned recently from Washington where he was operating an independent film exchange.

Visitors to St. Louis during the week included: C. C. Calvin of Washington, Mo.; J. Wesley of Gillespie, Ill.; C. E. Tuttle of Cuba, Mo.; C. C. Jones of Cambria, Ill., and Jim Reilly of Alton, Ill.

Bob Werth, veteran salesman of the Metro exchange, is spending his vacation in Michigan and other points north.

Tom McKean has been promoted to managership of the St. Louis F. B. O. exchange. Jerome Safron who has been acting manager has returned to the New York office. Spyros and Charles Skouras return this week from New York City.

Interesting Items from San Diego

THELMA TITTLE, cashier of the Cabrillo theatre, San Diego, Cal., recently was the victim of a clever thief who, while her attention was distracted for a few seconds as she was serving a long line of patrons, reached through the wicket and made away with $16.25, escaping in the crowd.

The Balboa Theatre Company of San Diego, Cal., headed by Robert E. Hicks of the Cabrillo theatre, has let the contract for the construction of its new play house and office building, the figure of cost being $645,000. Excavation has been completed and work on the foundations is under way.

The Rialto theatre at San Diego, Cal., recently had a close call from serious damage from fire when a cigar store, adjoining the theatre lobby, was gutted by flames, said to have originated from a peanut roaster. The fire nearly burned through into the operator's booth, located above the lobby. Occurring at an early hour in the morning, the fire had a good start before being discovered.

The Pickwick theatre in San Diego, Cal., has changed hands recently, Hector N. Zahn selling to Albert J. Jones for $175,000. The sale, however, will not affect the present operation of the house under the management of Dwight Hill. The Pickwick is one of the oldest motion picture houses in the city.

The Colonial theatre in San Diego is now offering musical comedies at three shows a day, each running one hour. These are given in addition to the motion picture program. Fritz Fields is at the head of the company, with Claude K. Webster as director of the orchestra. Albert F. Stoll, formerly chief operator at the Superba theatre, now holds a similar post at the Colonial.

W. W. Whitson, owner of a string of local motion picture houses, has installed a $15,000 Robert Morton organ in the California theatre, taking the photo player from that house to his newest low-price theatre, the Rivoli.

Activities of the Week in Salt Lake District

GEORGE E. CARPENTER, manager of the Paramount Empress theatre, has a big surprise in store for his patrons for the week of July 7, during which time he has booked the famous jazz artists, Waring's Pennsylvanians. This is the same aggregation which played at Sid Grauman's Metropolitan theatre in Los Angeles, and caused much favorable comment. The program here will comprise all of the latest hits, presented in a manner which is expected will give the hearers a new angle on syncopation. From here the musicians will go to Denver.

Herman Wobber, district manager for Famous Players-Lasky, on the Pacific Coast, and Myron Lewis, special representative for the same company, were in this city last week, on their way to Denver. Lois Marcus. manager for this district for Famous Players, joined them here.

Ralph Kreutzberger, formerly associated with the Turner & Dahnken interest in Oakland, for the past three years, has been made manager of the American theatre of this city. The Fred Dahnken Company recently purchased this theatre from the Swanson Circuit Company.

C. Dahnken has laid aside his new duties at the American theatre long enough to spend a two weeks' vacation viewing the wonders of Yellowstone Park. Weir Cassidy, formerly manager of the Orpheum theatre, accompanied Mr. Dahnken.

C. H. Messenger, manager of the Intermountain Educational exchange, announces that this exchange is taking an active part in the contest drive inaugurated by the New York City headquarters for all exchanges throughout the country, to secure greater booking for the Educational releases, and when the contest closes on August 25, he hopes to have the Salt Lake City office announced the winner.

H. W. Braley, recently assuming the managerial duties of the Famous Players-Lasky exchange, is making things hum in this territory on the products of that corporation. He succeeded O. Wog, who was transferred.

J. D. Solomon recently succeeded Charles Knickerbocker as manager of the local Goldwyn exchange, the latter being transferred to Minnesota. Mr. Solomon previous to his promotion covered the road for three years for Goldwyn.

Dr. W. E. Bandford, superintendent of the Western Division for Goldwyn, is in this city until Sunday, when he leaves for Butte, Montana, to open up an office in that city.

H. W. Peery who runs the Ogden, Utah and Cozy theatres in Odgen was in town last week.

While here Mr. Peery announced the completion of plans and specifications for his new Egyptian theatre, upon which work will commence immediately. The theatre will be the last word in convenience and beauty, and will have a seating capacity of twelve hundred on one floor. One of the features will be a large prologue stage, and Mr. Peery will stage prologues of all of the features which he presents. In order to incorporate the finest and most artistic architecture into the new building, Mr. Peery took representatives of the Hodgson & McClanahan architectural firm of Ogden, throughout the Northwest and the Pacific Coast, with the result that the Egyptian style was selected. The edifice will cost in the neighborhood of three hundred thousand dollars, and it is planned to open about February 1.

M. J. Dunne was added to the Goldwyn sales force last week, and will cover the Idaho territory. Mr. Dunne was formerly manager of the Greater Features exchange in this city.

Inquiries have been insistent at the local Fox Film exchange as to the whereabouts of J. H. Birkenhauer, who had not been seen since he left for New York to attend the convention. Now comes the word that he has been promoted to the position of home office representative of the Australian offices. His many friends are elated to hear of his splendid advancement and wish him all of the success in the world in his new field. William C. Gehring, until recently the assistant manager and salesman of the Buffalo exchange, now becomes manager in Salt Lake. Mr. Gehring arrived Friday and assumed his new duties.

The sales conference held at the local Metro exchange offices last week for two days was a wonderful success, according to G. L. Cloward, manager. Harry Lustig, Western division manager, conducted the conference. Salient points touching on the sales campaign for the coming season products, were presented to the salesmen. Mr. Lustig left Tuesday for his headquarters in Los Angeles, where he will conduct a similar conference, from there going to San Francisco for the same purpose. The Metro salesmen who attended the conference were C. A. Dillerd, local man; J. B. Roden, who covers Idaho, and C. J. Duer from the Montana territory. Mr. Duer will go to Denver to visit his mother, on his return trip to his headquarters.

G. L. Cloward is putting his auto in tip-top shape in anticipation of making an extensive trip throughout the key centers of this territory, finishing at Butte. He will make the trip in three weeks. During his absence Mr. Dillerd will have charge of the Metro offices, he having been kept in from his territory to assist Mr. Cloward in perfecting plans in readiness to put over this season's products.

J. T. Sheffield, general manager of the Lamount-Sheffield, Inc., of Seattle, is in this city for a few days on his way to Denver.

F. C. Monroe, president of the Hodkinson Film Corporation, arrived in Salt Lake City Friday for a brief stopover and a visit to the local exchange. He is on a tour of inspection of the western division, which comprises all the intermountain and coast exchanges.

W. F. Adamson, branch sales manager for the Hodkinson Film Corporation, is president of the Intermountain Film Board of Trade, which meets every Monday on business concerning this district. This is an organization of all the exchanges in Salt Lake City. An arbitration board, consisting of three exhibitors and three exchange men, and a grievance committee, with a membership of three threshes out all matters pertaining to exhibitors and exchange problems.

Frank Knotts, proprietor of the American theatre in Park City, was here last week.

William D. Musig, of Ephraim, has disposed of the Mozart theatre in that city, to William M. McFarland, who operates the Manti theatre of Manti. Mr. McFarland will operate both houses under the same policy of showing only feature pictures, and made a buying trip to the local exchanges where he signed up for a number of pictures.

Theatre and Film Row Items from Cleveland

NORMAN MORAY, Pathe exchange manager, is just back from an intensive trip in and around Toledo. Moray reported that exhibitors are looking for big fall business.

J. A. Koerpel, Goldwyn district manager, is spending the week in the Cincinnati territory.

Nat Barach, Goldwyn exchange manager, and Eddie Carrier, Goldwyn exploiteer,, tandemed over to Akron and Canton the end of the to talk Goldwyn-Cosmopolitan puictures to the first-run exhibitors.

Harry Charnas is president and general manager of the newly incorporated Film Classics, which will handles the sales in this territory of all the Warner Brothers product. Charnas announces that George H. Dumont is now active establishing offices for the company in Cincinnati, Pittsburgh, Detroit and Cleveland. Dumont is well known in Cleveland. He was manager of Loew's State theatre when that house opened, and made many friends during his year's tenure of office. Charnas further stated that Film Classics is an entirely new company formed to handle the Warner pictures only. It has no connection whatsoever with the Standard Film Service Company, of which Charnas is also president. However, the Standard Film Service will handle all the physical distribution of the Warner pictures through its branch offices in Cleveland, Cincinnati, Pittsburgh and Detroit. Film Classics will maintain its own separate sales organization. Film Classics was incorporated in Columbus for $250,000, all of which has already been paid in.

Charles Schweitzer has returned to his first love—that of selling pictures. He has resigned as manager of the New Robbins theatre at Warren to join the local Metro sales force. Schweitzer formerly sold Vitagraph pictures in Ohio. Then he thought he'd like to try the gentle art of exhibiting. Now he's back in the selling end again.



Lobby display for "Adam's Rib" by Manager Walter Penn of the Gem theatre, Palestine, Texas.

T. P. McLaughlin, for five years with the Pittsburgh Paramount sales organization, has been appointed a member of the Cleveland Metro selling force.

Howard Feigley, manager of the Rivoli theatre, Toledo, is busier than a flea right now. He's producing his annual "Home Town Follies," a fifty-minute vaudeville act composed of local talent. It's to take place the week of July 18th. This annual edition is one of the big features of the Rivoli entertainment and puts Feigley in the enviable position of being a first-rate producer as well as exhibitor.

Manager Gerstle of the Valentine theatre, Toledo, postcards his friends in Ohio that he and his Boston bull, "Buster," are busy enacting the first reel of an original film to be called "Shooting Wild Animals in Maine."

O. L. Brailey, manager of the Princess-Paramount theatre. Toledo, unpacked his hook and line the other day and hied himself off to Castalia to pursue the speckled trout that make Castalia their home.

John Kumler of the Pantheon and Alhambra theatres, Toledo, is on duty again, after being incapacitated for the past six weeks. Six weeks ago Kumler was hit in the eye by a golf ball. For a time it was thought he would lose his sight in that eye. But rest and care have saved his sight, and now he's back at the theatres, but still unable to look at pictures.

Pre-release Reviews of Features

"The Self Made Wife"
Universal—4960 Feet
(Reviewed by Laurence Reid)

A SELF made wife differs from a self made man in that the latter reaches the top unchanged in his rugged characteristics. Success doesn't turn his head and his speech and wardrobe are the same as when he started out in life. The self made wife in this instance stands still while her husband progresses until he is actually ashamed of being married to a drudge. The author resorts to a favorite situation to make the heroine adaptable to her husband's ideas of manners and dress. He introduces a social secretary for the purposes of conflict.

Around this simple formula the story revolves—a commonplace story in every way with faulty touches discernible in much of the footage. For example one sees the wife not stirring up much of a fuss over the introduction of the secretary, and bringing her into the home the husband shows a lack of diplomacy. Again there is not sufficient play made of the dispute once the other woman is installed. The spectator might imagine that the husband and wife are strangers to one another. The cause of the trouble centers around the progress of the husband after he has struck it rich, while his wife is content to remain a drudge. So it comes to a showdown on the points of deportment and dress. No sympathy can be extended the husband because he fails to appreciate his wife's sterling character.

After a mild argument between the two women the drudge has her eyes opened. A friend takes her in tow and makes her over. And the picture is over at the same time. The human note which should have been well emphasized to give the feature some personality and color is missing. And it never gets anywhere. A subtitle says something about the couple living in New York and a subsequent exterior shows some California mountains in the background.

The players strive to be genuine, but there isn't enough conflict nor characterization to make them appear other than animated puppets. The elements of heart interest and pathos are not brought forth at all.

The Cast

Corrie Godwin.....Ethel Grey Terry
Tim Godwin.....Craufurd Kent
Dodo Sears.....Virginia Ainsworth
J. D. Sears.....Phillips Smalley
Elena Vincent.....Dorothy Cummings
Tim Godwin, Jr.....Maurice Murphy
Jimmy Godwin.....Turner Savage
The Baby.....Honora Beatrice
Hitchkiss.....Tom McGuire
Mrs. Satter.....Laura LaVarnie
Bob.....Mathew Betz

By Elizabeth Alexander. Scenario by Albert Kenyon. Directed by Jack Dillon.

The Story—Husband and wife are poverty stricken until he strikes it rich with an oil gusher. But as he climbs to the top, the wife stands still. He is ashamed of her in their new home and eventually brings in a social secretary to make her over. Trouble follows, but a reconciliation is effected. The wife soon learns to adapt herself to her husbands' ideas of dress and manners.

Classification—Domestic drama.

Production Highlights—The opening scene when the gusher makes the hero rich. The competent acting.

Exploitation Angles—Make a play upon theme telling how husbands or wives progress beyond their better halves—thus causing considerable trouble which sometimes ends in the divorce court. Use teaser questions such as "Do gorgeous clothes make all women happy?"

Drawing Power—A program picture for program theatres.



A scene from "Children of Jazz," a Paramount picture.

"Is Divorce a Failure?"
Associated Exhibitors—5448 Feet
(Reviewed by Laurence Reid)

LEAH BAIRD, who adapted this story as well as starring in it, asks a question in the title and proceeds to answer it after the familiar triangle formula. She establishes the idea that it would be well for married couples to consider carefully the cause and possible cure for domestic unhappiness before they sever the tie that binds.

The picture starts off with quite a melodramatic flair—showing a trio of admirers bidding favor from the heroine—one of the admirers being her husband over whose head a divorce is pending. The couple have been advised to take passage on a ship and the heroine's erstwhile lover is one of the passengers. The fireworks begin when the boat is wrecked, and the survivors are the heroine, the husband, the rival and a member of the crew. One can guess the outcome of the concluding reels, although the obviousness is eliminated because of the physical action which takes up the footage. A tornado and a volcano eruption offer some excitement and there is some effective heroics established by the husband, who becomes reconciled to his wife when he shows his courage against tremendous odds.

The picture may be theatric in character and never ringing real, but at least it keeps moving and furnishes snappy adventure. The conflict of the couple and the conflict of the elements together with the machinations of the villian combine in creating fairly tense moments. The ending is in sight all the way—the triumph of virtue—the defeat of villainy.

The title carries exploitation possibilities—and we would prefer advertising the picture from that angle instead of concentrating upon the actual scenes—for desert island formulas are too familiar.

The Cast

Carol Lockwood.....Leah Baird
David Lockwood.....Richard Tucker
Kelcey Barton.....Walter McGrail
Smith.....Tom Santschi
Philip Wilkinson.....Alec B. Francis

Scenario adapted by Miss Baird from the play, "Mine," by Dorian Neve. Directed by Wallace Worsley.

The Story—Treats of a married couple who are divorced. A shipwreck casts them on a desert island along with the ex-wife's lover and a survivor from the ship. While on the island the lover and the ex-husband have a conflict to win her affection. She shows no favoritism, but eventually she and her husband are reconciled.

Classification—Adventurous romance founded upon desert isle formula and involving eternal triangle.

Production Highlights—The volcano eruption. The competent work by members of the cast. The tornado effects.

Exploitation Angles—Presents opportunities to link up with title by featuring the probation idea between husbands and wives.

Drawing Power—Suitable for neighborhood or program houses.

"Three Ages"
Metro—Six Reels
(Reviewed by Frank Shelton)

HERE'S something new under the sun and on the screen—Buster Keaton's first attempt at a feature length comedy. And a huge success it is. When "Three Ages" gets to the screens of the nation we predict a tidal wave of hee haws. For here is screen pantomime at its best. Buster Keaton as the love-sick youth of the Palaeolithic period, as "the rankest Roman of them all," and as his natural self in our own time, contributes to the screen a series of burlesque buffooneries that puts him in the class with those now at the top, Chaplin, Lloyd, etc.

The scenes attending the attempt of the stone age worshipper, interpreted by Keaton, to win the hand of his lady love, are without parallel in shadow stage fun films. A series of ludicrous situations that would make a man in the electric chair laugh. Modern chasers of the little white pill will enjoy the golf game as it was played in Mr. Stonehatchet's time. The dictation of the will to the stone age stenog will bring laughs as will the duel between the two Neolithic natives.

In the Roman period there is staged a chariot race that would put the boys of Nero's time to shame. The winning of the race by Buster and the methods he uses to gain the triumph will register much merriment. So will the moment in which the hero shaves himself at the table in a swell cafe. So will the scenes in the lion's den. So will the football game, which, by the way, will be timely for fall. So will the telephone booth changing in the modern episode and the kidnapping of the bride. One could go on for pages telling of the novel and original stunts in this comedy of comedies.

Margaret Leahey, a discovery of Norma Talmadge's, is seen in the principal feminine role. Wallace Beery is an excellent foil for Keaton's antics. The rest of the cast is fine. "Three Ages" is well worth while.

The Cast

Buster Keaton
Wallace Beery
Margaret Leahey
Joe Robert
Lillian Lawrence

By Clyde Bruckman, Joseph Mitchell and Jean Havez. Directed by Buster Keaton and Eddie Cline. Photographed by Elgin Lessley and William McGann.

The Story—Deals with romance in three ages, the Stone, Roman and Modern. Showing the pitfalls of romance in each age, the ways of villains and unsympathetic parents and the final triumph of true love, while an unusual series of side-splitting episodes and stunts are being introduced.

Classification—A feature length comedy that puts Keaton in the class with the "big ones" in the laugh world.

Production Highlights—Keaton's characterizations through the three periods. Golf as practiced in the stone age. The attack on the lovers atop a cliff in which large rocks are thrown by the aid of trees used as slingshots. The Roman sets, all of which are massive. The prehistoric duel. The chariot race. The excellent cast.

Exploitation Angles—Put on some ballyhoo stunts. Golf, as it was and is, might be the theme of a sports store window tieup using photos of Keaton playing the game in the stone age style. Go to this one, it will stand up.

Drawing Power—Feature should be the means of producing a pretty figure at any box office.

"Children of Jazz"

Paramount—5500 Feet

(Reviewed by Laurence Reid)

PICTURES of life among a jazzy set have almost become a drug on the market. They invariably catalogue the same ideas—that of erring son or daughter paying the piper and emerging at the end with something of character in his or her favor. Whatever the author attempted here is difficult to imagine. Perhaps he was poking fun at pictures in general, for he has brought forth some truly ingenious scenes which have hokum written all over them. The director, however, has colored the story with typically serial high jinks and has made such a hodgepodge that the feature assumes the character of a burlesque. The wind machine works overtime—so does the rain. And coincidence is employed time and again.

Anyone taking "Children of Jazz" seriously would leave after the first reel, but the story is so topsy-turvy so wild, that we predict everyone will see it through to the finish. It isn't such bad entertainment in its early reels because no attempt is made to plant a moral, nor are the characters immersed in deep thought. But once they begin thinking in the concluding footage and the moral is employed we are compelled to think, too, that perhaps Mr. Storm imagined he had something serious on his hands. He shows a poor boat-deck shot and a subsequent argument between the heroine and her three lovers is crudely done. The hokum enters soon after and lifts it somewhat—why not with a wild jazz party and the serious lover departing in a huff—to say nothing of the other lovers and the girl taking the air via an airplane in a search for Havana and more liquor.

The hero has turned adventurer in piloting a schooner with a cutthroat crew and he guides his craft into his father's home on an island. Here is hokum with a vengeance. The old man and his retainers are living in the past even to the costumes. The young skipper turns the house upside down—and for a matter of coincidence the airplane party seek shelter there from the storm. So the hero puts the easy idlers to work and makes them realize that they are rotters. Result? A reformation all around.

The picture is very crude in spots—particularly in its incident—and the acting by Kosloff is anything but restful on the eyes. We would call the picture a slice of mad hokum. Improbable and impossible, but, withal an active opus.

The Cast

Richard Forestall, an adventurer.....Theodore Kosloff
Ted Carter, an army visitor.....Ricardo Cortez
Clyde Dunbar, a society man.....Robert Cain
Babs Weston, a jazz girl.....Eileen Percy
Lina Dunbar, Clyde's wife.....Irene Dalton
John Weston, Bab's father.....Alec B. Francis
Adam Forestall, Richard's father.....Frank Currier
Blivens.....Snitz Edwards
Deborah.....Lillian Drew

Adapted by Beulah Marie Dix from play "Other Times," by Harold Brighouse. Directed by Jerome Storm. Produced by Famous Players.

The Story—Rich man's daughter is saturated with jazz spirit and wins proposals from three admirers. During a wild party she and two of her admirers fly by airplane to the South. They are caught in a terrific storm and forced to land on a small island owned by the hero's father. The hero, an adventurer, compels her to give up her jazzy ways. And the other idlers are also forced to go to work. The girl settles down to a well balanced life.

Classification—Harum scarum comedy-melodrama on the taming-of-the-shrew formula.

Production Highlights—The storm detail. The comedy hokum on the island. The wild parties. The snappy action.

Exploitation Angles—Use title and present a prologue featuring jazz dancers, music, etc. Use theme for copy. Play up the modern jazz craze.

Drawing Power—Breezy enough for a three day run or in houses featuring daily change of program.

"Rupert of Hentzau"

Selznick Distributing Corp.—9717 Feet

(Reviewed by Laurence Reid)

PATRONS seeing this picture will instantly recall "The Prisoner of Zenda," which was written in a day when the literary world waited feverishly upon his mythical kingdom romance. "Rupert of Hentzau" is a sequel to "Zenda" and introduces the same set of characters as well as a similar plot development having to do with court intrigue, adventure, conflict and romance. It is natural that patrons will compare the two pictures seeing as how they involve the same figures, atmosphere, background and other features which Sir Anthony Hope incorporated in the "Zenda" tale.

They will see in "Rupert of Hentzau" a colorful production—one carrying lavish sets and details—one expertly adapted to the demands of the screen by Edward J. Montagne. Indeed, he has emphasized the salient points of the story in such a manner that every scene is perfectly dovetailed. The characters stand out boldly in settings which command admiration and respect.

Of course much of the suspense is missing if one has caught "The Prisoner of Zenda." And while the director, Victor Heerman, has missed in making it as exciting as Ingram's production, at least he has done a neat job in holding one's interest. His best moments are in the various intrigues of court. His poorest moment arrived in his selection of a cast. Bert Lytell, though he works sincerely, does not suggest the potentate and the masquerader half as well as Lewis Stone and Lew Cody is not so magnetic as the wily Rupert—a role which made Ramon Navarro. The best portrayal is that of Hobart Bosworth's. He is the pompous Teuton to his finger tips. Elaine Hammerstein is mostly ornamental as the queen.

The story follows the original in a fairly faithful manner and will be appreciated as one of the better things. The Hope novels are the best of those founded upon the mythical kingdom pattern. As pictures they far surpass anything attempted along this line. "Rupert of Hentzau," because of its tone and qualities, should build a healthy patronage, although if we had it, we would eliminate considerable unimportant detail, thus enlivening the action and making it more compact.

The Cast

Queen Flavia.....Elaine Hammerstein
Rudolph, King of Ruritania / Rudolph Rassendyll.....Bert Lytell
Rupert of Hentzau.....Lew Cody
Countess Helga von Tarlenheim.....Claire Windsor
Colonel Sapt.....Hobart Bosworth
Count Fritz von Tarlenheim.....Bryant Washburn
Rosa Holf.....Marjorie Daw
Bauer.....Mitchell Lewis
Count Rischenheim.....Adolphe Menjou
Simon, the King's forester.....Elmo Lincoln
Lieutenant von Bernenstein.....Irving Cummings
Mother Holf.....Josephine Crowell
Herbert, Simon's brother.....Nigel de Brullier
Paula.....Gertrude Astor

By Sir Anthony Hope. Scenario by Edward J. Montagne. Directed by Victor Heerman.

The Story—Treats of the romance between queen of debauched king who sends a letter to her lover. This is intercepted by the wily Rupert who uses it in an attempt to establish himself on the throne. He kills the king, and the queen and her loyal suite are apprehensive lest the letter will be made public and that her lover will be exposed as a pseudo king. Eventually the latter kills Rupert in a duel.

Classification—Sequel of "Prisoner of Zenda." Mythical kingdom romance.

Production Highlights—The good acting by Lew Cody, Bert Lytell, and Hobart Bosworth. The first rate atmosphere expressed in the settings and the detail. The good continuity. The duel. The tone and quality of the production.

Exploitation Angles—Present it as sequel to "Prisoner of Zenda," with the same characters. Emphasize the court atmosphere—the intrigues, adventure and romance.

Drawing Power—Should draw in any type of theatre.

"Red Russia Revealed"

Fox—Two Reels

(Reviewed by E. F. Supple)

THIS is a subject of a distinctly superior calibre—one which supported by proper promotion ought to go over with a smash. To begin with it is closely identified with a subject that has been before the public eye and uppermost in the public mind for the past five years; this alone endows it with an appeal probably as cogent as the presence of a universally favored star. For over five years the American public has been curious as to the real conditions existing in Soviet Russia. Contradictory statements emanating from inspired sources have served rather to whet than dull this curiosity, and today despite the prodigious amount of newspaper and magazine space devoted to the Bolshevik regime Russia remains nearly as great an enigma as ever to the man in the street. In view of this widespread interest we are of the opinion that "Red Russia Revealed" possesses all the ingredients of a sure-fire box-office success.

First of all, Lenin and Trotsky stand intimately revealed. The cameraman has caught in a series of remarkable close-ups all the tremendous enthusiasm and energy of these two world figures. A camera interview with Lenin is presented which is a classic of its kind in disclosing the vehement personality of the Russian dictator. The views are not those of a pre-arranged setting with all the props specified and the action rehearsed before the turning of the crank. The cameraman had to catch the action or lose it for good, and the appeal of the scenes are augmented by this naturalness. They show Lenin and Trotzky in the routine of their official duties; in the field reviewing the well-fed, well-clothed, and apparently well-trained battalions of the Red Army; on the platform exhorting the masses of up-turned faces; or at their desks engaged in the affairs of state.

In addition to the two leaders the camera has caught Kalenin, the peasant president, in the act of inspecting the troops, signing official documents and again humbly following the plow across his fields. Madame Lenin, the wife of the dictator, is shown at her husband's side in their home and later on the deck of a warship, binoculars in hand, following the maneuvers of the fleet against counter-revolutionists.

In striking contrast with the evidences of a well-equipped military machine are shown the poor of Petrograd and Moscow ranged into long lines to await the dispensing of fuel and bread. Nothing has been missed in this veritable chronicle of the screen. The camera has revealed even the anti-religious spirit of the Bolshevik regime in recording the actual desecration of the grave of the Patriarch Tikhon with the monks under military surveillance searching the coffin for hidden treasures. Poverty and plenty, weakness and power, ignorance and intelligence stalk hand-in-hand through these two reels, a strange mixture vibrant with all the pathos and drama of a great human tragedy.

Production Highlights—Views of Lenin, Trotzky, Kalenin, Madame Lenin, and the views of the desecration of the grave.

Exploitation Angles—Prizes for best essay on Soviet Russia. Tie-ups with local newspapers on featured articles concerning present-day Russia. Co-operation with local school authorities. (Picture is decidedly educational in force.) Tie-ups with local book-shops featuring volumes that have been written during the past four years on Russia and the Soviet regime.

Drawing Power—Holds appeal for all types of houses with special interest for more intellectual clienteles.

Production-Distribution Activities

Writer Gives Praise to "Last Hour"

AMONG the many complimentary things Polly Wood, of the Chicago Herald-Examiner, has to say about "The Last Hour," one of the C. G. Burr big specials, are the following quoted from this critic's review of the picture:

"This is a melodrama with events happening so quickly that you must keep your eyes right on the screen or you are bound to miss some of the excitement. It is a well handled melodrama. Just as you have it all figured out what is going to happen next the story jumps aside at an unexpected angle and you find you were all wrong. And nothing makes a picture more interesting than puzzling complications which keep you guessing. It is different and thrilling. It is worth going to see."

Constance Binney Starts "Clipped Wings"

Production work on "Clipped Wings," Constance Binney's first starring feature in the new series for Associated Exhibitors, and her first under the management of C. C. Burr, is now under way at the Burr Glendale studios on Long Island. The picturized version of Mann Page's well-known story promises to be a faithful adaptation of the original, with many realistic touches which the use of the screen instead of the printed page is able to give it.

Kenneth Webb, who directed "The Stolen Kiss," one of Miss Binney's earliest and greatest successes to date, has charge of the direction of the present production.

Pigeon House Unique Paramount Set

Unique in motion pictures sets is the interesting pigeon house and pen constructed at the Lasky studio for use in William de Mille's production of "Spring Magic" for Paramount from Clara Beranger's adaptation of Edward Knoblock's stage play, "The Faun."

Housing one hundred and twelve pigeons, the house and pen occupy quite as much space as the average set which one finds on the studio stages, this being because camera distance must be allowed to catch the birds flying in the air.

"To Last Man" Being Edited, Titled

"To the Last Man," the Zane Grey production for Paramount which has been claiming Director Victor Fleming's attention for nearly two months, has been completed and is now in the process of being edited and titled.

Deal Made For Halperin Features

Four "Idea" Productions For Distribution Through Associated Exhibitors

A deal involving $750,000, for the production of four features this year by Halperin Productions, and their distribution by Associated Exhibitors, was consummated this week. The first picture has already been finished. It was written, directed, titled and edited by Victor Hugo Halperin, who will perform the same services with the three yet to come.

The features in this series are known as "idea" productions, because each is built around a central advertising and selling idea—"Ready Made Exploitation for the Exhibitor." Each, it is announced, is to contain a cast of at least twenty recognized stars.

Halperin Productions is now starting work on its sixteenth picture. The two brothers composing the firm, Victor Hugo and Edward Halperin, each has had an extensive advertising experience, and the former was at one time literary associate of the late Elbert Hubbard, of Roycrofter fame. Before beginning work on a feature they made a careful survey of market conditions, endeavoring to learn the exact wants of the public it is claimed. The story is then built to order, based on a theme which is a subject of general discussion and when the picture is finished, the exhibitor is asked merely to display a sign and say: "Come in and see on the screen what you've been talking about."

This is the newest development in film production and its success has already been demonstrated in the first of the "idea" pictures created by Victor Hugo Halperin for Associated Exhibitors. This is the super-satire novelty, "Tea—With A Kick!" which features a cast of twenty-seven stars, including twelve famous comedians, five leading ladies and ten dramatic celebrities.

Immediately on the completion of this picture it was booked by Sid Grauman for pre-release showings during the week of July 2 in his Million Dollar Theatre, in Los Angeles. Mr. Grauman lost no time in advertising the feature as "The newest thing in pictures." In large daily newspaper advertisements he told what a tremendous laugh hit it was and exploited its "million dollar cast" of twenty-seven stars, its ballet of one hundred, its ten prize-winning beauties—winners of beauty contests, and its supporting cast of two thousand.

Since this picture's "idea" theme deals with prohibition, Mr. Grauman piqued the interest of the public by declaring that at last an oasis on the great American Sahara had come to his theatre, that "Tea—With A Kick!" would be served in style, having just passed the three-mile limit.

The Los Angeles reviewers were more than enthusiastic in their praise of the first big "idea" production. Edwin Schllert, famous picture reviewer of the Los Angeles Times, wrote of it: "It is one of the truly greatest light comedies that ever reached the screen."

New Publicity Method Planned

Richard Thomas to Give Service Through Distribution of Pictures

IN line with his policy of co-operation Richard Thomas, the young producer-director, who is in New York disposing of the distribution rights of his current productions, "The Silent Accuser" and "Phantom Justice," plans an entirely new method of publicity liaison between the Thomas press organization and his distributors. Mr. Thomas claims that it has come to his attention that publicity directors of the independent producers are not fully cognizant of the fact that their duty does not end after the distribution has begun; on the contrary, he thinks, the press man of the producer has just about commenced his work.

"I have noticed," states Mr. Thomas, "that coast publicity men drop the picture released last like a hot coal immediately the releasing contract has been signed, leaving the distributing organization with the entire burden of publicizing the product. The current production is everything to the west coast publicity departments, the picture on the market means little to them. My idea is that my press department should co-operate with the distribution firm, never losing sight of the fact that my pictures must be earning money on the market in order that I may continue."

Acting on the chief's orders the Thomas publicity department is busily engaged in writing press book material for his current productions.

Through his personal representative, William LaPlante, Richard Thomas has issued a statement to the trade press, congratulating the various motion picture journals' publishers for their selection of west coast representatives and their value to a producer-director.

"I found," stated Mr. Thomas, on his arrival in New York, "that the west coast representatives of the trade papers in Los Angeles are men who delight in giving service. These men assisted us in many ways, even going as far as suggesting changes in titling, exploitation methods and in recommending the marketing of my product. This information was given without any solicitation for advertising."



Kenneth Harlan, under contract with Preferred Pictures, appearing in "The Girl Who Came Back," "April Showers" and "The Broken Wing."

National Tieup Made for "Spoilers"

Another national exploitation tie-up is to be chalked up to the credit of Eddie Bonns, Manager of Exploitation for Goldwyn-Cosmopolitan, and W. R. Ferguson, his assistant.

This time the tie-up is with the Jesse D. Hampton production of "The Spoilers" and was made with the Tobacco, Products Company of New York in connection with an advertising campaign of its own to push the sale of Strollers cigarettes, a brand which is popular in Canada and in the South and is just now making its way in the Eastern and Western sections of the country.

The Tobacco Products Company has arranged to pack a series of 120 movie stars' photographs in the packages of Strollers cigarettes, one to a package.

Tourneur Busy Adapting Two Stories

Maurice Tourneur, who has just concluded his vacation following the completion of "The Brass Bottle" for First National, is now engaged in the adaption of two novels in collaboration with Fred Myton, his scenario chief.

Decision as to which of the two stories he will produce next will be made by Tourneur when the scripts are completed.

Netta Westcott Here for "Maytime"

Netta Westcott, the famous English stage beauty, arrived in New York on the Adriatic, on July 2nd. She was met on the pier, and escorted to the office of Preferred Pictures, where she signed a contract with J. G. Bachmann. She caught the Lake Shore Limited, July 5, bound for the Preferred studios at Los Angeles, where she will make her film debut in "Maytime," a Gasnier production.

Diplomats Shown Fox Specials on Train

AT the request of Washington representatives of several of the South American republics, five feature length photo-dramas and two special comedies were assigned by Fox Film Corporation to the private trains which bore the diplomats to the American Historical Review and Motion Picture Exposition in Los Angeles.

The special cars which left the Capitol last Thursday were equipped with projection machines and screens, and the exhibition of the Fox productions constituted one of the chief diversions en route. The comedies featured Al St. John and Clyde Cook, and the longer reels were starring vehicles for Charles Jones, Tom Mix, the Farnums and John Gilbert.

Vignola Starts Shooting on "Yolanda"

After considerable advance preparation, actual "shooting" on "Yolanda" has been begun by Robert G. Vignola at the Cosmopolitan studio in New York. This is Mr. Vignola's first production since his return from a six months' tour of the world. Marion Davies is the star, and the production is being made for Cosmopolitan.

According to present plans, "Yolanda" will be made on a scale equally as gigantic as "When Knighthood Was in Flower." The story by Charles Major is said to offer the same big possibilities for scenic splendor and effects as "Knighthood." It is expected that this production will be several months in the making.

Johnson Starts Work on "Mail Man"

Back from a week-long cruise as the special guest of Admiral E. W. Eberle aboard the battleship New Mexico, now in Pacific Coast waters, Emory Johnson, has begun the exterior scenes for his next big production for Film Booking Offices. It is tentatively called "The Mail Man."

Myron Selznick Talks For Radio

Vice-President of Distributing Corp. Gives Views of Picture Questions

ALMOST novel and interesting form of publicity was indulged in last week by Myron Selznick, vice president of the Selznick Distributing Corporation, when he was invited to broadcast from WJY, one of the most popular radio stations in the metropolitan area.

Mr. Selznick was asked to give his views on various questions pertaining to the picture industry in which the public are vitally interested. The outstanding feature of Mr. Selznick's talk was the placing of big productions in legitimate theatres instead of the regular picture houses on Broadway, and charging legitimate show prices, a practice that has become all too prevalent during the past few years.

This method of exploiting the public for more money takes a production out of the picture class in two ways, Mr. Selznick claims, in that it is withheld from the regular first run picture houses and more than picture prices are charged for it. Mr. Selznick further explained that if he had wished he could have placed "Rupert of Hentzau" in any one of several legitimate houses where it would have had a five or six weeks' run.

"There are only a few really 'big' productions created each year, and each one represents a potential clean-up for the established exhibitor," he said. "First runs in other than motion picture theatres actually deprives exhibitors of what should be considered their real perquisites. In addition that vast public which, through its support, makes the motion picture possible, is charged augmented admission prices, out of proportion to the relative entertainment value of the production.

"This system of creating false runs should be abolished, inasmuch as the exhibitor suffers as much as the public, and no one is actually fooled by them."

"O'Halloran" Pleases Critics

Trade Journal Reviewers Report Favorably on Hodkinson Feature

MANY favorable criticisms have been made by the reviewers of the various trade journals and fan magazines on Gene Stratton Porter's "Michael O'Halloran" produced personally by the author for distribution through the. W. W Hodkinson Corporation.

Harrison's Reports says: "Michael O'Halloran easily holds the interest from start to finish. This fact is mainly attributable to the excellent work and charming personality of the little boy who plays the title role. There are countless scenes so deeply appealing, so poignant that they would wring tears from a stone—Michael O'Halloran should prove pleasing to the majority of picture-goers."

The Moving Picture World had this to say: "Michael O'Halloran will be welcomed most by those who have been demanding more wholesome cntertainments. Children will be sure to enjoy it, and many adults have been lamenting scarcity of just this sort of film."

Motion Picture Journal says: "This picture is out of the ordinary run because of its exceptional cast of child players. The adult parts are handled by well known players, and the story is by one of our best known authors. A combination hard to beat. It is a simple little tale, well told, and will please."

The Exhibitor's Herald: "Michael O'Halloran is a simple little tale whimsically told amidst pleasing settings. There are some good characterizations, not a little humor and an equal amount of pathos. To the readers of the Gene Stratton Porter books it will doubtless prove an enjoyable evening's entertainment. The picture has a Pollyanna touch, and it moves along from one incident to another with pleasing effect. The interiors are well chosen and the lighting is artistic.

Writers See "Richard the Lion Hearted"

MEMBERS of the Writers' Club, an influential organization composed of prominent writers of stage and screen, witnessed the initial screening of the first Associated Authors' production, "Richard, the Lion-Hearted," Frank Woods screen version of Sir Walter Scott's famous novel, "The Talisman."

"Richard, the Lion-Hearted" covers that period of King Richard's life spent in Palestine during the Third Crusade. This picture, coupled with Douglas Fairbanks in "Robin Hood," comprises an accurate historical picturization dealing with the time of Robin Hood and "Richard, the Lion--Hearted." Wallace Berry enacts the role of King Richard, a part that made him a host of admirers everywhere. This picture will be ready for early fall release.

See Picture and Save Ice Says Paper

DURING a wave of extremely hot weather, the Dallas, Texas, Dispatch of June 25, found that a better way to keep its readers cool than by telling them to stay in the shade was by printing an advance notice about the Reginald Baker production for Metro of "The Man Thou Gavest Me" under this heading: "This film was made to make you shiver,'" and a sub-heading, "Summer heat dispelled by newest movie thriller."

The story stated in part:

"'The Master of Woman' (previous title of 'The Man Thou Gavest Me') will apply a grateful ice-pack to the fevered brow of summer screen audiences.

"Filmed under the lash of blizzard and the frost-bite of Canadian winter, this lavishly done melodrama of the trading posts is dignified by majestic setting in the sub-Arctic solitudes. Exhibitors may safely cut down on the ice order for pre-cooling while the picture is shown."



Rex Ingram Praised by Sir Anthony Hope

REX INGRAM prizes highly the letter he has just received from Sir Anthony Hope, author of "The Prisoner of Zenda," expressing appreciation for the manner in which the Metro director translated his story to the screen.

The letter, written from the author's home in London, said in part:

"Apart from the technical skill of which you are such a master, the sympathy with which you handled my story put the crown on the technical achievement. The cast left nothing to be desired. Miss Terry was a charming and dignified Flavia and Mr. Stone was, to my mind, triumphantly Rudolf; he gave the human as well as the chivalry, and he was not too beautiful, as film heroes often are."

"The Prisoner of Zenda" is a Rex Ingram production for Metro, adapted for the screen by Mary O'Hara and photographed by John F. Seitz.

Loses Bet but Wins with "Robin Hood"

The four weeks' run of "Douglas Fairbanks in Robin Hood," the United Artists release, at the Royal threater, Kansas City, Mo., cost Frank L. Newman, exhibitor, $10, the said $10 being payment of a bet. Mr. Newman's letter to F. B. McCracken, Kansas City branch manager for United Artists, tells the story, as follows:

"Enclosed find $10 check in payment of the bet I had with you that 'Robin Hood' would not run at the Royal threatre for four weeks, breaking all records for indefinite run.

"This is one bet that it is a pleasure for me to pay. Mac, it is my honest opinion that 'Robin Hood' is the greatest box-office attraction up to date. It is the first picture which hundreds of people came back to see the second time, and it is a picture that seemed to please everyone, from seven to seventy."

Grauman Shows "She Loves and Lies"

The report comes from the Selznick Distributing Corporation through David R. Blyth, Director of Sales, that Grauman's Million Dollar theatre in Los Angeles has run the second of Selznick's Super-revivals, entitled "She Loves and Lies," starring Norma Talmadge and Conway Tearle, with which they are said to have enjoyed unusually good business during the week of June 25.

The papers in Los Angeles were enthusiastic in their praise of the picture, the Record reviewer saying, "It's a delightful, piquant comedy, this 'She Loves and Lies' and it is mostly because Norma Talmadge and Conway Tearle play the leading roles."

Kane Tells of Coast Activity

Picture Actors Busy with Work and Investing in L. A. Real Estate

ARTHUR S. KANE, president of Associated Exhibitors, returning to New York after a business visit of more than a month in Los Angeles, brought reports of studio activity and actor employment unparalleled in the history of the industry.

"Never before was there so much producing going on as at present," said Mr. Kane. "All the studios are chock-a-block with work. Actors most in demand are busy on anywhere from one to three pictures at one time, and are unwilling to "call it a day" until their labors have continued well into the night.

"Producers have figured that in Los Angeles at present are eighty-six players whose names are well known and in demand from the picture-going public. Everybody is trying to make use of those names. Frequently, roles in some of the productions could be better cast, but that would be at the sacrifice of names. This condition is brought about by the fact that exhibitors and the public are name crazy. Their insistent demand is for well known actors' names and nationally famous titles.

"The actors, you may be sure, are taking full advantage of this situation. They realize that this is their golden harvest season, and they are working hard and furiously to moke the most of it. They are doing everything they possibly can without seriously impairing their looks—good looks being of almost supreme importance to most of the screen actors, and at a sacrifice of time and energy.

"They know this period of heated activity cannot continue forever, and they are making hay while the sun shines. And they are 'laying aside for a rainy day,' having learned their lesson from the depression that set in in 1921. They are placing their money where they are hopeful that it will double, triple or quadruple itself, usually in Los Angeles real estate. On this subject they talk with as great confidence and authority as a land boomer. One cannot converse with any of these actors without having the topic diverted to real estate before many sentences have been exchanged. They haven't time to talk anything else.

"The volume of independent production is increasing tremendously all the time. A far larger proportion of the big productions are being made by independent units than ever before in history. Of the units which are producing for Associated Exhibitors, that of Douglas MacLean is about to start work on its second picture, the first, 'Going Up,' having just been finished. With Bogart Rogers as general manager and J. Roy Crone, production manager, I consider this one of the finest producing units in Los Angeles, and one of which great things may be expected."

New Version of "Spoilers" Wins

Chicago Critics Strongly Commend Hampton Production for Goldwyn

THE new version of "The Spoilers" has "knocked them dead" out in Chicago, according to the Goldwyn offices.

This production opened an indefinite run at the big Roosevelt theatre in Chicago on July 2nd. Jesse D. Hampton made the production at the Goldwyn studios and it was directed by Lambert Hillyer.

Critics of the Chicago daily newspapers wrote as follows:

Polly Wood in the Herald and Examiner: "Note, ladies and gentlemen, the cast! Understand then just how big this picture is when you are told that the cast is lost in the story that sweeps by like the sea and washes you away in excitement and emotions, making you forget the actors as actors, making them live as characters."

Bob Reel in the Chicago Evening American: "You may not shout, but you will feel like doing so—if you see 'The Spoilers.' . . . The photodrama has about everything demanded by exacting film fans."

Mae Tinee in the Chicago Tribune: "Big fight in 'The Spoilers' is some war. . . . Certainly there lives not a soul so dead but who will admit Goldwyn's 'The Spoilers' is a good, live picture."

Virginia Dale in the Chicago Daily Journal: "The second and rather de luxe edition of 'The Spoilers.' . . . What the Flatiron Building once was to skyscrapers, 'The Spoilers' has been to all pictures of the Alaskan gold rush. . . . Here is proof that the motives are no longer in their infancy."

Genevieve Harris in the Chicago Evening Post: "If Rex Beach had written this story since motion pictures were in vogue, one would have good reason to believe that he had the screen in mind in creating it. The novel is so perfectly adapted for picture purposes that the director has been able to transfer it to the screen almost page by page. . . . The story is exciting throughout and works up through a climax of thrills to the famous fight. . . . 'The Spoilers' is a fine picture."

Carl Sandburg, in the Daily News: "The most thrilling fistic combat ever staged in the movies is the big 'punch' scene in the new version of 'The Spoilers.' . . . Milton Sills and Noah Beery—tried and true artists of the silver screen and both husky six foot giants—are the battlers who engage in a rough and tumble match, the like of which has never been screened."

Gallagher, Shean Start "Around the Town"

ED GALLAGHER and Al Shean, the famous comedy team, who have been delighting audiences during the past year in the Ziegfeld Follies, began work early this week on their first motion picture, "Around the Town With Gallagher and Shean," at the New York Studios of Fox Film Corporation.

Bernard J. Durning, whose last two productions were the Lincoln J. Carter melodramas, "The Eleventh Hour" and "The Fast Mail," is directing the celebrated stage stars in the picture, the story for which comes from the pen of Louis J. Sherwin, the noted scenarist and dramatic critic.

Selection of Harlan Is Approved

Having scored an uproarious hit with each of six different audiences that were treated to previews in Los Angeles suburban theatres, the first print of Douglas MacLean's "Going Up" reached New York this week and caused jubilation among Associated Exhibitors executives in the company's projection room, President Arthur S. Kane, having been present at some of the early showings in California, had described the feature in lurid terms to his associates and subordinates, but after seeing it for themselves these members of the Associated family werei ncluded to accuse their chief of undue restraint.

The unanimous verdict of every one who has now seen this comedy drama, Mr. MacLean's first starring production for Associated, is that it is a knockout according to Associated.

Bret Harte Relative in "Ten Commandments"

The latest to join the ranks of film players is Mrs. Richard Bret Harte, one of the closest surviving relatives of Bret Harte, the novelist who made internationally famous the days of '49 in the California gold fields.

Mrs. Richard Bret Harte is having her first experience as a film player in Cecil B. DeMille's Paramount picture, "The Ten Commandments," story by Jeanie MacPherson. Mrs. Harte has the role of a Jewish maiden in scenes showing the release of the Children of Isreal from captivity in the Biblical prologue to the modern story of "The Ten Commandments."

Roth Gets Contract for Huge Electric Sign

Sam Roth, of the Electric Sign Company, carried off first honors this week by securing the contract for the mammoth electric sign to be placed upon the Cosmopolitan theatre at Columbus Circle, N. Y. This sign will be one hundred and four feet in height. Its top letters will literally pierce the sky and will be visible from Long Island City.

Red Gap Is on Map for Cruze Production

RED GAP, the mythical town in the state of Washington where Harry Leon Wilson placed much of the action of his famous novel, "Ruggles of Red Gap," has sprung into actual existence over night near Eureka, Cal., for the filming of this popular story by Paramount.

The entire cast is now on location filming the exteriors in this James Cruze production.

La Plante to Remain with Thomas

William La Plante's contract as personal representative for Richard Thomas, the producer-director, a temporary arrangement for the disposal of Mr. Thomas' two recently produced features, "The Silent Accuser" and "Phantom Justice," has been changed to a more permanent document.

This announcement comes from the west coast studios of Richard Thomas. The producer-director himself and Mr. LaPlante are at present in New York, arranging for the distribution of Mr. Thomas' current productions and the remainder of the year's work.

Costumes Supplant Rags for Jackie

In Jackie Coogan"s present filming of "Long Live the King," the little Metro star's problem of costuming is entirely different from all his previous pictures; instead of rags and tatters, he now has 24 complete changes of wardrobe for this one role.

"Long Live the King," written by Mary Roberts Rinehart, was adapted for the screen by C. Gardner Sullivan and Eve Unsell. It is being directed by Victor Schertzinger. Frank Good and Robert Martin are the photographers. The entire production is under the personal supervision of Jack Coogan, Senior.

"Little Old New York" Praised

Distinguished Audience Commends Picture at Premiere on Leviathan

"LITTLE OLD NEW YORK," the Cosmopolitan feature starring Marion Davies drew the general commendation of a disguished audience at the World's premiere on board the S. S. Leviathan last week. Leaders of society, politics and the business world voiced their approval of the production in the following words:

Albert Lasker:-"Truly a tremendous achievement. I congratulate Cosmopolitan in setting new standard entertainment value with 'Little Old New York.' Marion Davies deserves all praise for brilliant performance. American motion picture industry should be proud of this photoplay as the nation is of the Leviathan."

Congressman Nicholas Longworth:—"Here is a motion picture I am certain every lover of real entertainment will find wholly worth while as Mrs. Longworth and I did."

Marcus Heiman, President of the Orpheum Theatre Circuit:—"'Little Old New York' is a triumph. Marion Davies surpasses even her brilliant acting in 'Knighthood.' Will undoubtedly prove most popular photoplay of the year.

Howard Chandler Christy:—"'Little Old New York' surpasses anything ever screened for its sheer artistry." Congratulations to Marion Davies and Cosmopolitan staff.

Sec'y of Labor James Davis:—"'Little Old New York' a gorgeous entertainment. No one will want to miss this marvelous photoplay."

Fortune Gallo, of the San Carlo Opera Company:—"'Little Old New York' marks notable advance screen achievement. Beauty, brains and talent perfectly blended to create masterpiece. Marion Davies could not be improved upon."

Louis Wiley, business manager of the N. Y. Times:—"It is a great picture. Marion Davies does the best work of her entire career."

Tom Mix to be Seen in New Role

Fox Star to Submerge Hard Boiled Appearance and Emerge in "Soft Boiled"

TOM Mix, the Fox star who has thrilled thousands with his strong, virile type of screen character submerges his "hard boiled" appearance and emerges in "Soft Boiled," his recently completed vehicle which is listed on the array of specials by Fox Film Corporation for the coming year.

The production was directed by Jack Blystone and marks his first effort as a director of the more serious dramas. He has been noted in the past for his outstanding successes with comedies under the banners of the most eminent producers in the motion picture business. During the past few years Mr. Blystone has been making comedies for William Fox, and in "Soft Boiled," for which he wrote both story and scenario, he takes his first step into the feature length film.

In offering the exhibitors this unusual picture, Fox Film Corporation is presenting the popular star in a role absolutely different from anything in which he has ever appeared. The story concerns a "hard-boiled" cowboy who through necessity and circumstance is forced into a "soft-boiled" job and winds up, after a series of thrilling adventures and excitement, the reformer of a shady road-house, the heir to a large estate, and the winner of the usual beautiful girl.

An excellent cast has been selected by Director Blystone for the Fox star's support. Billie Dove is the feminine lead. Others in the cast are L. C. Shumway, Tom Wilson, Frank Beal, Mack Curtis, Charles Hill Mailes, Harry Dunkinson and Joseph Girard.



Evelyn Brent, engaged by Metro to portray leading feminine role in "Held to Answer."

"Rupert" to Be Held Over at Strand

Word comes that "Rupert of Hentzau," the Myron Selznick Master Picture, will be held over at the Mark Strand theatre for another week.

"Fine pictures will do it every time," says Joe Plunkett, manager of the Strand, who, to prove his contention, points to the business with "Rupert" as the attraction. "We did a regular winter period Sunday business," said Plunkett, "and when the house opened Monday we had 155 admissions with the opening of the doors."

Austria Officials Visit Fox N. Y. Studios

Following the announcement of the recent opening of a Fox Film Corporation associate house in Vienna, Austria, William Fox extended an invitation to the representatives of the government of that country in New York, to visit the Fox Studios. Dr. Fredrich Fischerauer, Consul General, and Dr. A. Schmidt, attache of the Austrian Consulate, availed themselves of the opporunity and made a recent call at the 55th Street buildings.

"YESTERDAY'S WIFE"



Will be the talk of the season

Keep a date open for it

Directed by Edward J. Le Saint

Distributed by C. B. C. Film Sales Corp., New York



A COLUMBIA PICTURE
GEMS OF THE SCREEN



"Three Wise Fools" is a King Vidor production presented by Goldwyn. It is a picturization of the John Golden stage success

"Merry Go Round" Is Approved

N. Y. Critics Commend Universal Production at Rivoli Premiere

"MERRY GO ROUND," Universal's super jewel production of life, love and adventure in Vienna, had its world premiere at the New York Rivoli theatre this week and both the players and picture received the well merited word plaudits of the Metropolitan reviewers. Mary Philbin, Carl Laemmle's latest find, came in for more than her share of credit in the leading feminine role.

Here is what the reviewers had to say:

Robert Sherwood, in the N. Y. Herald:

"'Merry Go Round' is one of the best pictures that has ever adorned the screen at the Rivoli. We looked hard at it because it is a picture that compels close attention, but we could find no flaw in its atmospheric detail or in the logic of its story. Its development is consistently sound.

"Aside from this mechanical aspect, 'Merry Go Round' possesses legitimate drama to an unusually high degree. The characters are all so real that their vicissitudes, their emotions and their actions are natural.

"'Merry Go Round' deserves very high rating in every respect."

F. Mordaunt Hall, Times:

"It is a scintillating, fascinating picture, skillfully directed by Rupert Julian. Running through the film is a charming love story, and, although the production is 10,000 feet in length, the action is so swift and the interest is so well sustained that it hardly seems half that length."

Joseph Mulvaney, N. Y. American:

"It is an exceptionally fine production. The picture possesses that essential third dimension so often lacking in photoplays. There is in it length and width and in addition there is depth, genuine depth of plot and characterization and not mere thickness.

"Mary Philbin, as the heroine, commands commendation. She does not once overplay a very difficult and often delicate role."

The picture will remain at the Rivoli for two weeks, though its Broadway run may be lengthened beyond that. It is scheduled for general release as the first of the Universal Sixty for 1923-1924, but it is likely that it will have a number of pre-release showings before September 1.

L. A. Likes "Human Wreckage"

Premiere at Grauman's Rialto Wins Commendation of Newspaper Critics

MRS. WALLACE REID'S "Human Wreckage," an F. B. O. release had its Los Angeles premiere at Grauman's Rialto last Friday night and, according to reports was enthusastically received by a capacity audience. Mayor Cryer of Los Angeles, a member of the Anti-Narcotic League which is sponsoring the picture delivered a speech.

Critics were favorably impressed with the picture, as may be judged from the following:

Edwin Shallert in the Times: "The drama has force in acting and high distinction in the telling. Also merit of an excellent cast and story that moves from start to finish. It builds stupendously and has deep emotional appeal."

James N. Gruen, in the Examiner:

"Mrs. Reid bares her soul in "Human Wreackage." . . . There is much strong meat in this screen play, incidents blending one into the other, making in their entirety a gripping narrative . . . Mrs. Reid's personal fight cannot be said to have been lost. She stands forth a noble woman.

Sid Grauman, personally wired congratulations to F. B. O. on the production, stating that "Human Wreckage" is one of the best photoplays of the year.

"Loyal Lives" Tie-up Completed

Postmasters, Carriers, Clerks Offer Co-operation in Vitagraph Release

THE exploitation tie-up has been completed with the postal clerks and mail carriers as well as the postmasters of all cities and towns in the United States with "Loyal Lives," the Whitman Bennett special which is to be released by Vitagraph. No picture in recent years has received such co-operation by a government service as has "Loyal Lives," it is said. Endorsements of the picture at pre-release showings by members of the postal service and the heads of the various auxiliary associations of which workers in the departments are members, have been filled with praise for this effort to reveal on the screen the romance in the life of the man who is responsible for the safe delivery of U. S. Mail.

The Post Office Clerk, a publication devoted to the interest of 40,000 postal clerks, in its issue for June prints a letter from C. P. Franciscus, president of the National Association of Post Office Clerks. In this letter Mr. Franciscus says:

"The Association has always felt that if the American people could be acquainted with the real conditions imposed upon those employed in the Postal Service, such conditions would be speedily corrected by representatives of the people in Congress. It appears to me that the motion picture which you propose to release will furnish the vehicle by which the American people might see and understand in an appreciable degree how much their happiness, contentment and prosperity depend upon the efficient and uninterrupted operation of the Postal Service.

"For all of the above reasons it is an extreme pleasure for me to give your production my very hearty endorsement."

Editorially the Post Office Clerk urged that the members of its association give the picture every assistance. It said:

"We hope that all members will read the announcement very carefully and that they will see to it that the public spirited citizens in their respective communities see this most interesting motion picture at the very first opportunity."

E. S. Gainor, president of the National Association of Letter Carriers, sent to Whitman Bennett his endorsement of the picture and has enlisted the aid of all letter carriers in the United States to assist in broadcasting the merits of this story, it is said.

"Potash, Perlmutter" Finished

Picture Being Cut and Titled Will Be Completed Within Three Weeks

"POTASH AND PERLMUTTER" is finished and under the direction of Montague Glass, author of the play, Clarence Badger, the director and Samuel Goldwyn, responsible for the production, the picture is being cut and titled and will be completed within the next three weeks. Barney Bernard and Alexander Carr will make their screen bow in "Potash and Perlmutter" with Vera Gordon as co-star.

As incidental attractions, Mr. Goldwyn secured from the Ziegfeld Follies Evelyn Law, the current dancing sensation, and from the Music Box review, Mlle. Allen, whose work in that attraction has focused the attention of the theatre-going public. From Fokine's school came eight aesthetic and lithesome spirits who added a touch to the cabaret scene which entailed the use of seven hundred superbly dressed extra people.

For the fashion scenes, Mr. Goldwyn prevailed upon New York's two foremost modistes, Mme. Frances, and Anna Tappe, to furnish their best models and their finest dress creations which will be in vogue next winter. Both the modistes attended during the making of the fashion scenes, and with twenty-four famous dress models, the humorous situations abounding in the story were produced midst surroundings of lavishness that would do justice to the most serious of plays.

Martha Mansfield enacts the role of the model. Ben Lyons plays the juvenile role. Lee Kohlmar, a prominent director, was induced to give up his work long enough to play the part he originated in the original production of "Potash and Perlmutter," while De Sacia Mooers will be seen in the "vampire" role.

Hope Sutherland, another of the original cast, plays the part of Potash's daughter, while Leo Donnelly does the same part he created on the stage.

Jerry Devine is to be seen in the part of the office boy. Elsie Lawson and Eduard Durand complete the cast.

Montague Glass, author of the play, is to be responsible for the titling and is aiding in the cutting and assembling, which Mr. Goldwyn is supervising.

Early September will see its release and at the same time, more than six hundred newspapers will begin the publication of a new series of stories under the title of "Potash and Perlmutter."

New Company to Star Jack Barrie

Featuring Jack Barrie, who has just finished work with George Arliss in "The Adopted Father," the Basil Enterprise Corporation will screen its first six productions at the Vitagraph studio in Brooklyn, starting camera work about July 16th. The first picture will be titled "The Reincarnation," by S. Ernest Deva-Lal, an East Indian writer.

Jack Barrie recently appeared with Edith Roberts and Alfred Lunt in "Backbone"; with Richard Barthelmess in "Fighting Blade," and with George Arliss in "The Green Goddess."

Selznick Press Book Near Completion

L. GUIMOND, Director of Advertising and Publicity for the Selznick Distributing Corporation, announce that the campaign book on the Myron Selznick picture "The Common Law" is nearing completion. All of the posters and other accessories are finished. "The Common Law" press book it is said, will be one of the most complete ever turned out by Selznick, consisting of twenty pages of exhibitor aids and exploitation stunts, as well as an insert display sheet of all the ad and publicity cuts.

Talmadge Starts Work for Truart

Immediately upon consummation of the contract between Carlos Productions, Inc., and Truart Film Corporation for the series of Richard Talmadge feature productions, work was started on the first picture. All preliminary work had been completed during the negotiations so that actual shooting was begun twenty-four hours after the signing of the contract.

The type of productions to be made will be different than those in which the star has appeared heretofore, it is said. The pictures will be produced on a much bigger scale and the star will be supported by the best players available.

Will Publish "Cheat" in Book Form

On August 1st the firm of Grossett & Dunlap, book publishers, will issue a novelized version of "The Cheat," Hector Turnbull's famous story which recently was produced by George Fitzmaurice for Paramount with Pola Negri in the stellar role. The novel was written by Russell Holman, of the Paramount advertising department, with the permission of Mr. Turnbull who has approved the manuscript. The story runs to about 350 pages and has been handsomely bound and enclosed in an attractive jacket of brilliant red ornamented with a portrait of Pola Negri.

"Michael O'Halloran" Is Praised in Letters

According to letters that have been coming into the offices of the W. W. Hodkinson Corporation, from civic bodies, and other organizations supporting the cleaner and better films movement, "Michael O'Halloran" has received unanimous praise. It is the first of the Gene Stratton-Porter stories to be produced by the author under the direction of James Leo Meehan for distribution through the W. W. Hodkinson Corporation.

There are few photoplays, according to the many who have witnessed a private showing of this feature, that contain such an element of clean and wholesome entertainment as does this feature which portrays the life of "Mickey" O'Halloran, the newsboy waif.

Claim Record With Fight Films

New York Sees Dempsey-Gibbons Pictures 52 Hours After Shelby Bout

PATHE claiming to have hung the latest record up for speed in filmdom and efficiency in carrying out the most carefully laid plans in filming important scenes from the Dempsey-Gibbons fight and presenting them on Broadway, at the New York Theatre Roof fifty-two hours after the finish of the big event July 4th in Shelby, Montana.

In forty-eight hours, the Pathe planes bearing the fight film covered 2,600 miles. This remarkable enterprise enabled people in Chicago and points nearby to witness the film on Friday morning, July 6th, while another burst of speed brought it to the motion picture theatres of New York City that night.

Emanuel Cohen, Editor of the Pathe News, spent weeks of careful planning before making final preparations for the filming. Knowing that the elements and storm conditions were apt to prevent the carrying out of his arrangements, three separate plans were prepared for rushing the film to developing plants in the West, Middle West and East, in case anything should go amiss.

Consulting daily with his staff and his cameramen, old plans were discarded and new ones brought forward by Mr. Cohen. Countless maps were prepared. Weather conditions in different states, the air currents in different territories and all atmospheric conditions were taken into account. A number of specially prepared planes were secured, and a special train was held in readiness should anything occur along the air route to upset the plans. And before leaving the Pathe headquarters, each representative of the Pathe News received sealed orders as to his role in the speedy undertaking.

One of the most interesting incidents connected with this precarious undertaking was the method the camermen pursued to enter the arena with their cameras. Each cameraman, disguised as a peanut vendor, had his camera carefully concealed behind his peanuts and went through the gates and mingled with the crowd.

By this remarkable undertaking, Pathe has again demonstrated its foresight in speedily securing important events for the world at large.

Blackton Is Preparing Coming Special

J. Stuart Blackton, vice-president of Vitagraph, who is to personally direct Blackton Productions which will be released through Vitagraph, is engaged in supervising the continuity of his coming special.

Elaine Sterne has been assigned to do the scenario and is in constant conference with Commodore Blackton.

Like all Blackton Productions, the photoplay will be replete with those heart interest touches which have made Commodore Blackton's direction noted.

WANTED—By old established motion picture manufacturing company, the services of two men of college education, who have travelled extensively, to contribute ideas for educational, travel, technical and novelty subjects for screen production and to serve, at need, on an advisory board to select, adapt and plan such subjects for production. Principal requirement is a quick discerning mind, capable of grasping ideas suitable for entertaining motion pictures of actual life; a mind well furnished from reading and observation of life, and familiar with sources of necessary research information. State age, profession or occupation, experience in motion picture work and supply worthwhile references. Write "OBSERVER," No. 1201 Candler Building, 220 West 42nd Street, New York City.

Skouras Bros. Acquire Principal Product

THE Skouras Brothers, Spyros and Charles, owners of the St. Louis Film Company, have been visitors in New York for the past week, and are now returning home after having quired from Irving Lesser, general manager of Principal Pictures, the right of Missouri and Southern Illinois for the Super Five, "Bright Lights of Broadway," "Temporary Marriage," "East Side, West Side," "Gold Madness" and "The Spider and the Rose." Harry Hines is manager of the St. Louis Film Company.

"Women Men Marry" Wins Approval

Edward Dillon's "Women Men Marry," the Truart Film featuring E. K. Lincoln, Florence Dixon, Julia Swayne Gordon and Hedda Hopper continues its succession of successful showings throughout the country and is meeting everywhere with the praise of the critics, it is reported.

When it played at the Spencer Square theatre, Rock Island, the Argus-Union in an elaborate review stated: "Florence Dixon is a name which has glittered brilliantly from many an electric sign along the Great White Way. The picture is perfectly cast and superbly directed by Mr. Dillon."

During the showing at the Palace Hip theatre, Seattle, the Post-Intelligence said it was "the story of a girl who learns humility through the realization that all women are 'sisters under the skin.'"

"Women Men Marry" is franchised on the independent market by Truart Film Corporation.

Arrow Completes Deal For Nine Westerns

One of the results of W. E. Shallenberger's flying trip through the Middle West last week was the closing of a contract between the Arrow Eilm Corporation and H. E. and Roy Aiken, representing the Wisconsin Film Company, an independent exchange operating in Milwaukee, for a series of nine Western pictures. This series consists of three Jack Hoxie Westerns and six William Fairbanks productions.

Dr. Shallenberger states that within twenty-four hours after the sale was concluded Bert Hatfield, Sales Manager for the Wisconsin Company, reported the closing of first-runs in Milwaukee and two other key centers for these productions.

"Going Up" Approved at Previews

Exhibitors from all parts of the country are writing in and congratulating Preferred Pictures on the selection of Kenneth Harlan for the title role in "The Virginian," according to a statement by Al Lichtman.

Planning Campaign For "Midnight Alarm"

VITAGRAPH is planning a complete exploitation campaign for "The Midnight Alarm," the special David Smith production which is completed and is now being made ready for shipment to the branches.

So well has the big fire scene been managed by Director Smith, it is said, member of the fire department, and department chiefs in Los Angeles and New York who have been permitted to see the film have praised it as one of the most magnificent and sensational fire scenes ever done.

The realistic manner in which the fire was staged is due to the co-operation of the Los Angeles Fire Department. The department not only contributed engines, hook and ladder trucks, and hose carts, but a battalion chief was detailed to assist Mr. Smith in planning the fire scenes.

The cast is headed by Percy Marmont, Alice Calhoun, Cullen Landis, and Joseph Kilgour. Others who take important parts are Maxine Elliott Hicks, George Pierce, Kitty Bradbury and J. Gunnis Davis.

Rail Workers to See "Human Wreckage"

Through the courtesy of Mrs. Wallace Reid, star of the anti-narcotic photoplay, "Human Wreckage," which is released by Film Booking Offices of America, 20,000 employees of the Pennsylvania Railroad in New York City will witness this photoplay at one half the regular box office rates. "Human Wreckage" is now in the third week of an indefinite engagement at the Lyric theatre.

This special privilege was granted by Mrs. Wallace Reid, herself, and was arranged through the medium of the Ladies' Aid Society of the Pennsylvania Railroad. After members of the society had witnessed "Human Wreckage" at the Lyric theatre, they were keen to have employees of the Pennsylvania Lines see the picture.

Alma Bennett in "Ten Commandments"

The latest to be given a part in Cecil B. DeMille's forthcoming Paramount picture, "The Ten Commandments," is Alma Bennett, who recently gave up work in comedies to sign a long-term contract for straight dramatic work with the Famous Players-Lasky Corporation.

Editorial Commends Mrs. Reid

Minneapolis Paper Calls Need of Education to Combat Drug Evil

AN interesting and flattering editorial was printed in the editorial columns of the Minneapolis News, on June 26 on Mrs. Wallace Reid and her great work in combating the drug evil, chiefly through the medium of her anti-narcotic photodrama "Human Wreckage" which is released through the Film Booking Offices of America. The editorial states in part:

"An advertisement in the current issue of the Literary Digest challenges the co-operation of men and women to wipe out the leering white curse of dope in this country. Mrs. Wallace Reid sends out the challenge, backed by the names of such men and women as Dr. R. B. Von Kleinsmid, president of the University of Southern California; Judge Benjamin Bledsoe, U. S. Judge; George E. Cryer, mayor of Los Angeles; Mrs. J. C. Urquhart, president district Federation of Women's Clubs; Harold Lloyd, movie comedian; Miriam Van Waters, National Prison Reform Committee; Mrs. Chester Ashley, education; Right Rev. John J. Cantwell, Bishop Diocese Monterey and Los Angeles; Dr. R. D. Bird, president Occidental Colleges; Mrs. Chas. F. Gray, president Parent-Teachers Association; Nathan Newby, president Los Angeles City Club. These and others form the executive committee of the Anti-Narcotic League of Los Angeles.

"It will be recalled that Wallace Reid died a victim of the dope disease. Mrs. Reid has cause to know that drug addiction is neither romantic nor intriguing; that it is indescribably ugly. With the death of her young husband she declared that she has just begun to fight. Under her leadership the Anti-Narcotic League of Los Angeles has been organized to combat the evil in this country which claims more than double the number of victims of dope of those in France, England and Germany combined.

"This narcotic addiction is a disease whose cause is ignorance; the result is misery; the remedy is education. The world has seen another disease, the white plague—whose terrors were nothing as compared to this 'white curse'—reduced to a minimum thru education."

First National Completes Four

Keep Ahead of Production Schedule On First Twenty-Nine For Season

FOUR First National pictures, all included in the first twenty-nine which will comprise the first offering for the 1923-24 season, are in progress of cutting and editing at the present time and nine others are in production. These are exclusive of the half dozen of the "twenty-nine" which have already been put in final form.

In the East, Richard Barthelmess's production "The Fighting Blade," directed by John S. Robertson, is being shortened to feature length. Inspiration Pictures produced the picture at a Fort Lee Studios. "The Fighting Blade" presents Barthelmess as a high spirited Cromwellian soldier.

The Joseph M. Schenck organization is busy editing "Ashes of Vengeance" and "Dulcy." In the former Norma Talmadge is starred and in the latter Constance. "Ashes of Vengeance" will be another spectacular costume production for the First National fall schedule. "Dulcy" is a screen version of the stage success built around the character of a "delightful dumbbell."

Director John M. Stahl is now editing "The Wanters" a society drama which is scheduled for September release. It is presented by Louis B. Mayer Productions, Inc., and its cast includes Marie Prevost, Huntley Gordon, Norma Shearer, Robert Ellis and Gertrude Astor.

The fourth production now being put into final release shape is Samuel Goldwyn's screen version of "Potash and Perlmutter" with Barney Bernard, Alex Carr and Vera Gordon. The picture is adapted from the original "Potash and Perlmutter" play by Montague Glass and Charles Klein. "Potash and Perlmutter" is another September release of First National. It is an Eastern-made production, directed by Clarence Badger.

The completion of "The Fighting Blade" and "Potash and Pertmutter" ends the activities of First National producers in the East.

"St. Elmo" to Be Early Fall Release

"St. Elmo," the screen adaptation of the famous work by Augusta Evans, which has been announced on the Fox Film Corporation array of specials for the coming year, has arrived in New York in print form and will be one of the early fall releases, according to an announcement this week.

Interest Reported in Preferred Eight

L. BLUMENFELD and Rollin Schulberg, traveling auditors for the Preferred Pictures Corporation, have just returned to the Home Office after a five-week tour of the Canadian and New England exchanges. They report that exhibitors are enthusiastic about the drawing power of the Preferred Eight released this year, and await eagerly the Preferred Fifteen on next season's schedule.

Beecroft Resigns from Cosmopolitan

Chester Beecroft, who was supervisor of productions and business manager of Cosmopolitan during the making of "Enemies of Women," "Under the Red Robe," "Little Old New York" and other pictures of the million dollar variety, has resigned. When interviewed at his office Mr. Beecroft said:

"My year with Mr. Hearst has been most pleasant and enlightening. I am proud of having been so prominently concerned in the making of such extraordinary productions as 'Little Old New York,' which will, I believe, set a new standard for super-elaborate productions, in which the most georgeous settings are never more than a harmonious background for a powerful, well told and finely acted story. It has been a great privilege to work with Miss Davies. I believe that her performance in 'Little Old New York' will reveal her as the most superb artist of the mimic world.

"I have no definite plans as yet. After I have had a good rest, it is not unlikely that I will go into picture production on my own account. An attractive proposition along these lines has already been made."

Trained Dancers in "Ten Commandments"

Two hundred dancers, trained by Theodore Kosloff, have been performing for Cecil B. DeMille, probably the largest ballet as yet staged for motion pictures.

The terpsichorean creation reproduces the famous dance of the Children of Israel before the Calf of Gold, perhaps the most spectacular incident in the Book of Exodus, which Cecil B. DeMille has reproduced practically in its entirety for the Biblical prologue to the modern story which Jeanie Macpherson has evolved around "The Ten Commandments" for Paramount.

Empire PRINTS
EMPIRE LABORATORIES, Inc.
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
Empire PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Theatre Lighting, Past and Present

(Continued from last week)*

Control of Lighting

THE real problem in the application of electric lights to the theatre is not so much the illumination of the stage and auditorium as the proper control of the light. It was not until various devices for regulating electrical current and manipulating the various circuits were invented that electricity was able successfully to supersede gas.

Gas lighting permitted graduation of the illumination of every part of the stage and auditorium from a single control station. This was accomplished by the manipulation of valves in the regulator from which all pipes radiated. The amount of gas flow was increased or decreased by opening or closing the valves, the amount of illumination being varied accordingly.

At the time electric lighting was introduced into theatres, control similar to that available with gas was demanded. Fortunately, the new electric system offered even greater possibilities than the gas, although these possibilities were not immediately realized. Today the refinements of control offer opportunities for the production of scenic effects that have not been as yet completely utilized.

With electricity, the flow may be adjusted by controlling the resistance of the circuit or by controlling the pressure or voltage, of the circuit. In alternating current systems the flow may also be adjusted by controlling the reactance.

In the beginning, the resistance method alone was used.

A device, the principal characteristic of which is resistance, is called a "resistor" and if it is arranged in such a way that its resistance can be varied or adjusted, it is called a "rheostat." Rheostats are used to vary the flow of electricity through a circuit in the same way that the flow of gas can be varied by partially closing or opening a valve. Rheostats that are used for dimming the light in a theatre or other public or private places are called "dimmers."

The First Electric Dimmer

The first dimmers were made by using water-barrel rheostats to increase the resistance and thus reduce the flow of electricity to the lamps. A rheostat of this kind consisted of a barrel filled with water in which two plate or electrodes were immersed. When the plates were tight together there was practically no resistance to the flow of electricity, and the lamps burned with full brightness. When the plates were separated from one another, the electricity was forced to pass through the water which greatly cut down the flow and reduced the brightness of the light. This type of dimmer was short-lived. It was bulky, difficult to keep in working order, the results were never twice alike and when overloaded it produced vapors which were often disagreeable.

Coil Rheostat Dimmer

The barrel dimmer was followed by the coil rheostat dimmer which consisted of a number of coils of German Silver Wire (a metal having a high resistance) assembled in a rectangular frame with wires leading to a dial switch which permitted, as required, a variation in the number of coils connected in the circuit. The practice was to install the dimmers in the basement below the switchboard and run wires up to contact points on the board. A rough diagram indicating the principle of this dimmer is shown in Fig. 21.

Reducing the flow of electricity by introducing resistance into a circuit uses up the energy by transforming it into heat. Therefore, dimmers become hot in use, and their capacity is governed by the amount of heat they can dissipate without attaining a dangerous temperature and without being injured in the process. Coil rheostat dimmers were unsafe because the coils of resistance wire were dangerously exposed and frequently become red hot due to overload.

The coil rheostat dimmer was standard practice at the time the plate rheostat (Fig. 27) with a dial switch was introduced. This new method of construction greatly reduced the space occupied by the rheostat and eliminated fire risk, incident to open coil construction.

The next important step in the develop-

(Continued on next page)

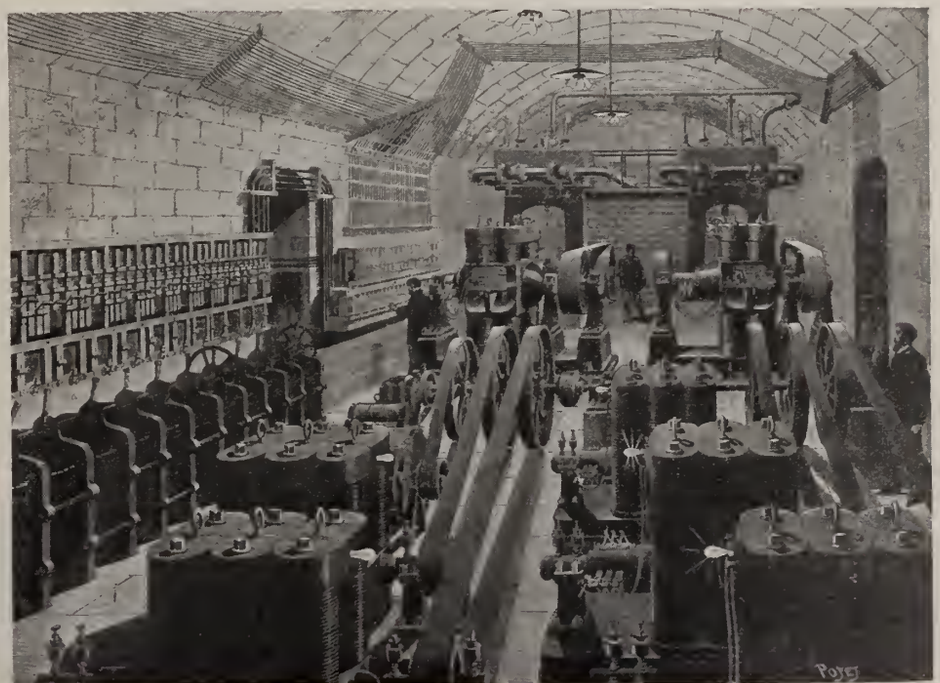


Figure 24—In the early days of electric lighting in theatres, each theatre provided its own electricity. The earliest installations employed batteries. Here is shown the power plant of the Paris Opera, as given in the June, 1887, issue of L'Illustration.

* Reprinted from the book Theatre Lighting, Past and Present, published by the Ward Leonard Electric Co. Copies of this book may be obtained from the Publisher.

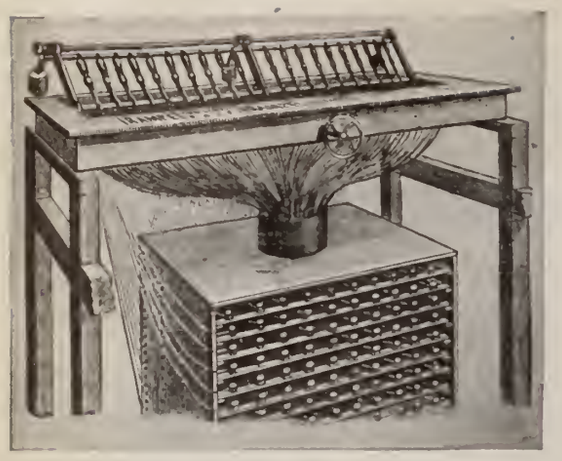


Figure 21—Dimmer rheostat and control board shown in the foreground of Figure 16. It will be noted that this dimmer provides individual control for each rheostat by means of a lever handle. These handles can also be attached to a longitudinal bar which is operated by a slow motion wheel from the front. In this way independent control or interlocked control was obtained.

Theatre Lighting, Past and Present

(*Continued from preceding page*)

ment of dimmers was the dimmer in which the dial switch and the rheostat proper were combined in one structure eliminating leads entirely. The contacts or buttons on the dial switch were attached directly to the resistor wire and the whole structure was supported by an iron plate, the electrical circuits being insulated and supported by vitreous enamel.

Modern dimmers are simply refinements of original apparatus. They are lighter, more compact and easier to operate but the general principles of construction are the same.

Transformer Dimmers

As was mentioned in a.c. circuits it is possible to vary the flow of electricity by changing the voltage of the circuit or by changing the reactance both of which systems accomplish the result with less dissipation of energy than the resistance method.

The earliest methods employed transformers in which provision was made for varying the secondary voltage. In the nineties a device of this kind was put into practical use. One of the earliest ones employed an auto transformer which operated with a combination of variable voltage and variable reactance as shown in Fig. 32. A pure reactance method of current variation was used in the Earl's Court Exhibition Theatre in 1896.

The principal objection to dimmers of the transformer type as developed in the early days was the amount of space occupied. The space problem has been solved in a.c. installations of very large size by combining the reactance and resistance methods of dimming in a new type of dimmer, in which the reactance in the main circuits is adjusted by means of standard dimmers carrying less than 2 per cent. as much current as the lighting circuit controlled by the dimmer.

Theatre Lighting Control

Successful producers have always recognized the importance of suitable lighting facilities. Furthermore, they have realized the effects which they could obtain are limited only by the means of control at their disposal.

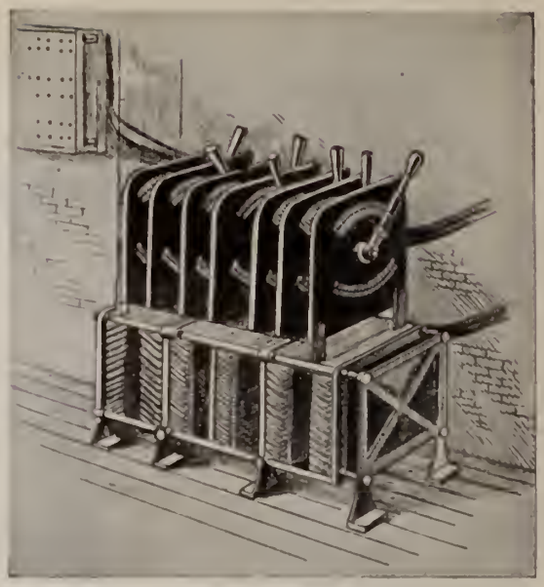


Figure 27—Dimmers used in the Olympia Theatre in New York in 1896. The small panel board in the background contains relay circuits for the remote control of main-line switches located in different parts of the house. From The Electrical World, March 1896.

In 1905 Carl Lautenschlaeger, formerly stage director at the Royal Bavarian Court Theatre in Munich, delivered an address before the Polytechnic Club in which he praised the importance of control equipment. His opinion of theatre dimmers is set forth in the following quotation:

"The conductors converge in a so-called regulator (dimmer), the most important apparatus used in stage illumination. It includes all necessary appliances for graduating the intensity of the lights, both of the stage and in the auditorium. It permits the lighting and extinguishing of temporary lamps and the sudden change of darkness to a blaze of light. As the switches for the production of color effects are also collected in the regulator, with a proper arrangement of apparatus, one man can produce every needed change of light and color, thus giving to the illumination even in difficult cases, a perfect unity and harmony with the scene which contributes greatly to the success of the presentation."

The period of greatest development in theatre lighting control has been during the last twenty years, and today the leading producers give to lighting more attention than to any other single element which goes to make up the setting of a scene.

(*Continued on page* 316)



Figure 23—The electric lighting and control system used in the Paris Opera and described in L'Illustration, June, 1887. The insert shows the comparison between electric and gas batten lights and wing lights. The dimmers are extremely interesting. It will be noted that the rheostats are mounted below the floor, and the leads brought up to contact buttons, connection to which is manipulated by means of lever arms. These lever arms can be adjusted independently or locked to a master shaft which is operated from the end by hand.



From New York to Frisco

Leading supply dealers carry Edison MAZDA lamps because they know that Edison MAZDA lamps give real dependable service for every requirement of the theatre.

Make the Supply Dealer handling Edison MAZDA lamps your Dealer.

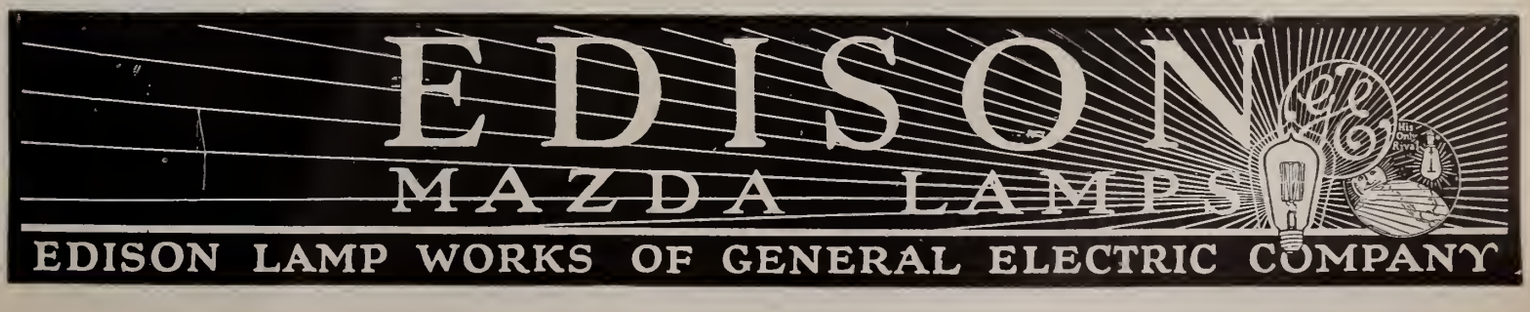
Supply Dealers Carrying Edison MAZDA Lamps

Auburn Theatre Supply Co., Auburn, N. Y.
Beseler, Chas., 131 East 23rd St., New York City
Brown & Earle, Wm., 1208 Vine St., Phila., Pa.
Capitol Merchandise Co., 536 S. Dearborn St., Chicago, Ill.
Capitol Motion Picture Supply Co., 142 West 46th St., New York City
Carolina Theatre Supply Co., 13 S. Church St., Charlotte, N. C.
Cole Theatre Supply Co., Minneapolis, Minn.
Cole Theatre Supply Co., 928 Main St., Kansas City, Mo.
Consolidated Film & Supply Co., 309 Caples Bldg., El Paso, Texas
Crown Motion Picture Supply Co., 150 West 46th St., New York City
Denver Theatre Supply Co., 1436 Welton St., Denver, Colo.
Dusman, J. F., 1401 Emerson Tower Bldg., Baltimore, Md.
Eastern Theatre Equipment Co., 43 Winchester St., Boston, Mass.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Exhibitors Supply Co., 60 Church St., Boston, Mass.
Fulco Sales Co., 24 East 8th St., Chicago, Ill.
Fulco Sales Co., 3301 Olive St., St. Louis, Mo.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill.
Greenhaum, Otto, 436 Cornelius St., Brooklyn, N. Y.
Herbert & Huesgen Co., 18 East 42nd St., New York City
Howells Cine Equipment Co., 740 7th Ave., New York City
Independent Movie Supply Co., 131 Meadow St., New Haven, Conn.
Independent Movie Supply Co., 464 Pearl St., Buffalo, N. Y.
Independent Movie Supply Co., 729 7th Ave., New York City
Kansas City Machine & Supply Co., 1710 Baltimore Ave., Kansas City, Mo.
Kaplan, Sam, 2127 Pitkin Ave., Brooklyn, N. Y.
Kaplan, Sam, 729 7th Ave., New York City
Movie Supply House, The, 844 S. Wabash Ave., Chicago, Ill.
Pacific Amusement Supply Co., 800 S. Olive St., Los Angeles, Cal.
Philadelphia Theatre Equipment Co., 261 N. 13th St., Philadelphia, Pa.



There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

Reilley Sloan Corp., 122 Fifth Ave., New York City
Salt Lake Theatre Supply Co., 48 Exchange Place, Salt Lake City, Utah
Service Film & Supply Co., 78 Park St., Portland, Ore.
Smith Co., Ray, 172 Second St., Milwaukee, Wisc.
Southern Theatre Equipment Co., 1817 Main St., Dallas, Texas
Southern Theatre Equipment Co., 328 Cal. Ave., Okla. City, Okla.
Southern Theatre Equipment Co., 9 Nassau St., Atlanta, Ga.
Standard Theatre Equipment Co., 508 Produce Exchange Bldg., Minneapolis, Minn.
Stehhins, Chas. M., 1028 Main St., Kansas City, Mo.
Swaab, Lewis M., 1327 Vine St., Philadelphia, Pa.
Taylor Co., H. A. & E. S., 76 Dorrance St., Providence, R. I.
Theatre Equipment Co., 1927 Third Ave., Seattle, Wash.
Theatre Supply Co., 126 Penn Ave., Scranton, Pa.
Washington Theatre Supply Co., 908 G St. N.W., Washington, D. C.
Webster Electric Co., 917 9th St. N. W., Washington, D. C.
Western Theatre Supply Co., 121 Golden Gate Ave., San Francisco, Cal.
Yale Theatre Supply Co., 108 West 17th St., Kansas City, Mo.



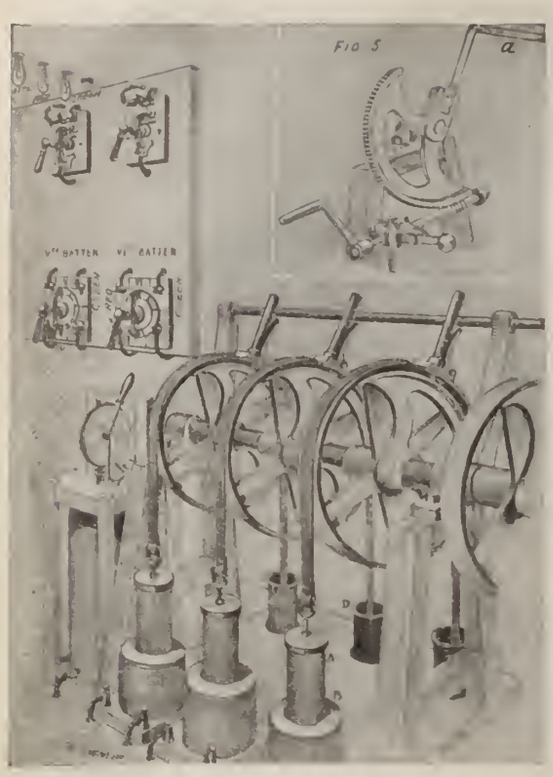


Figure 34—An early form of reactance dimmer used in Earl's Court Exhibition Theatre and described in London Engineer, November 1896. In this installation special attention was paid to the switching from one color to another. As one color decreased in brilliancy, the succeeding color was simultaneously increased in brilliancy. The arrangement here shown permits individual setting of the different circuits and also gives interlock and operation with a slow-motion worm and wheel, or by means of a master lever. Detail of master lever and slow-motion worm and wheel is shown in upper right-hand corner.

Theatre Lighting, Past and Present

(*Continued from page* 314)

David Belasco, generally recognized as one of the most successful producers in this country, has contributed enormously to the development of effective application of lighting in the theatre. An idea of the importance which he attaches to this phase of his work may be gathered from a statement made by William Winter in his "Life of David Belasco." He says:

"Readers will perhaps realize the importance Belasco attaches to the art of lighting as an adjunct to acting and the care he lavishes upon it when they are informed that the experimental workshop in his theatre is operated all year around and that in many instances the expenses of his light rehearsals alone have exceeded the total of all other costs of production."

Present Day Practices

Starting in 1846 in the Paris Opera, electricity gradually displaced all lighting for the theatre, and as the use of electricity spread, the perfection of its control developed.

Today, practically every lighting circuit in the theatre is controlled by dimmers.

In the past five years the amount of light used on the stage, and throughout the theatre, has more than doubled. Such a variation in what is now considered good practice makes the use of any present-day figures as merely comparative, and the figures given below are not intended to be used in actual application. The experience gained from numerous recent installations indicate where an auditorium is decorated in silverleaf and light colors, 10 watts of lighting in each color should be provided for each seat. Where gold leaf and warm or heavy color decorations are adopted, 20 watts in each color should be provided for each seat to afford "reading" illumination. In urban motion picture theatres, where "reading" light is not required, satisfactory lighting has been effected with as little as 4 watts each color, per seat.

In high-class theatres, using standard fixtures with matt white reflecting surfaces, the practice is about as follows:

Footlights

In the footlights, two rows of lamps are used, one row of colored lamps back of a row of whites.

The footlights may be 4 to 8 feet less in length than the clear width of the proscenium arch. From 150 to 200 watts should be used in each color, per lineal foot of border.

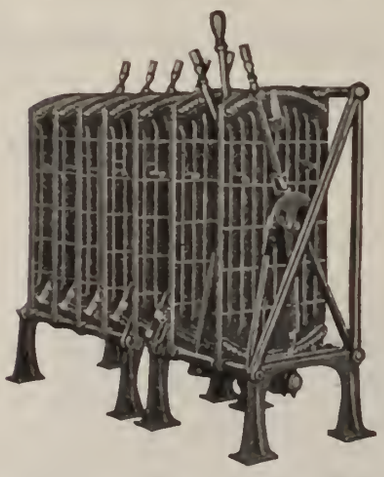


Figure 30—Bank of Ward Leonard plate dimmers arranged for individual control, as well as master control. The master lever is between the first and second plates—1897.

Strip Light

On each side of the proscenium a "strip light" 12 to 18 feet high is recessed on the stage side of the arch. In this strip 100 to 150 watts of Type C lamps, each color, per lineal foot, are used.

Borders

Borders are generally from 4 to 10 feet less in length than the width of the proscenium arch. They are spaced 6 to 8 feet apart and good practice is to have one work light at each end of each border. 100 to 125 watts of Type C lamps in each color are provided for each lineal foot of border.

Several floor pockets, each three 50 ampere receptacles are conveniently spaced on each side of stage, also one at the rear, and one in the footlight trough.

For each receptacle there should be a 2,000-watt dimmer with sufficient ohms resistance to dim 1,000 watts.

The three receptacles in each pocket on a side are connected to different feeder switches—one feeder switch controlling the No. 1 receptacles of all pockets a second switch controlling the No. 2 receptacles and a third feeder switch controlling the No. 3 receptacles.

One pocket with three 60 ampere receptacles is provided on each side of the stage for connection to arc lamps.

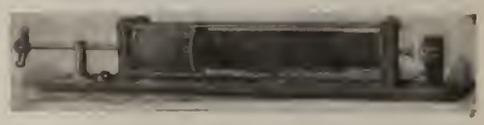


Figure 32—Reactance dimmer described by Dr. J. A. Fleming in the Electrical World, November 1890.

Due to the perfect control provided by suitable dimmers, the incandescent lamp is superseding the arc lamp for use as a spotlight. Most spotlights are equipped with high power nitrogen lamps controlled either from the dimmer board or by a special dimmer on the stand. Not only has the effectiveness of the lamp been greatly increased, but the fire risk which was always an item has been practically eliminated.

Today, arc lights are used mostly in moving picture theatres for projection and spotlight work, and in all cases they should be in enclosed fireproof booths.

This article on theatre lighting with information on control equipment will be continued in next issue.

New York City—Wm. Hagedorn, 214 Mosholu Parkway, will build two-story, 111 x 158, $300,000, on N. S. Fordham Road. Thos. W. Lamb, 644 8th Ave., architect. Brick construction, plans being drawn.

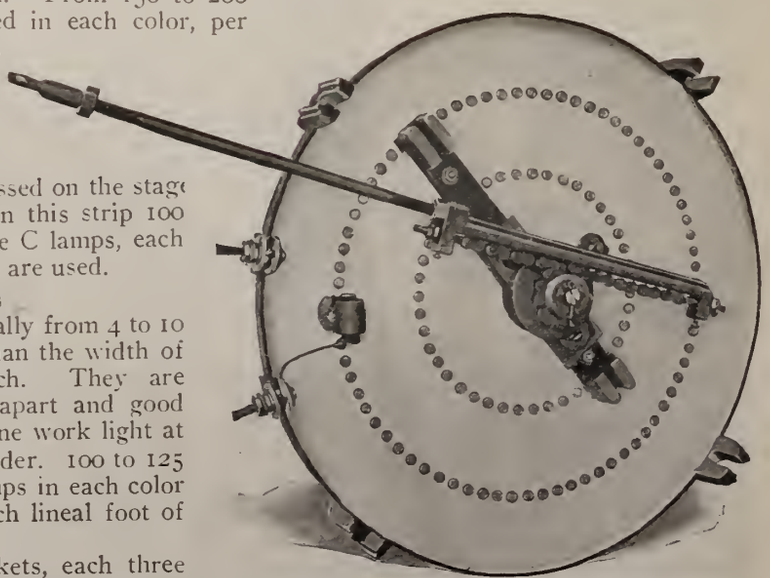
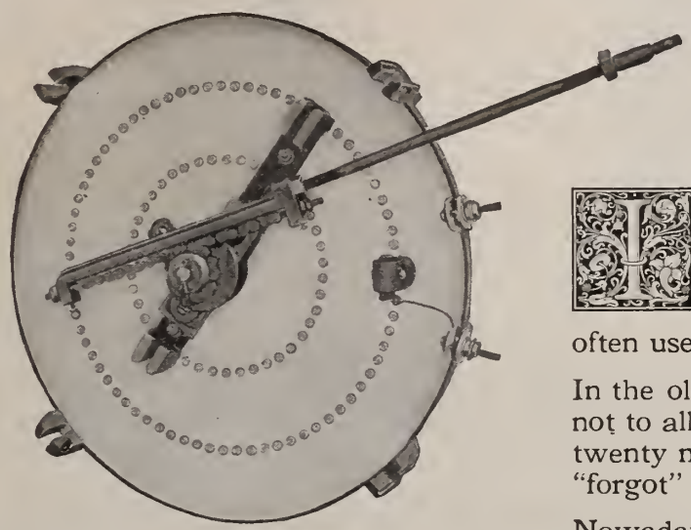


Figure 41—Contact arm and contact-arm drive assembled on Vitrolim dimmer plate.

THEATRES
MOVING PICTURE HOUSES



Eliminate "Burn-outs" of Dimmer Plates

IN *the old days it was believed* that dimmers were used only intermittently, and for short periods.

Now it is known that dimmers are often used for hours at a time.

In the old days stage engineers were instructed not to allow dimmers to be in circuit longer than twenty minutes at a time. But some operators "forgot" and left the plates on for longer periods.

Nowadays the *character* of the *show demands* that the dimmers be on longer than 20 minutes, and some plates naturally burn out.

To eliminate such burn-outs—regardless of the make of dimmer—we have "replacing plates" that will go into the same space, replacing any plate of any make in any bank in any theatre; which will not burn out under rated load. These plates are designed for *continuous duty*. They are no larger in their dimensions than those designed for intermittent duty.

REPLACEMENT PLATES

Tell us the make of dimmer, also the lamp load to be controlled, and we will furnish a plate to fit right into your present bank, and it will be a *continuous duty* plate.

Think of this: A single 17-in. dia. plate to control 3300 watts continuously—which means 24 hours a day!

The biggest installations in the world are "Continuous Duty" equipped! So should the smallest be, they cost no more than intermittent duty plates.

Ward Leonard Electric Company
Mount Vernon, New York

MASONIC HALLS—SHRINES
CHURCHES—PUBLIC SCHOOLS

99-7220-11

Phenomenal Feat Gives Exclusive Club Membership to Ed Porter

By W. C. Franke

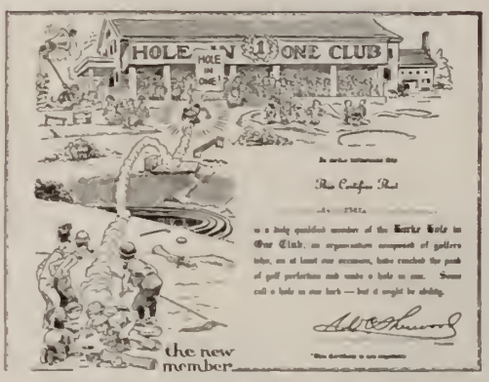
Ed. Porter Makes a Hole in One!

'Twas on the Grassy Sprain Golf Links in Bronxville that the deed was done. 'Twas here the President of the Precision Machine Company whacked the little pill into a position others will indeed find hard to follow. On a warm idyllic day it happened, when the skies were as blue as the Boardwalk concessionaire on a rainy day, and just the lightest kind of a Scotch-laden breeze blew past the club house and out on to the velvety turf to where a sturdy silk clad figure stood addressing the ball. "Now keep your eyes on it Farina," said Ed Porter (for it was he) to the Ethiopian who carried the tools. A glint of metal caught the sunlight and the ball that but a moment before snuggled upon its hillock of sand, sang through the air following the vicious up-stroke of the gleaming driver in the hands of a genius. Two pairs of eyes followed its flight and watched it land on the green, 165 yards away. Quickly the two reached the green looking meanwhile for the little white sphere that should be standing out against its background of well kept green, but no where as far as the eye could see was the turf spotted by a pill of white and a diligent search began right there, a search that covered much area and vast territory, but no ball was found. "If I hadn't seen it land I'd swear maybe I pulverized it," mumbles E. S. as for the twelfth time he looked with aching eyes across the green carpeted sward.

Suddenly a shout went up, a shout that was echoed and relayed across the links by dozens of voices—a shout that had its inception in the lungs of an inquisitive golfer whom instinct led to explore the hole, the marker of which indicated the numerals—1 and 4. And there, nestling in the hole, cuddling close to the steel support of the marker lay E. S. Porter's ball driven there by a well aimed, scientifically directed stroke of a master. And there you are.

But now that the searching spotlight of publicity has dragged the shrinking violet from out of his office at the Simplex factory, let's have the conclusion from his own lips as follows: "It's a funny thing this 'hole in one.' I had only been playing the game about a month when it happened. You know, it's the ambition of every golfer to do one of those things and when he does it, believe me, it's one of the thrills of a lifetime. Of course, everybody made a fuss and one of the rules of the club calls for the penalizing of a player who makes a 'hole in one.' Instead of getting a prize, he has to give one. George McLean who, with Tommy Kerrigan, beat Hagen and Sarazen at the Grassy Sprain Links the other day, insisted that I be penalized to the amount of a quart of Scotch which, on account of its scarcity, is almost an unknown quantity these days, but I paid up and everybody was happy.

"Of course, I don't like to talk about myself, but if anybody in the industry thinks that they can play golf, I hereby challenge them to a tournament in which nothing but 'holes in one' will count. I want it understood though, that before I accept any outside challenges, I'll have to take on the Porter family, first starting off with my brother, E. M. Porter, whose playing up to the present time comes so darn near touching the professional mark that he threatens to leave Simplex flat and go after Hagan himself. So it's up to me to show the young fellow something and kill two birds with one stone—save Hagen his championship and save the Simplex factory its general manager."



A reproduction of the much cherished "shingle" which reposes in the office of Ed Porter, Precision Machine Co. This "shingle" proclaims to the world at large that its owner is a member of the exclusive "Hole in One" club

Standard Film Laboratories Building Office Building and Vaults

An ambitious program of expansion, including the construction of a new administration and office building and the erection of two new film vaults for the permanent storage of negatives from which they have made release prints, has been announced by John M. Nickolaus and S. M. Tompkins of Standard Film Laboratories. The new fireproof, reinforced concrete vaults are nearly completed now. Work is progressing rapidly on the administration building and it will be ready for occupancy some time next month. Provision is being made for a number of private offices, part of which will be utilized by the rapidly growing laboratories organization. The remainder will be available for independent producers whose work is now going through Standard Film Laboratories from camera to screen and who wish to make their permanent headquarters there.

The new building is situated just south of the Standard's main plant at Seward and Romaine streets, Hollywood. It will be of Spanish architecture, conforming with the design of the chief laboratories building. Further office space will be added to the new structure as it is needed. It is planned to extend two wings straight back on either side of the building. One of them, on the right, will provide additional office space. The other wing will provide a small preview theatre where Hollywood producers may show completed pictures to friends and business associates. Such a projection room, or small private theatre, is considered a virtual necessity in Hollywood, as there is no place at present for such previews, unless they are held in local theatres after regular show hours. The seating capacity contemplated by Standard Film Laboratories will be approximately 100. There are already eight small projection rooms for testing and editing film in the main building.

The rapid expansion of the Standard Film Laboratories organization is considered remarkable by those in close touch with the film industry on the West Coast. Mr. Nickolaus and Mr. Tompkins entered the independent laboratory business with their fine new plant in February, 1922. At present they are not only doing daily work, but are making release prints as well, for some of the foremost producers in Southern California. Until recently virtually all release prints were made in Eastern laboratories. Nickolaus was head of the Famous Players-Lasky laboratory in Hollywood and Tompkins was in charge of the studio laboratory at Universal City when they both resigned to found their present institution.

S.M.P.E. and Directors' Ass'n Hold Successful Joint Meeting

IMPORTANT developments leading to a greater co-operation among the various groups identified with motion picture production were forecast at a joint meeting of the Society of Motion Picture Engineers and the Motion Picture Directors' Association at the New York headquarters of the latter body on Thursday evening, June 28.

The meeting was attended by a representative group from both bodies. Such directors as Kenneth Webb, Sidney Olcott, Charles Giblyn, J. Searle Dawley, James Vincent, and others, were on hand and contributed mutually profitable discussion.

The keynote of the meeting was greater co-operation, to the end that the director might be aided in his problems by the research and technical developments of the motion picture engineer and that the engineer might be enabled through the directors' assistance to make apparatus and methods more practical.

President L. C. Porter, of the Engineers, pledged the co-operation of the organization, and Kenneth Webb, director of the M. P. D. A., responded with a talk in which he brought out the great interest felt by the directors in the work of the Engineers. Charles Giblyn, one of the founders of the M. P. D. A., told o fthe development and aims of that body. Other talks were given by J. Searle Dawley and James Vincent.

The principal talk of the evening was given by Lloyd Jones, member of the Engineers and of the Eastman Kodak Research Laboratories, who spoke on the possibilities of practical standardization. He chose certain facts connected with exposure, development time, negative density, printing time, contrast factors and the like, and showed the possibilities of standardizing conditions and methods.

A discussion followed in which all of those present took part, and there was a free interchange of ideas between the directors and engineers, in which many mutual problems were taken up. The meeting was entirely informal and the greatest cordiality prevailed. The wish was freely expressed by members of both organizations that other similar meetings might be arranged in the future and that the work of the two bodies might be brought into closer association.



The sign of quality seating combining all the elements of correct construction and comfort



The Majestic Theatre, Houston, Texas.
John Eberson — Architect
Seating by American Seating Company

THE same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

National Anti-Misframe League Forum

Course Given in Projection at Alabama Polytechnic Institute

(*Continued from last week*)

PROFESSOR THOMAS has submitted a final examination and answers are given by a student as follows:

Final Examination on Projection

Make a pencil drawing to scale $\frac{1}{8}$"=1 ft., plan, and side elevation of high school building, locating doors and windows, stage and ceiling. Locate size and position of booth, machines, and screen. On separate paper, make list of all equipment needed, specify sizes, type of picture, screen, machines, lenses, etc. Explain why you select certain sizes and makes, list accessories, show approximate costs and figure total cost of installing complete outfit. Examine lighting arrangement, make recommendations for changes, showing sizes and type of fixtures to give fair illumination for seating the audience but not enough to "glare" or reflect upon the screen.

Write complete instruction for training in a student or teacher to operate the shows. Sketch path of film through machine, name and explain function of each part of the mechanism; sketch path of light and explain adjustment of condenser, projection lens, and shutters. List definite things to be done each time before starting show; list precautions, things not to do. Give instructions for lubricating of all parts of mechanism, explain adjustment of fire safety devices. Give instructions for inspection and correct and incorrect methods of repairing films.

Measurements of buildings to be obtained as assigned. Drawings to be made by each student separately, using book if needed. Instructions to be written by each student individually.

Drawings and papers to be handed in on day of examination.

Answers Submitted by Student

Training a New Man to Operate the Show.

First, have the new man or student study or read over the part in the text book or some projectionists' pamphlet that tells how to adjust the different parts of machine. Show him pictures and diagrams of the film travel, light travel, setting of each set of lenses and general construction of machine.

Second, take the student to the projection room. Caution him about fire. Show him all the switches and controllers, telling him what each one controls. Show him how to light the carbons and adjust them. Explain how to get a clear picture on the screen by adjusting the objective lenses. Show all the parts to be oiled, telling how often to oil and how much to oil. Give instruction about how to put in film and thread the machine. Next take him to the repair bench, show him how to repair the film correctly and let him repair some pieces of film. Also show how the film rewinding is done. Next take up the slides. Demonstrate how to put them in the machine and how to show them on the screen. Explain how to change slides. Let the student practice putting in slides.

Take the student back to the operation of the machine. Let him work with the controls and carbon adjustments until he becomes familiar with the use of them. Then throw the different parts out of adjustment and let him readjust the machine throughout. Let him practice keeping a good light. Give instructions what to do in case of fire. When the show is started, the projectionist should run his slides first, while the student looks on. Have the student watch him thread the machine, light and adjust the carbons and start the machine running. The projectionist should watch the picture and keep it straight on the screen. After the film has been run, the projectionist will take it out, rewind it and get a new reel ready. This is done while the other machine is running the second reel. Then let the student take the projectionist's place. Let him rethread the machine and be ready to start when the projectionist of the other machine gives the signal. Let the student run one or two reels while the projectionist watches him and adjusts the mistakes. Then turn the machine over to him entirely so he will have to rely upon himself alone. The student should then be able to operate the show.

Path of Film Through Machine

To thread the machine be sure that the film is put in upper side down and the emulsion side next to the lamp house. (1) Open the upper reel box and put the reel in and unroll enough of the film to go through the machine to the lower reel. (2) Run the film through the slot in lower corner of reel box and place it around the upper steady feed sprocket, then to the steady drum, being sure that a large enough loop is left to take care of the intermittent movement. (3) Open gate on aperture plate (or film gate) and place film in, then refasten gate. (4) Place film on intermittent sprocket and lower steady feed sprocket, also leave plenty of loop between them. (5) Fasten the end of film to lower reel where it will be rewound.

Name and Function of Parts of Mechanism

The parts are named in the accompany drawing. (Drawing omitted.)

The functioning of each part is as follows:

Upper reel—is put on the axle in upper reel box and is allowed to turn free when the film is unwound or pulled.

Upper steady feed sprocket—turns at a regular speed and pulls the film from the upper reel at a regular speed.

Idler or steady drum—is not turned by its own power but is only put in to hold the film in place. It turns when pulled by film from intermittent sprocket.

Film gate—holds the film straight while sliding through in front of light so the picture will be straight and steady on the screen.

Intermittent sprocket—gets its name from its movement. It moves intermittently and pulls the film, causing each picture to stop in the film gate for an instant. The sprocket is made to do this by means of an intermittent movement attached to the shaft.

Lower steady feed sprocket—runs at a regular speed at the same rate the upper feed sprocket. It steadies the movement of the film again so it will be wound on the reel evenly and also keeps the lower reel from using up the lower loop and breaking the film.

Lower film reel—is slipped on a keyed axle which holds the reel so it will not turn unless the axle turns. The axle is fitted with a kind of spring clutch which will slip on the axle when the reel wants to turn faster than the film is being fed.

Fire shutter — rises up when the machine starts so that the light can pass through the film and to the screen. When the machine stops the fire shutter then falls, caused by gravity and cuts the light from the film.

To adjust the condenser so it will be in the right focus, take out the objective lens, set and fasten the fire shutter up so the light can pass through without being refracted. Hold a cardboard about 11 inches in front of

(*Continued on page* 324)

Series to start next week

WE are once more omitting the publication of the article due this week on the series on "Simplified Electricity for Projectionists" as our space does not permit us to print both the story on the course in projection at the Alabama Polytechnic Institute and also the article of the series. However, the series will once more begin in the next issue.

We take this opportunity to express our appreciation of the fact that although no letters have been published, we have been receiving each day letters from members of the Anti-Misframe League which give every indication of the excellent work as carried on by the members of this organization. The editor hopes that he will continue to hear from the members of the N. A. M. L.



A view of a group of students receiving instruction in the motion picture laboratory at the Alabama Polytechnic Institute

POWER'S PROJECTORS FOR BETTER PROJECTION



The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers



The Editor's Views

A GLANCE at the Nicholas Power advertisement in this week's issue prompted us to ask some questions. And as a result of our investigations we learned:

That the business of manufacturing and selling spurious parts for projection machines of recognized make is assuming proportions that are huge—and serious.

Serious, not alone to the maker and the dealer in guaranteed articles, but to the exhibitor, who is often under the impression that he is getting genuine manufacturer's parts.

Spurious Parts Are a Danger to Projection Efficiency

Spurious parts are not only an injustice to the manufacturer whose trade mark is on the machine and whose name must stand back of it; they are a danger to projection efficiency.

The same exhibitor who would hesitate a long time over a non-trade marked part for his Ford—or is it the Cadillac—will often take anything "that looks the same" for his projection room.

Which is short-sighted as far as economy and service are concerned; and unjust if the exhibitor is holding the original manufacturer to account for the service rendered by his machine.

Robert E. Welsh

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

"Protectall"

Stood the Test of 1250 Volts

Applied in the Laboratories of the
National Board of Fire Underwriters
And is Recommended by Them as
Affording Such Safeguarding
As Designed by the Manufacturer

Prevents Film Fire in the Projector
Due to Every Known Hazard

Requires No Human Attention of Any Kind

Is Absolutely Automatic

The Greatest Assistant to the Projectionist
Ever Placed in the Booth

And if he would be willing to exchange it for any other device of similar claims, on the market, we will

Refund the Purchase Price With a Premium

upon its return within thirty days after installation

THE "Protectall" CO.

752 South Wabash Ave., Chicago, Ill.
1324 East Front St., Fort Worth, Texas



ARTIFICIAL FLOWERING PLANTS AND TREES WITH POTS, COMPLETE, FROM 10c UP

Our ILLUSTRATED CATALOGUE No. 7 with illustrations in colors of Artificial Flowers, Plants, Vines, Trees, etc., MAILED FREE FOR THE ASKING.

FRANK NETSCHERT, INC.
61 Barclay Street **New York, N. Y.**



REFLECT the character of the interior of your theatre by placing an appropriate marquise over its entrance. We specialize in designing, manufacturing and erecting marquise for theatres of any size or type.

Send for descriptive literature

ProBert Sheet Metal Co.

COVINGTON, KY.

MAJOR FA SYSTEM TRADE MARK

Controlled light

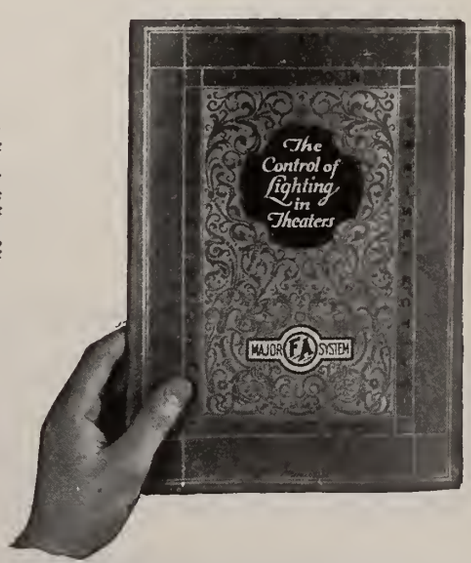
for Box Office Profits

Of all the factors which affect the profits of the modern moving picture theater, nothing adds so much and costs so little as good lighting!

The ability of the Major System of Lighting Control to aid scenic prologues and specialty numbers is, indeed, marvelous. It strongly affects—not only the immediate profits, but adds to the permanent prestige of the theater.

You who want an investment which will pay welcome dividends in large and steady patronage, you who appreciate this "feature" that does not add a high weekly cost, should investigate the Major System—its marvelous, instant, complete control, its safe and remarkably *flexible* action.

Write for the Book: "The Control of Lighting in Theaters." It explains the advisability of the Major System, from all points of view.



Frank Adam
Electric Co.
St. Louis

Course in Projection at Alabama Institute

(*Continued from page* 322)

film gate, then move the lamp backward until you get a clear image of the filament (using Mazda projection lamp) on the cardboard. Then move the mirror about until the reflected image is found and falls over the other image, then it is in adjustment.

To adjust the projection lens, the front set of lenses is moved in or out so as to make a clear image on the screen.

To adjust the shutter, loosen the set screw that holds the shutter to the shaft, turn the machine by hand until two teeth in the intermittent sprocket have passed a point, then you know that the picture is half way to its next position. Turn the shutter until the widest blade will be directly in the path of the light. Then the light will be cut off while the picture is in motion.

Before starting show—look over the machine and see if all parts are in running contion. Oil up the parts that should be oiled, put in new carbons if necessary, look and see if the films have been rewound and place reels in the order they should be shown.

Do not strike matches or make fire of any kind in the booth or any place near the film. See that booth is well ventilated and exhaust will run.

Do not leave the door to projection room open.

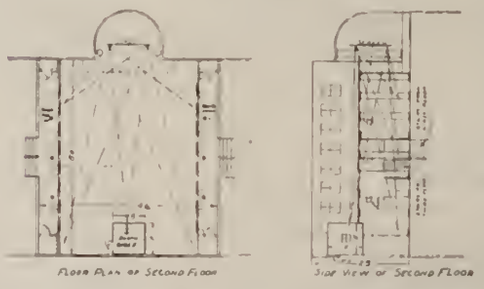
Do not leave the scraps or waste film lying about on the floor or table. Put such waste in a metal waste can. Do not leave film out of metal box or cabinet. Do not become careless.

Lubrication — use thin oil to lubricate the mechanism of the machine. Be careful that too much oil is not applied to delicate parts, but be sure that the intermittent movement has plenty. Do not get oil where it will get on the film while in the machine.

Fire Safety Devices—Every opening in the wall of the projection room should have a shutter that will fall by force of gravity if a fire should start. These shutters should be held up by strings and the string run over pulleys and directly over the machines. Directly above each machine there should be a fuse link that very easily catches fire and breaks. Then if fire starts from the machine it immediately burns the fuse links and loosens the strings which hold up the fire shutters and the shutter immediately falls and closes the opening so that fire cannot get out into the auditorium.

Inspection and Repairing Film

Inspection and Repairing Film — When the film is being rewound, let the film slide through one hand, holding it so both edges of the film can be felt; if any of the sprocket holes are torn out or the film torn, it can be felt and the necessary repair can be made. When the film is broken and part of film will have to be cut out, do not cut any more off than is absolutely necessary. If sprocket holes are torn out cut out only the necessary part. If several feet of the film is cut out it causes jumps in the picture and ruins the effect. The correct method of splicing the film is to cut the film where it will be spliced in between pictures and not in the center. About one-fourth inch is enough to lap the ends or just enough that one sprocket hole on each end is lapped. Scrape the emulsion off the part of the film that is to be lapped so it will stick good. Then spread on the glue which is made for that purpose and place the two ends in the splicing press and press the ends together. Let it stay a few seconds or long enough to stick good, then remove it and resume winding. Some incorrect methods are — fastening the ends of the film together with pins, splicing in the center of picture, not trimming film correctly, lapping film too far, cutting out too much of the film, neglecting to repair where sprocket holes are torn out.



Plans drawn for projection dept. and auditorium in a school by one of the students taking the projection course at Alabama Polytechnic Institute

The projection machines will be fitted with a 900 watt incandescent lamp, lenses of a 4′ focal length, screen 10 x 12 and 45 feet throw, size of picture 7.59′ x 10.12′.

This motion picture outfit is being installed in the Methodist Sunday School Building for the purpose of showing religious pictures and giving visual instructions and proofs. There will be no charge for the admission to the shows or lectures given in the auditorium. The funds for the construction or installment of the outfit are to come from the Sunday School. The funds of the Sunday School are very limited.

The auditorium is only 50 feet long, so a very large picture is not necessary. A 7.59 x 10.12 picture will be used. It will not be too large or small and will be of about the right intensity of light.

The screen will be a silver coated screen hung vertically and fixed so it can be rolled or easily removed when it is not being used. There will be but very little keystone effect in the shape of the picture by the screen hanging vertical because the difference in elevation of the projection machine and that of the screen is very small.

It is not necessary to change the present lighting arrangements of the building but leave them as they are and turn them off during the show.

Six extra lights could be put in around the edges. There are several large columns or posts about five feet from the side walls; lights can be put on the side of them opposite the screen so that no light will be reflected on the screen from them. These lights will be shaded so that the light from them will be reflected to the ceiling and the ceiling reflect light to the floor. Then there will be no glare on the eyes and there will also be sufficient light to find a seat. Two of these lights will be on posts near the two entrances. These two will be brighter than the other four so the change from bright to dim light will not be so sudden. The lights at entrance should be about 40 watts and the other four about 25 watts.

Send in your questions on Electricity

WISCONSIN

Milwaukee—Architect Martin Tullgren & Sons, 425 E. Water St., Milwaukee, and C. W. & G. L. Rapp, 190 N. State St., Chicago, have plans for the Saxe Amuse. Ent., J. Saxe, 204 11th St., Milwaukee, on a four story and basement, 150 x 125, theatre office and store building on 7th & Mitchell Sts., Milwaukee. Reinforced concrete foundation. Cost $430,000 seating capacity, 2,100.

Blank for New League Members

Member's Name .....

Home Address .....

Theatre .....

Name and Address of Theatre Manager

.....

.....

NATIONAL ANTI-MISFRAME LEAGUE PLEDGE

AS a motion picture projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in reasonably good condition, according to conditions of film when received. Furthermore, I will when it becomes necessary remedy misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

New applicants when sending in blanks for membership in the N. A. M. please enclose twenty-five cents for a membership button



LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.

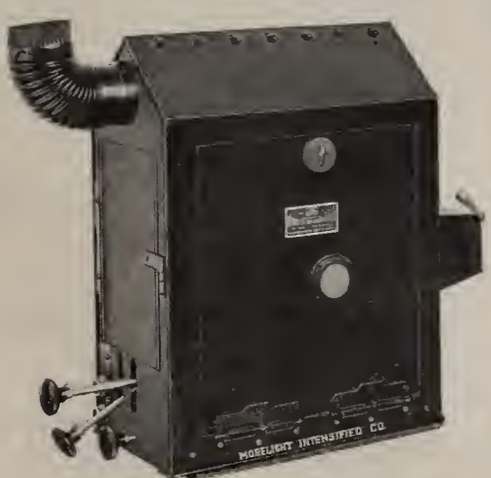
Office: NEW YORK
1600 Broadway

Factory: CHICAGO, ILL.



Saving You $1500.00 Per Year With the MORLITE INTENSIFIED LAMP

Your ammeter will register only 15 amperes with the Morlite Lamp. This is not all. The saving in carbons and condensers is very large. Here's the reason: A small size carbon is used which is subjected to very little strain and the price of the carbon is less than $35.00 per thousand. Made for alternating or direct current.



The Complete Lamp and Lamphouse

Price $200.00

With Lamphouse
Lamp Resistance
and Reflector

Installed in a Few Moments

With Your Lamp



65 Amperes

With the *MORLITE*



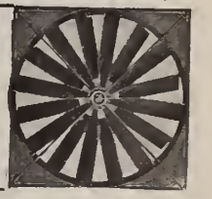
15 Amperes

HOWELLS CINE EQUIPMENT CO., Inc.

740 7th AVE. Joe Hornstein, *Gen. Mgr.* NEW YORK

Most valuable articles are presented to the exhibitor and projectionist in the Technical Dept. of Motion Picture News.

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



FOR BETTER MUSIC

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

Business Offerings

Producing Manager is open for proposition to take charge of Motion Picture House. Can Stage and produce Divertisements Operalogues. Prologues has advanced business of present location 100%; can make money for you. Box 385, Motion Picture News, New York City.

Hillgreen, Lane & Company
THEATRE ORGANS
have proven their efficiency in many theatres. Address
G. F. DOHRING
225 Fifth Ave. New York
Room 427 Phone: Madison Square 3458

U. S. and Canada Agents for
DEBRIE
CAMERAS
EVERYTHING FOR THE MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—
FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

L. Gunnison of Atchison, Kans., Designs Cooling System for Small House

For the smaller downtown theatre, or the larger suburban houses, Lee Gunnison of the Royal theatre, Atchison, Kans., has contrived a cooling system that may well be duplicated by other exhibitors. The small cost and the effectiveness of the system are its paramount features.

Mr. Gunnison's system does not differ vastly from many others. It is the cheapness of construction that marks it as a novelty. The system may be installed in several different manners. A round hole may be cut in the rear wall of the house, about midway. Any platform obstruction between the rear wall and the auditorium must be done away with, and elevation of the platform being one



The Exhibitors Supply Co. Boston, Mass., Left to right: H. Scully; H. T. Halbrook, Pres.; C. Stoddard, W. Hawkins, Miss Reid, Miss Mahoney, R. Mason and G. Buckley

logical method. An ordinary tin windmill type of fan then is placed in the round hole of the rear wall and run by a 5 or 6 horsepower electric motor, the breeze sweeping up through the auditorium with force enough to blow the hat from one's head. In the winter the hole in the rear wall easily can be refilled at small cost.

Another method that can be used with the same system, especially where the house is larger, is to construct two holes in the rear wall, in line with each of the side isles, giving twice the amount of ventilation. An ordinary leather belt, a 5 or 6 horsepower electric motor, the size to depend upon the dimensions of the auditorium, and a windmill fan constitutes the full equipment needed to install. Mr. Gunnison's system, which resembles the typhoon system.

No undesirable noise results from the method of operating the fan, or fans, providing a sufficient amount of oil is used. The total cost of installing such a system depends entirely upon the nature of the theatre. If the house is built of concrete or stucco, rather than brick or other material that would be more adaptable for making an opening in the rear wall for the fan, the cost would be slightly more.—True.

Installs Ten Motiograph

J. Lourie is installing ten more Motiograph De Luxe projectors in his circuit of theatres in Boston.

An inspection made at the headquarters of Mr. Hosmer, Boston distributor of Motiograph; also Mr. Lourie sent Chief Projectionist Nazello and Assistant Chief Projectionist Andrews to the Chicago factory of the Enterprise Optical Manufacturing Company to see how the Motiograph De Luxe is made, assembled and dis-assembled and how adjustments are taken care of and arranged by the factory experts. Messrs. Nezello and Andrews spent several days at the factory.

The visitors to the Motiograph factory were very much interested in the solid steel gears, which they saw cut, and noted that special attention was given to the production of intermittent sprockets; also the accuracy maintained in producing the sprockets, as well as the stars and cams.

The Ford system of handling production at the Motiograph plant was also of interest to the visitors. It consists in keeping the machines on the move constantly, passing from one man to another, the last operation being the complete assembly before the machine passes on to the shipping department.

Mr. Ferney, traveling representative of the Enterprise Optical Manufacturing Company, acted as host for the Boston projectionists during their stay, and gave them a royal good time.



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

The Right TICKETS for Every Purpose
MOTION PICTURE THEATRES
SODA FOUNTAINS
RESTAURANTS
DANCING PAVILIONS
VAUDEVILLE THEATRES
AMUSEMENT PARKS
BATHING BEACHES
Gold Seal Ticket Selling Machines
Used wherever Tickets are sold
The AUTOMATIC TICKET REGISTER Corp.
New York
1780 BROADWAY

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

Consult the Equipment Dept. of the "News" when buying

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Snaps On—and Your Electric Sign Is Colored
A bright, snappy color that stands out among other color signs. Reco Color Hoods pay for selves within a year. Prices are down.
Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St. CHICAGO

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

First National

With Sydney Chaplin in the leading role, "Her Temporary Husband," a picturization of Edward Paulton's farce comedy, is to go into production following completion of "Thundergate."

"Ashes of Vengeance," Norma Talmadge's historical play for First National release, is completed and is undergoing editing and titling. Her next picture will be "Dust of Desire."

John M. Stahl has completed "The Wanters," all-star special.

Work has been begun on "The Bad Man," with Edwin Carewe directing. Holbert Blinn is supported by Enid Bennett, Jack Mulhall, Harry Myers, Walter McGrail, Teddy Sampson, Charles Sellon and Stanton Heck.

Constance Talmadge, supported by Conway Tearle, is engaged on her next First National starring vehicle, "The Dangerous Maid."

Donald Crisp has been engaged to direct "Ponjola" which Sam Rork is making. Tully Marshall and Joseph Kilgour are among the players in support of Anna Q. Nilsson.

Mary Philbin has been added to the cast of "Against the Grain," an Arthur Jacobs-Frank Borzage production.

Paramount

Joseph Henaberry has been selected to direct Douglas Fairbanks, Jr., in his initial picture. Julian Street has written an original story with the Boy Scout movement as its motif for young Fairbanks but it is not certain whether this will be made first or another story substituted.

With several hundred extras working for a week on location, Cecil DeMille has about completed the Biblical prologue evolved around "The Ten Commandments."

Edward Horton has been engaged to play the title role in "Ruggles of Red Gap," which entered production this week under James Cruze's direction. Ernest Torrance, Lois Wilson, Fritzi Ridgway, Charles Ogle and Louise Dresser are featured players. Tom Geraghty adapted Harry Leon Wilson's novel to the screen.

Production on George Ade's "All Must Marry" is scheduled to begin the middle of July. Thomas Meighan will come from the East to star.

George Melford has been selected to direct Rudyard Kipling's novel, "The Light that Failed."

William de Mille has started on "Spring Magic," adapted from the stage play of Edward Knoblock's by Clara Beranger. Agnes Ayres and Jack Holt are featured, with Charles de Roche, Robert Agnew and Mary Astor in the supporting cast.

Universal

Gladys Walton has been signed to a new contract and has began work on a new production which carries the working title of "The Wild Part"—a newspaper story. Herbert Blache is directing.

William Desmond's latest vehicle is "Sentenced to Soft Labor," a comedy drama. Charlotte Merriam, Albert Hart, Robert Homans and Margaret Cullington are in the cast, with Robert Hill again directing.

Other pictures placed in production include "Upside Down," with Herbert Rawlinson; "In the Days of Daniel Boone," co-starring Eileen Sedgwick and Jack Mower, and "The Trail of the Wolf," a Western, with Edmund Cobb and Gladys McConnell in the leading roles.

In course of preparation are "Editha's Burglar," to be directed by William Seiter, and a new and as yet unannounced production to star Reginald Denny. This will be the first of the four Reginald Denny special productions to be made yearly.

Mary Philbin, owing to her work in "Merry Go Round," will be featured in four Universal-Jewel special productions each year.

Virginia Valli, starring in "A Lady of Quality," one of the big specials of the late Fall Universal program, is making rapid progress in the filming under direction of Hobart Henley. One interior set for this production, now in the course of construction, will eclipse anything ever erected on the "U" lot. The camera's eye will be called upon to take in a sweep 400 feet in length, 80 feet in width and 50 feet in height.

Metro

Evelyn Brent has been signed to play the feminine lead in "Held to Answer," opposite House Peters. The company, under Harold Shaw's direction, has gone to San Francisco on location.

"The Eagle's Feather," directed by Edward Sloman, has just been completed. Rosemary Theby and Crauford Kent were added to the cast for the final takes.

The mythical city of Lavonia, over which Jackie Coogan rules in "Long Live the King," his first Metro starring vehicle, covers several acres, has a daily population of 3,000 and cost $60,000 to erect.

Fox

Dustin Farnum has started work in "A Man" with Margaret Fielding, who played in "If Winter Comes" in the leading feminine role. Other members of the cast include Bruce Gordon, William DeVall. David Solomon is directing.

"You Can't Get Away With It," has been started with Rowland V. Lee at the production helm. William Haynes and Betty Bouton are in the leading roles. Percy Maramount, Barbara Tennant, Grace Morse and Clarissa Selwyn are also in the cast.

Dorothy Devore is playing opposite William Russell in "The Best Man Wins." Lloyd Whitlock, Frank Beal and Allen Gavan are named in the cast.

Around Metro Studios

Harold Shaw will direct "Held to Answer," Peter Clarke McFarlane's mystery story which will be the second of the Metro all-star specials for the coming season.

Oscar Apfel, a motion director for the past twelve years, has been signed by Metro to direct Viola Dana in "To Whom It May Concern," the little Metro star's second starring picture for the coming season. "To Whom It May Concern," is a mystery story by Rita Weiman which has been adapted for the screen by Rex Taylor. Production is to be started about June 1st.

Reginald Barker has completed "Master of Women" in which Rene Adoree is heralded as one of the finds of the year; Miss Adoree is to be starred for her work in this picture.

F. B. O.

Harold Goodwin has been signed by Robertson-Cole for forthcoming F. B. O. productions.

Ralph Lewis and an all-star supporting cast are in Emory Johnson's new picture, "The Mailman," work on which was begun last week.

Rene Plaisetty has been signed to supervise the new "Alex the Great" series of two-reel comedies which will shortly be placed in production.

Henry Lehrman has succeeded Mal St. Clair as director of the second series of Witwer's "Fighting Blood" stories, starting last week on "She Supes to Conquer."

Grace Darmond has the leading feminine role in "Alimony," directed by James W. Horne, completed this week.

Jane Novak has begun "The Lullaby" from the story by Lilian Ducey. Chester Bennett holds the megaphone. Robert Anderson, Fred Malatesta, Frederick Esmelton, Otis Harlan and Lydia Yeamans Titus are in the cast.

Two productions have been completed in the past week, Johnny Walker having finished "The Worm" in which Mildred June played opposite, and Al Santell having taken final shots on "Lights Out," with an all-star cast including Walter McGrail, Ruth Stonehouse, Marie Astaire, Theodore von Elz, Ben Hewlett and Ben Deely.

Goldwyn

The trip East which Marshall Neilan has gone on is not essentially a pleasure jaunt. Though he completed the camera work on "The Rendezvous," the four day train ride was expected to bring forth a "cutting continuity" of the picture for D. J. Gray, film editor, to work from. Upon cutting and editing the production, Gray will bring it to New York for Neilan's inspection.

Victor Seastrom, Swedish director, has been joined by his wife and two children, who arrived as he finished location work on "The Master of Men."

Jean Hersholt, who has been working in San Francisco in "Greed," which Von Stroheim is directing, is in the hospital with an injured back as a result of a fall during a scene.

In order to keep to schedule, Tod Browning's unit has put into effect an 18-hour shift for the company making "The Day of Faith." Six hundred extras in addition to the regular cast are working day and night for a week.

Rupert Hughes has tentatively titled his next picture "Law Against Law." It deals with the divorce question, and preparations are being made to start work within two weeks.

Emmett J. Flynn will complete soon the Marion Crawford story, "In the Palace of the King." He is now engaged on the battle scenes in which thousands of extras are employed. Blanche Sweet and Edmund Lowe have the leading roles.

Carey Wilson, associate editor for Goldwyn, is now writing the scenario for "Three Weeks," in daily conference with the author, Elinor Glyn. The name of the director of this production and the leading players will be made public within a short time.

Gilbert E. Gable, president of Achievement Films, Inc., which is picturizing Balzac's "The Magic Skin" for Goldwyn release, has returned to the studios from his trip to New York and expresses great satisfaction with the progress and the quality of work which Director George D. Baker is doing on that film. Jeanne de Balzac, great-grandniece of the famous French novelist, who has been at the studios for three weeks acting a role in the screen version of her famous relative's story, and acting as technical adviser in certain details, has finished her work in the production and left for New York City.

Charles Brabin has completed photography on Elinor Glyn's "Six Days."

Robert Dudley, a character actor, has been added to the cast of "The Day of Faith," which Tod Browning is directing.

(*Continued on page* 330)

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast		6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway.	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralpb Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast		6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage	Special Cast	Film Book. Offices.	6 reels	July 14
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices		
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National		
Children of Jazz	Special Cast	Paramount	6 reels	
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount		
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book. Offices		
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	
Shootin' For Love	Hoot Gibson	Universal	5 reels	

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels
Trilby	Special Cast	First National	
Victor, The	Herbert Rawlinson	Universal	5 reels

AUGUST

Broken Wing, The	Special Cast	Preferred Pict	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Huntress, The	Colleen Moore	First National	
Love Brand, The	Roy Stewart	Universal	5 reels
Out of Luck		Universal	5 reels
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Tipped Off	Special Cast	Playgoers Pict	5 reels

SEPTEMBER

Ashes of Vengeance	Norma Talmadge	First National	
Broadway Gold	E. Hammerstein	Truart Film	7 reels
French Doll, The	Mae Murray	Metro	
Her Reputation	Special Cast	First National	
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Strangers of the Night	Special Cast	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Wanters, The	Special Cast	First National	

Comedy Releases

Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels..Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels..May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 2
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busy Body, The	Murray - Anderson - McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel..July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels..May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel
Lodge Night		Pathe	2 reels
Lots of Nerve	Pal (dog)	Universal	2 reels
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Nip and Tuck		Pathe	2 reels
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	2/3 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels
Pleasant Journey, A	Children	Pathe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus		Educational	1 reel
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels..June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels
Roll Along	Jimmie Adams	Educational	2 reels...May 26
Salesman, The	Al St. John	Fox	2 reels...Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels
Sheik, The	Aesop's Fables	Pathe	2/3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel...Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel...July 7
Sister's Beau	Buddy Messinger	Universal	2 reels
Skeletons	Neely Edwards	Universal	1 reel
Small Change	Eugene-Vance	Educational	1 reel...May 26
Smarty	Buddy Messinger	Universal	2 reels
Smile Wins, The	Paul Parrott	Pathe	1 reel
Snowed Under	Bull Montana	Metro	2 reels
Sold at Auction	Snub Pollard	Pathe	2 reels...May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels
So This Is Hamlet	Charles Murray	Hodkinson	2 reels
Speed Bugs	Fred Spencer	Universal	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel...Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels
Spooks	Aesop's Fables	Pathe	2/3 reels..June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels
Spring Fever	Fred Spencer	Universal	2 reels
Springtime	Aesop Fables	Pathe	2/3 reels
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel...May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels...Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel...July 14
Take Your Choice	Bobby Vernon	Educational	2 reels...Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels..June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel...June 2
This Way Out		Educational	2 reels
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel
Three Ages	Buster Keaton	Metro	2 reels
Three Gun Man, The		Fox	2 reels...May 26
Three Strikes	Lige Conley	Educational	2 reels...June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels
Tips	Baby Peggy	Universal	2 reels
To and Fro	Neely Edwards	Universal	1 reel
Traffic		Educational	1 reel...May 12
Tramps of Note	Neely Edwards	Universal	1 reel
Traveling Salesman	Aeson's Fables	Pathe	2/3 reels
Tropical Romeo, A	Al. St. John	Fox	2 reels
Tut Tut King	Edwards-Roach	Universal	1 reel
Two Auctioneers, The		Universal	1 reel
Two Twins, The	Bull Montana	Metro	2 reels...Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel...July 7
Under Two Jags	Stan Laurel	Pathe	1 reel...June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels...Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel
Vamped	Jack Cooper	Universal	2 reels
Watch Dog, The		Pathe	1 reel...June 9
Where Am I?	Snub Pollard	Pathe	2 reels...Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels...July 7
Where There's a Will		Fox	2 reels
Whiskers	Lewis Sargent	Universal	1 reel
White Wings	Stan Laurel	Pathe	1 reel
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels
Winter Has Come	Dorothy Devore	Educational	2 reels...May 5
Won't You Worry?	Bert Roach	Pathe	1 reel

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices.	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hustlin' (Drama), Jay Morley		Universal	2 reels	
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Barren, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Strike of the Rattler, Pete Morrison		Universal	2 reels	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices.	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices.	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

(*Continued from page 327*)

Hollywood Studios

Finis Fox's latest, "Bag and Baggage," is in its second week of production. An all-star cast is employed. The story is by Lois Zellner.

The Harold Lloyd unit moved across town from the Roach studios bag and baggage during the week, and occupies the central stage and administration building.

Here and There

"Nobody's Dog," from an original story by Elmer Harris, is to be made by Associated Authors next. Lloyd Ingraham will direct.

Buster Keaton's new picture will be a story of a Kentucky feud, with his father, his wife (Natalie Talmadge) and his baby taking parts in the production.

The "When a Man's a Man" company which has been on location in Arizona for a month, is back at the Principal Pictures studio working on interiors. Harry Langdon is in his third week on his first comedy for Principal, "Aerial Mail," directed by Alf Goulding. Hazel Keener plays opposite him.

Louis Gasnier started this week on "Maytime," with Gaston Glass and Ethel Shannon as leads.

"Ashes of Vengeance" will be retained as the title of Norma Talmadge's recently completed picture, supplanting "Purple Pride" to which it was changed some weeks ago.

"Gigi," Dinky Dean's first starring picture, produced by Z. A. Stegmuller at Universal City, has been completed and the negative shipped East.

The Trimble-Murfin production, "The Sign," is being cut and edited at the Standard Film Laboratory under direction of Jack Dennis.

Douglas MacLean's first independent picture, "Going Up," has been shipped East from the Laboratories.

Finis Fox has added Harry Dunkinson to his all-star cast in "Bag and Baggage," being filmed at the Hollywood studios. Gloria Grey is featured, with Carmelita Geraghty, Adele Farrington, Arthur Stuart Hull, Maxine Elliott Hicks and Ned Grey also numbered in the supporting cast.

Finis Fox returned from New York where he closed a contract with Associated Exhibitors for his picture "The Man Between"; his next picture will be a comedy drama, "Bag and Baggage," an original by himself; now preparing continuity; to be all-star; production starts within a week.

Charles Mack, general manager of Doubleday Productions, has formed his own producing organization and is to make series of stories based on outdoor life; Henry McCarthy will direct; to be all-star.

June Marlowe, unknown in pictures, 17 years of age, from Minneapolis, has been signed by Principal for three years; will play second feminine lead in Harold Bell Wright's "When a Man's A Man," others of cast, Marguerite de la Motte, John Bowers, Robert W. Frazer, Forrest Robinson, Johnnie Fox, Charles Maile, Fred Stanton; company left this week for Prescott, Arizona; production has started with Eddie Cline directing.

"The Meanest Man in the World" will have its New York premiere in September.

Mary Pickford this week made final scenes for "The Street Singer." The company had a 24-hour day, working all through one night.

Sets for "The Thief of Bagdad" are nearly completed and actual production is soon to start; Julanne Johnston is the first of the cast to be selected.

Tom Forman will next make "The Virginian," Kenneth Harlan will play lead with Florence Vidor opposite; others in cast are Raymond Hatton, Pat O'Malley, Edward Brady.

Louis Gasnier's next will be "Maytime," cast unannounced.

Victor Schertzinger will next make "The Boomerang."

Sam Grand Studio

"The Love Trap," a Ben Wilson production directed by John Ince from the story by Evelyn Campbell, has been placed in production. The cast includes Bryant Washburn and Mabel Forrest; leads, Wheeler Oakman, Kate Lester, Mabel Trunnelle, Francis Powers, William Mong, Sidney Franklin, Betty Small, Edith Stayart and Walter Higby. "Other Men's Daughters" will be the next picture to be directed by Wilson, with Washburn and Mabel Forrest also in the leading parts.

Sid Smith is working in the comedy, "Hollywood Bound," directed by Charles Lamonte.

Under Harry Edwards' direction, Monte Banks is working in "Concrete Mix-up," with Catherine Bennett (Enid's sister) as leading lady.

Joe Rock is being directed by Arvid Gillstrom in a comedy as yet untitled. Billie Rhodes is opposite.

Sennett Activities

"Nip and Tuck" is finished; Roy del Ruth direction.

"Pitfalls of a Big City" is cut and titled and will be shipped to New York this week.

Roy del Ruth starts this week on next Ben Turpin special, with same cast as in "Pitfalls of a Big City."

Elmer Del Lord starts on novelty picture, yet untitled, with cast of Billy Bevan, Alberta Vaughan, Jack Cooper, Harry Gribbon and bevy of new Sennett bathing beauties.

THE WILLIAMS PRINTING COMPANY, NEW YORK



NOW IN THE MAKING

Big names mean big business. Read every name in this list.

Stars and Artists in Paramount's Next 19

Pola Negri	Thomas Meighan	Gloria Swanson	William S. Hart
Jack Holt	Agnes Ayres	Bebe Daniels	Leatrice Joy
Jacqueline Logan	Lila Lee	Glenn Hunter	Antonio Moreno
Richard Dix	Ernest Torrence	Theodore Roberts	Doug. Fairbanks. Jr.
Nita Naldi	George Fawcett	Charles deRoche	Lewis Stone
Mary Astor	Dorothy Mackaill	Theodore Kosloff	Estelle Taylor
Percy Marmont	Robert Edeson	Mary Eaton	Sigrid Holmquist
Hale Hamilton	David Torrence	James Rennie	Gareth Hughes
Lawrence D'Orsay	Adolphe Menjou	Robert Agnew	Mahlon Hamilton

Directors of Paramount's Next 19

Cecil B. DeMille	James Cruze	William deMille	Allan Dwan
Sam Wood	Herbert Brenon	Alfred E. Green	Joseph Henabery
Rollin Sturgeon	Ernest Lubitsch	George Melford	Victor Fleming

Authors and Playwrights of Paramount's Next 19

Booth Tarkington	Zane Grey	Blasco Ibanez	Rex Beach
John Galsworthy	Rudyard Kipling	Arthur Train	Zoë Akins
Julian Street	Scott Fitzgerald	Clara Beranger	Homer Croy
R. Harding Davis	Lloyd Sheldon	Walter Woods	Lucien Hubbard
Albert LeVino	Paul Sloane	Hector Turnbull	Edward Montagne
Jeanie Macpherson	Byron Morgan	Ralph Spence	June Mathis
Tom Geraghty	Monte Katterjohn	Beulah Marie Dix	Doris Schroeder

ALL NOW ENGAGED ON PARAMOUNT'S NEXT 19

(to be announced soon)

And Each Picture Worthy of the Big Names in It

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

Already Made

"HOLLYWOOD"
By Frank Condon. Adapted by Tom Geraghty.
Twenty-two *real* stars, fifty-six screen celebrities!

GLORIA SWANSON in "BLUEBEARD'S EIGHTH WIFE"
A Sam Wood Production
Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

POLA NEGRI in "THE CHEAT"
A George Fitzmaurice Production
With Jack Holt. Supported by Charles deRoche. Adapted by Ouida Bergere —from the story by Hector Turnbull.

A William deMille Production
"SPRING MAGIC"
With Agnes Ayres and Jack Holt. Supported by Charles deRoche, Robert Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knoblock.

A Zane Grey Production
"TO THE LAST MAN"
With Richard Dix and Lois Wilson. Supported by Frank Campeau, Noah Beery and Robert Edeson. Directed by Victor Fleming. Adapted by Doris Schroeder.

A James Cruze Production
"RUGGLES OF RED GAP"
With Edward Horton, Ernest Torrence and Fritzi Ridgway. Adapted by Tom Geraghty from Harry Leon Wilson's novel

THOMAS MEIGHAN in "ALL MUST MARRY"
By George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.

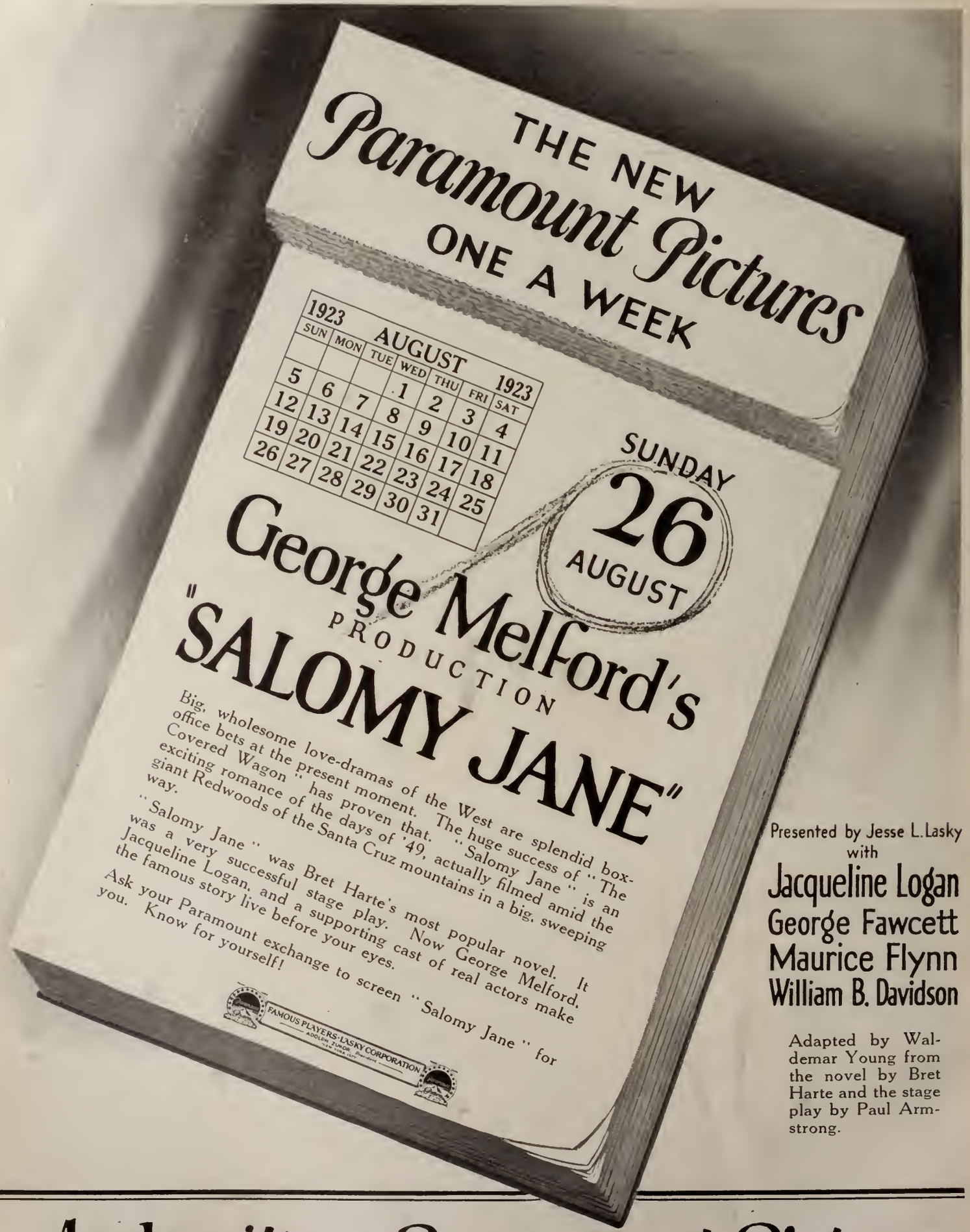
An Allan Dwan Production
"LAWFUL LARCENY"
With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A George Melford Production
"SALOMY JANE"
With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

GLORIA SWANSON in "ZAZA"
An Allan Dwan Production
Play by Pierre Berton. Screen play by A. S. LeVino.

A Charles Maigne Production
"THE SILENT PARTNER"
With Leatrice Joy, Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

Kenma Corporation Presents
"THE PURPLE HIGHWAY"
With Madge Kennedy, Monte Blue, Pedro deCordoba. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.



And—it's a Paramount Picture


A WAVE OF BIG BUSINESS
ADOLPH ZUKOR PRESENTS
THOMAS MEIGHAN
in a PETER B. KYNE Story
"Homeward Bound"
A Paramount Picture
You know Meighan!
The "Back Home and Broke" of the sea. Directed by Ralph Ince. Scenario by Jack Cunningham and Paul Sloane. . .



RALPH INCE PRODUCTIONS

ON

BROADWAY

At the Rivoli

Week of July 29

"HOMEWARD BOUND"

Famous Players-Lasky

By Peter B. Kyne

With Thomas Meighan and Lila Lee

"SUCCESS"

(Metro)

At the Capitol

Week of July 8

To Be Released

"LEAH KLESCHNA"

Famous Players-Lasky

In Production

"THE UNINVITED GUEST"

For J. E. Williamson

(Metro)

No MYSTERY about Universal's Magic Box



THERE is no mystery about Universal's Magic Box to exhibitors who have carefully studied its magnificent array of Jewel productions for the first six months of 1923-24—a lineup which includes such sensations as "Merry Go Round," which, after three tremendous weeks at the Rivoli and Rialto theatres on Broadway, ***will continue indefinitely*** at Shubert's Central theatre on Broadway at 47th street!

Or such pictures as Hobart Henley's masterful production of Frances Hodgson Burnett's "A Lady of Quality," starring Virginia Valli, with Milton Sills; or productions of such tremendous strength as—

DRIFTING

Starring
PRISCILLA
DEAN

with WALLACE BEERY and MATT MOORE
which has been booked at the

CAPITOL New York City *Week of* **JULY 29th!**

DATE THE BIG TEN NOW

Universal Has the Pictures


The Greatest of All Gibson Productions
Hoot GIBSON
in
BLINKY
From the story by
GENE MARKEY
Directed by
EDW. SEDGWICK
Coming Soon!
THE FIRST of 8 BIG GIBSON SPECIAL PRODUCTIONS
Presented by CARL LAEMMLE

WATCH! WAIT!

ANOTHER GREAT
UNIVERSAL JEWEL
COMING

A LADY OF QUALITY

Starring

VIRGINIA VALLI

with

MILTON SILLS

A HOBART HENLEY
PRODUCTION





The Tremendous Cast
Includes

Earl Foxe
Willard Louis
Bert Roach
Lionel Belmore
Dorothea Wolbert
Margaret Seddon
Patterson Dial

From the famous novel and play
by
Frances Hodgson Burnett

UNIVERSAL SUPER JEWEL

To be presented by CARL LAEMMLE

Announcing

"THREE O'CLOCK IN THE MORNING"



"The Picture of the Hour"

ready for pre-release bookings

TRIUMPHANT PREVIEW

Gotham Theatre-N.Y.

"Three O'Clock in the Morning," the latest C. C. Burr production, was pre-viewed by the producer last Tuesday evening at the Gotham Theatre. "Three O'Clock in the Morning" is an original story written especially for the screen.

—Morning Telegraph, May 27th, 1923

A Brilliant Burr Cast

"Three O' Clock in the morning"

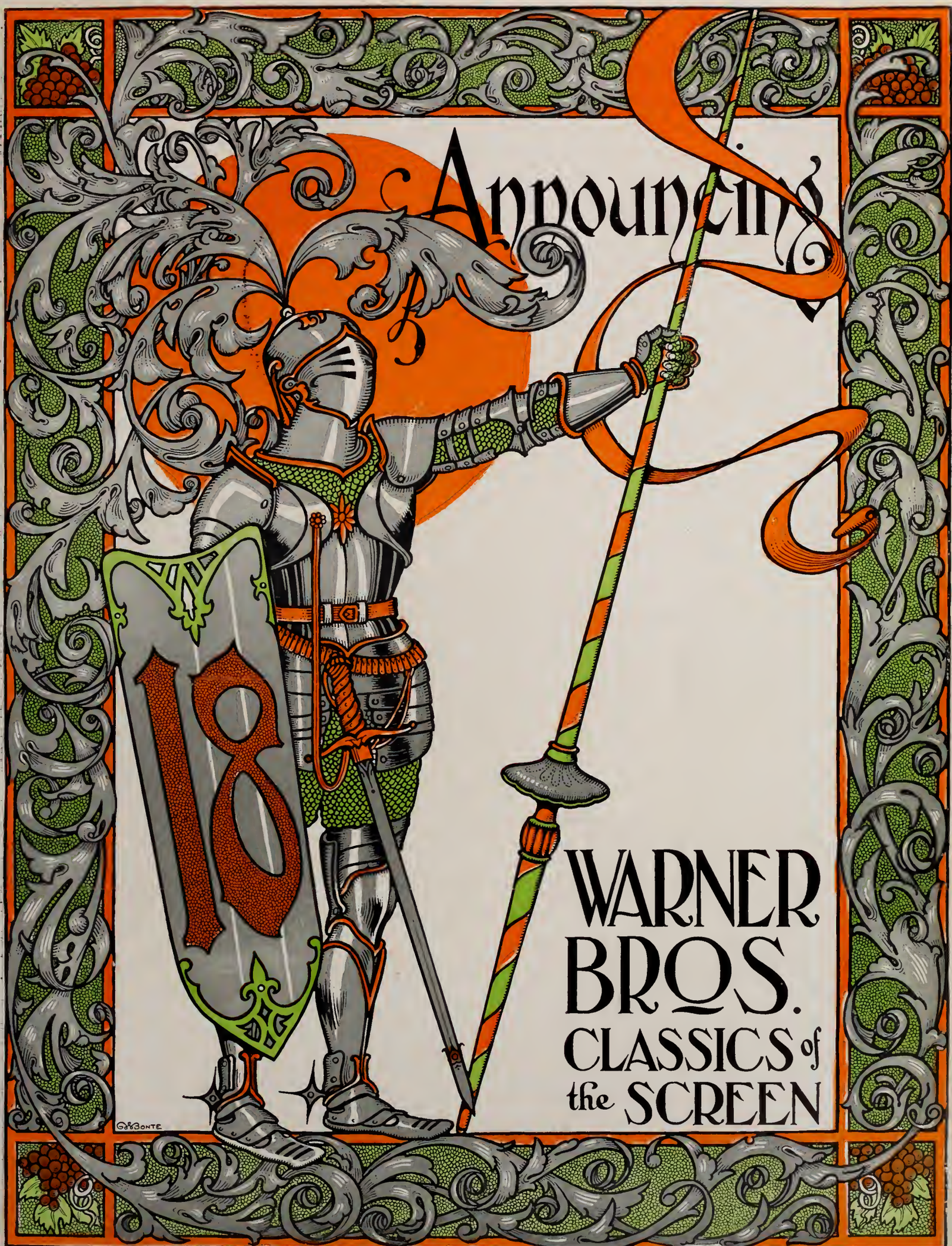
Did you ever see a

THREE O'CLOCK IN THE MORNING GLORY?

MASTODON
Films, Inc.
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

A jazz picture of a jazz baby in a jazz age!
A rushing riot of laughs, thrills and maybe tears
Best of all - Bright - Big - Beautiful!

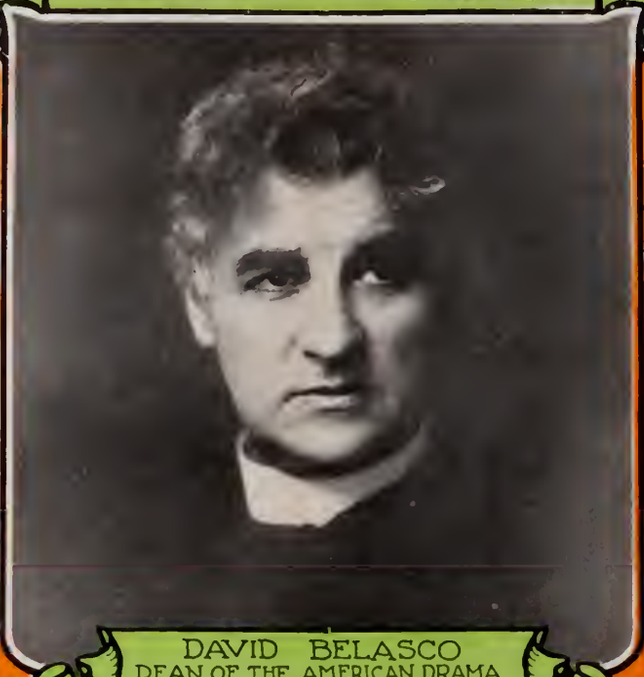
LEAVE A DATE FOR THIS ONE!!!


Announcing
18
WARNER BROS.
CLASSICS of the SCREEN
G. & BONTE

1923 WARNER BROS. 1924
GALLERY of NOTABLES



LENORE ULRIC



DAVID BELASCO
DEAN OF THE AMERICAN DRAMA
WHO WILL PERSONALLY SUPERVISE
TIGER ROSE, GOLD DIGGERS & DADDIES



JOHN BARRYMORE



MONTE BLUE



IRENE RICH



MARIE PREVOST



SIDNEY FRANKLIN
PRODUCER



HARRY RAPF
PRODUCER



JOHNNY HINES



HARRY BEAUMONT
DIRECTOR



WILLIAM BEAUDINE
DIRECTOR



HARRY MYERS



HOPE HAMPTON





ERNEST LUBITCH
DIRECTOR



WESLEY BARRY

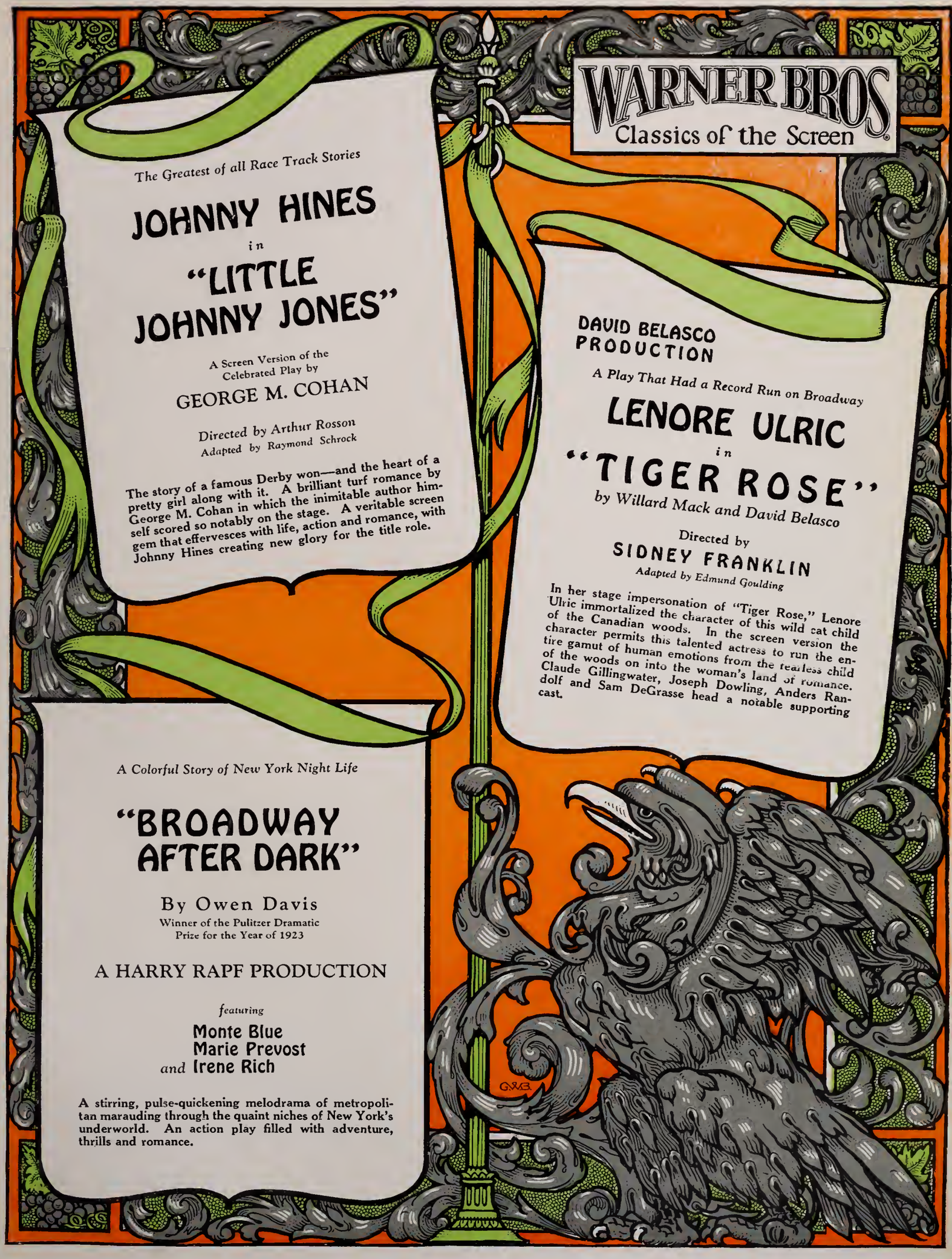


ARTHUR ROSSON
DIRECTOR



JULIEN JOSEPHSON
SCENARIST

GRANT CARPENTER
SCENARIST


WARNER BROS.
Classics of the Screen
The Greatest of all Race Track Stories
JOHNNY HINES
in
"LITTLE JOHNNY JONES"
A Screen Version of the Celebrated Play by
GEORGE M. COHAN
Directed by Arthur Rosson
Adapted by Raymond Schrock
The story of a famous Derby won—and the heart of a pretty girl along with it. A brilliant turf romance by George M. Cohan in which the inimitable author himself scored so notably on the stage. A veritable screen gem that effervesces with life, action and romance, with Johnny Hines creating new glory for the title role.
DAVID BELASCO PRODUCTION
A Play That Had a Record Run on Broadway
LENORE ULRIC
in
"TIGER ROSE"
by Willard Mack and David Belasco
Directed by
SIDNEY FRANKLIN
Adapted by Edmund Goulding
In her stage impersonation of "Tiger Rose," Lenore Ulric immortalized the character of this wild cat child of the Canadian woods. In the screen version the character permits this talented actress to run the entire gamut of human emotions from the fearless child of the woods on into the woman's land of romance. Claude Gillingwater, Joseph Dowling, Anders Randolf and Sam DeGrasse head a notable supporting cast.
A Colorful Story of New York Night Life
"BROADWAY AFTER DARK"
By Owen Davis
Winner of the Pulitzer Dramatic Prize for the Year of 1923
A HARRY RAPF PRODUCTION
featuring
Monte Blue
Marie Prevost
and Irene Rich
A stirring, pulse-quickening melodrama of metropolitan marauding through the quaint niches of New York's underworld. An action play filled with adventure, thrills and romance.

WARNER BROS.
Classics of the Screen

By Special Arrangement With
Mrs. Richard Mansfield

JOHN BARRYMORE

starring in

"BEAU BRUMMEL"

Based upon the Play by Clyde Fitch
Adapted by Dorothy Farnum

"Beau Brummel," the greatest beau of all time, made famous on the stages of two continents by the great Richard Mansfield, lives again in the incomparable screen impersonation of this noted character by John Barrymore. Its massive sets, its costly costumes, its very thoroughness in production detail make this picture one of the most lavish ever produced.

The Popular Newspaper
Serial Read by Millions

ELINOR GLYN'S
"HOW TO EDUCATE A WIFE"

Scenario by Grant Carpenter

With a Celebrated Cast of Players

—in which Elinor Glyn, most famous of all writers of Sex Stories, gives a tabulated review of how marriage can be made happy by a wife who is effectually subdued in caveman fashion. This picture is one of the most elaborate productions ever filmed, splendidly acted and revelling in artistic sets, beautiful clothes and endless atmosphere.

The Most Enthralling Story
Kathleen Norris has ever Written

"LUCRETIA LOMBARD"

With Irene Rich and a Notable Cast

Screen Adaptation by Sada Cowan

A HARRY RAPF PRODUCTION

A rapid-fire Society drama that abounds in strong characterizations, great love conflicts and the psychology of human understanding—a story told with matchless skill by a writer of world renown. A sumptuously produced picture, made gigantically spectacular by an awe-inspiring forest fire that will hold the spectator breathless.


WARNER BROS.
Classics of the Screen
A Massive Melodrama—far Greater Than the Stage Play
"CORNERED"
Based upon the play by
DODSON MITCHELL and ZELDA SEARS
by special arrangement with
HENRY W. SAVAGE
An all-powerful, melodramatic story of the underworld, showing how fate can throw twin sisters in widely diverse paths—one into the downy lap of luxury, the other into the sordid squalor of the gutter. How destiny finally brings them together is dramatically shown in this stirring play in which Madge Kennedy starred for a year on Broadway.
DAVID BELASCO PRODUCTION
A Stupendous Picturization of the Avery Hopwood Play
"THE GOLD DIGGERS"
With Hope Hampton, Windham Standing, Louise Fazenda and a large collection of Screen Celebrities
Directed by Harry Beaumont
Screen Adaptation by Grant Carpenter
A happily written comedy-drama in which Ina Claire, under direction of David Belasco, scored the big success of her artistic career during its two years of record-breaking business at the Belasco Theatre, New York. "Gold Diggers," in photoplay form, promises to become the outstanding comedy creation of a year that will be notable for its many fine screen attainments.
The Most Dramatic Love Story Ever Told in Pictures
"THE AGE OF INNOCENCE"
by
EDITH WHARTON
A stirring story splendidly told, where love is the potent factor. It hearkens back to the period of 1870, known and recognized as one of the most fascinating periods of fashion that we have had. Written by Edith Wharton, recently voted as one of the ten greatest women in America, "The Age of Innocence" goes far to prove that there never was and never will be an "age of innocence." The story has a strong sex appeal, beautifully colored, dramatically told.

WARNER BROS.
Classics of the Screen

The Most Powerful of all Sinclair Lewis Novels

"BABBITT"

Another masterpiece of fiction, by the author of

"MAIN STREET"

"Babbitt," the story of a man, his family and his one great friendship, abounds in big, eye-dazzling scenes and tense dramatic situations. In it we see ourselves, our homes, our cities and the people we know best. But something surprising and dramatic happens to George Babbitt, and that's the story. "Babbitt" is a searching, dignified and important picture of American life today, and is bigger—if possible—than Mr. Lewis' "Main Street."

The Most Remarkable Story of its Kind Ever Filmed

"THE TENTH WOMAN"

From the novel by Harriet T. Comstock

WITH A TYPICAL WARNER CAST *of* POPULAR PLAYERS

Nine out of every ten women will do the expected, the Tenth Woman—NEVER. She is as charmingly different as this picture is unusual. It is the story of New England, rock-ribbed in tradition, and the problem of a girl who flings herself against the cruelty of prejudice. Never in the history of the photoplay was a more satisfying picture made.

A Big, Vital Story of Heart-Interest, Pathos and Comedy

"BEING RESPECTABLE"

The Current Season's Most Popular novel by
GRACE FLANDRAU

Adapted by William Black

What does respectability in America stand for? That is the trite question behind this remarkable story of social ostracism by Grace Flandrau. The picture version throbs with a heart-interest that will implant the memory of its many fine characters deep into the affections of all who see it.

WARNER BROS.
Classics of the Screen

A Vivid Drama That Makes the Whole World Kin

"LOVER'S LANE"

Based upon the play by
CLYDE FITCH

by special arrangement with
LEE SHUBERT

An enchanting idyl of rural life, where the greatest of all lovers—he who loves us for our weaknesses—tramples down all opposition in a desire to help the fallen, and give to them the heritage that is their birthright. The characters come to him from the humblest lanes in life—the poor house, the orphan asylum, and the cross roads. He lifts them through his unselfishness out of the wilderness of despair into the sunlight of happiness.

DAVID BELASCO PRODUCTION

Comedy—with the quality of laughter
Drama—with the quality of tears —

JOHN L. HOBBLE'S

"DADDIES"

Adapted by Julien Josephson from the play of the same name

Directed by Harry Beaumont

This play, produced so successfully on the spoken stage by David Belasco, deals whimsically with the experiences of four bachelors, each of whom adopt babies as a means of paying their debt to their country. The myriad complications that arise, one of which involves the assuming of the responsibilities of triplets by a cynical bachelor, make for a photoplay that will appeal to all ages and classes.

A Vigorous Drama That Strikes Straight to the Heart

"AN UNLOVED WIFE"

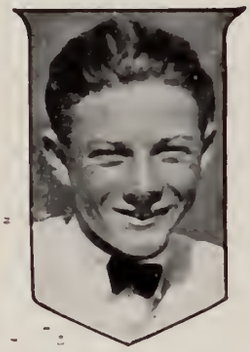
by

PEARL KEATING

Enacted by a cast comprising the best known names in pictures

Mrs. Keating, in her story of "An Unloved Wife," deals with the psychological reaction of a marriage of convenience, a marriage that entails the cementing of two large business interests. It is not strange that the normal woman should rebel against the veiled slavery that the condition enforced, yet she found it impossible to break through the barrier and remain true to self in her sacrifice to conditions, when the sweetheart of her youth falls in love with her own daughter. It is a most unusual story, told in the most impressive way.

WARNER BROS.
Classics of the Screen



The Most Popular of all Juvenile Stars

WESLEY BARRY

in

THREE TREMENDOUS BOX-OFFICE ATTRACTIONS

Stories and scenarios especially written by Julien Josephson

(The First)

"The Printer's Devil"

Directed by
WILLIAM BEAUDINE

HARRY MYERS and KATHERINE McGUIRE head the supporting cast which includes Louis King, George Pearce, Ray Cannon, Mary Halter and Harry Rottenburg.

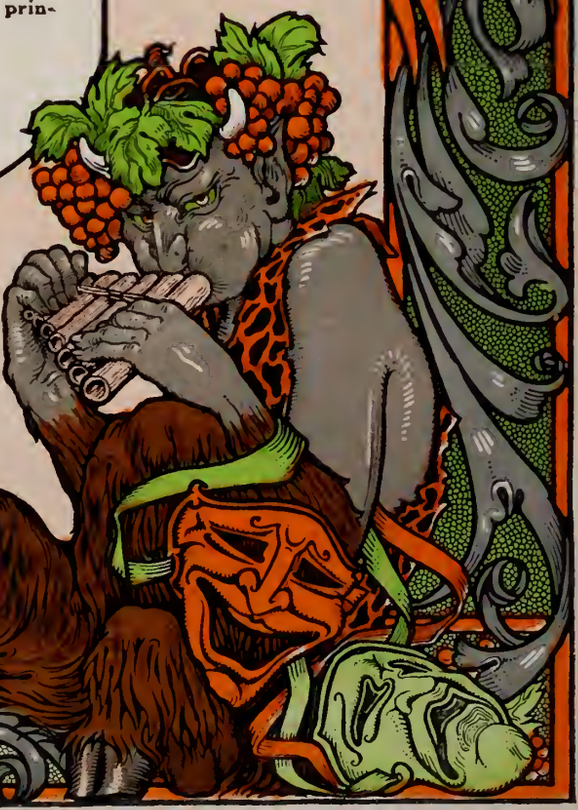
(The Second)

"The Country Kid"

Directed by
WILLIAM BEAUDINE

"SPEC" O'DONNELL and BRUCE GUERIN, together with Helen Jerome Eddy, Kate Toncray, George Nichols and Edward Burns, comprise the principal supporting cast.

A Third Big Subject to be Selected Later



G&Borte

PRINTED BY
CIRCLE PRESS. INC
NEW YORK CITY.

VITAGRAPH

Season 1923-24

26 SPECIALS

DURING the 1923-24 season Vitagraph will release twenty-six special productions of the high quality and box-office value of our two current releases, "Masters of Men" and "The Ninety and Nine."

The following are the first of the twenty-six:

"The Man Next Door" *By* EMERSON HOUGH
A Victor Schertzinger Production

"The Midnight Alarm" *By* J. W. HARKINS, JR.
A David Smith Production

"Pioneer Trails" *By* C. GRAHAM BAKER
A David Smith Production

"On the Banks of the Wabash"
A J. Stuart Blackton Production

"Let No Man Put Asunder" *By* BASIL KING
A Harry Sherman Production

"The Man from Brodney's" *By* GEORGE BARR MCCUTCHEON
A David Smith Production

"The Leavenworth Case" *By* ANNA KATHARINE GREEN
A Whitman Bennett Production

"Borrowed Husbands" *By* MILDRED K. BARBOUR
A Harry Sherman Production

VITAGRAPH
ALBERT E. SMITH PRESIDENT

"Masters of Men"

By Morgan Robertson — *A David Smith Production*

"The Man Next Door"

By Emerson Hough — *A Victor Schertzinger Production*

"The Midnight Alarm"

By J. W. Harkins, Jr. — *A David Smith Production*

"Pioneer Trails"

By C. Graham Baker — *A David Smith Production*

"On The Banks Of The Wabash"

A J. Stuart Blackton Production

"Let No Man Put Asunder"

By Basil King — *A Harry Sherman Production*

"The Man From Brodney's"

By George Barr McCutcheon — *A David Smith Production*

"The Leavenworth Case"

By Anna Katharine Green — *A Whitman Bennett Production*

"Borrowed Husbands"

By Mildred K. Barbour — *A Harry Sherman Production*

VITAGRAPH

ALBERT E. SMITH PRESIDENT

"LOYAL LIVES"

A SMASHING CRASHING
MELODRAMATIC ROMANCE of the
UNITED STATES MAIL SERVICE

By CHARLES G. RICH and DOROTHY FARNUM

BRANDON TYNAN and **MARY CARR**
FAIRE BINNEY, WILLIAM COLLIER JR.

A SUPERB ATTRACTION
BACKED BY
TREMENDOUS EXPLOITATION

DIRECTED BY CHARLES GIBLYN
Produced by WHITMAN BENNETT
RELEASED BY VITAGRAPH

Everybody

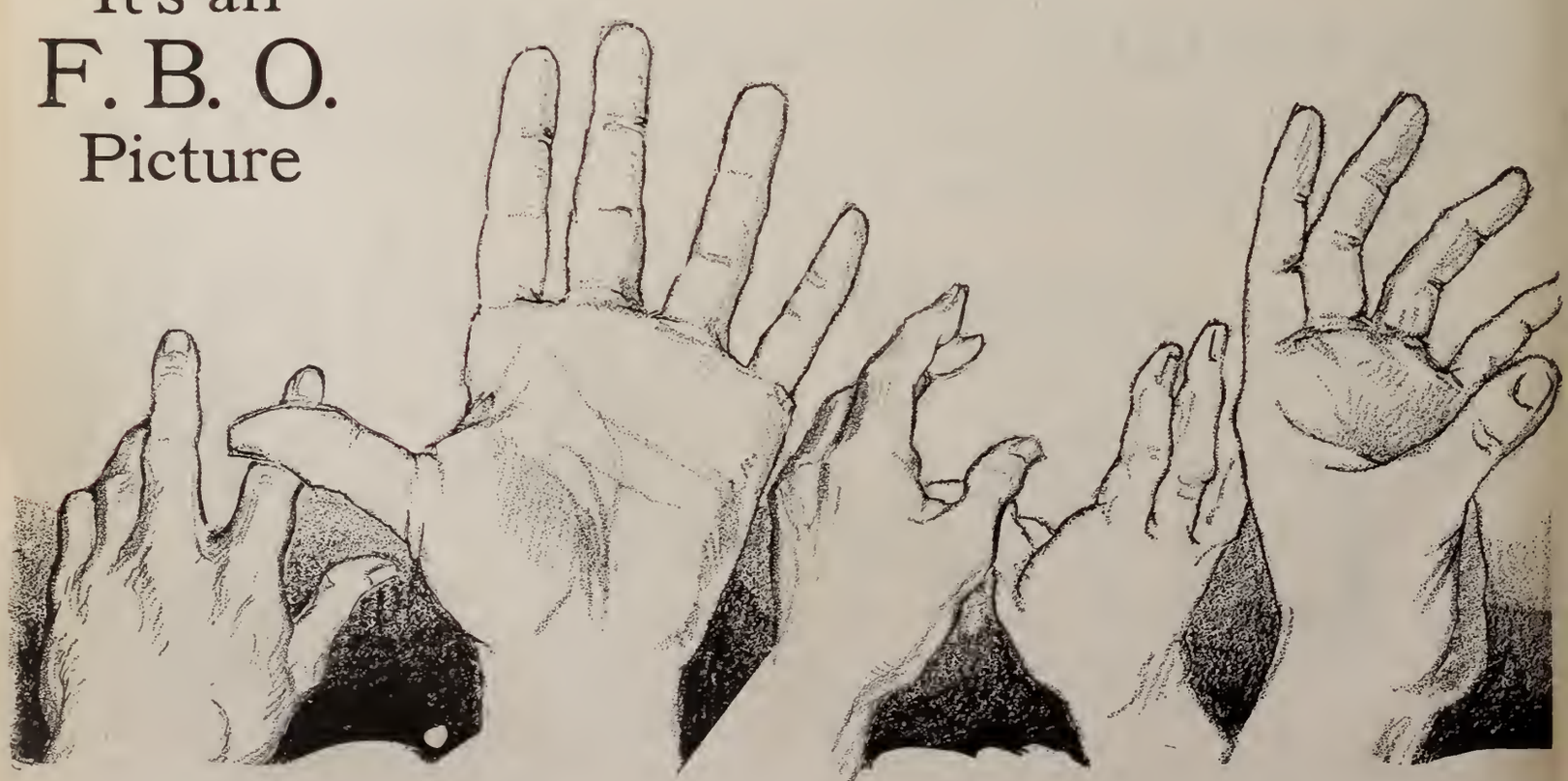
"ITCHING

is a sure sign that you

SOMETHING

"ITCHING PALMS" is "something different"—some
a delicious banquet—Certainly it's a mystery story
kind that rivets attention from beginning to end
—in short it's the kind of an attraction that
and after it. If your palm itches you're
it with "ITCHING PALMS." Ask your
it for you. To look is surely to book.
sure-fire F.B.O.

It's an
F. B. O.
Picture



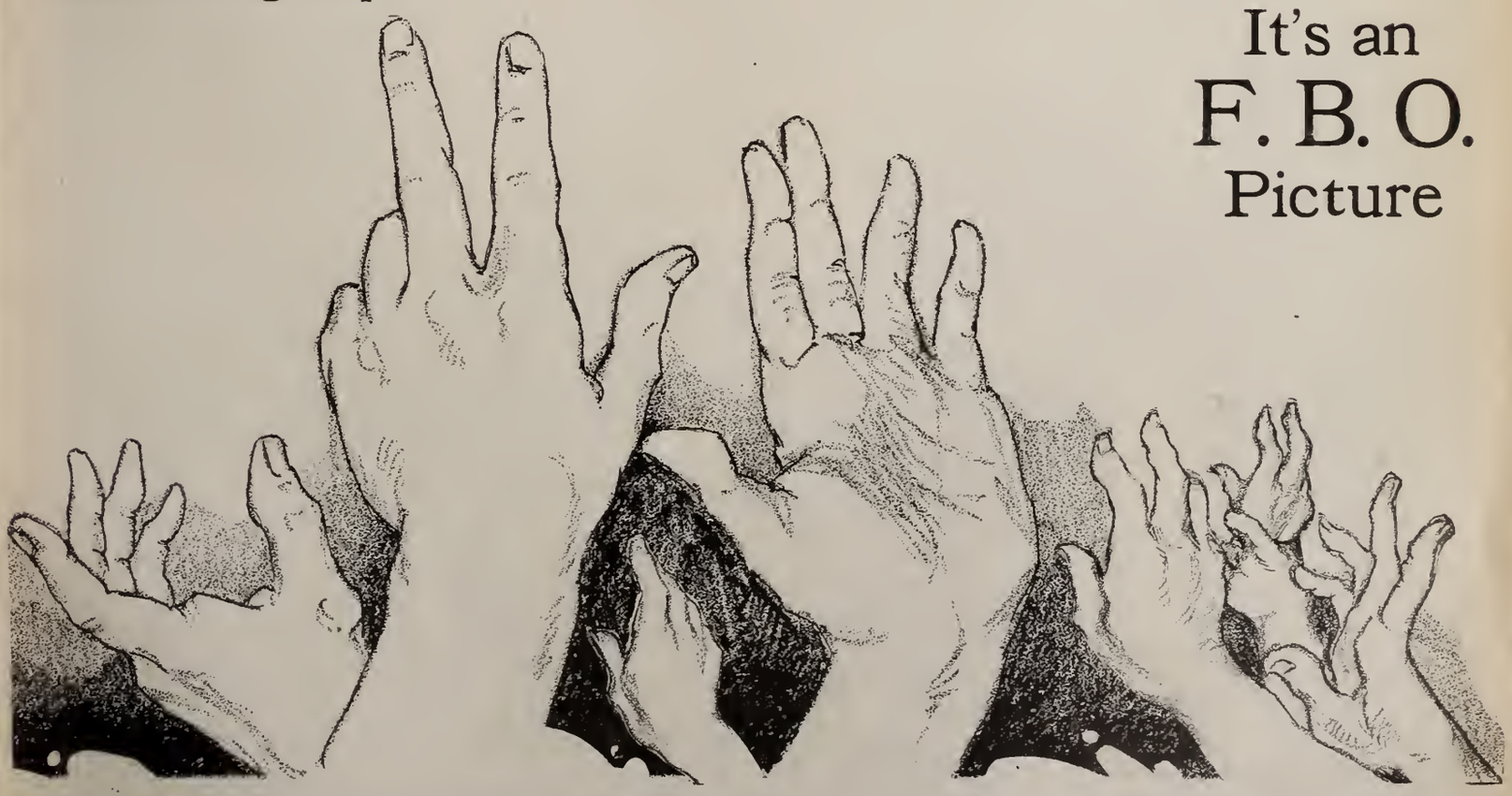
Distributed by **F. B. O., 723 Seventh Avenue, New York,**

knows that "PALMS" are going to get money

DIFFERENT

thing new—something that fans will welcome like
—but *WHAT* a mystery story this one is. It's the
—that makes 'em whistle and cheer and applaud
makes fans talk *before* they see the picture
going to get money and you're going to get
nearest F. B. O. exchange manager to screen
Great exploitation helps and plenty of
advertising helps.

It's an
F. B. O.
Picture



N. Y., Exchanges Everywhere

Sales Office, United Kingdom: R-C Pictures Corporation
26-27 D'Arblay Street, Wardour St., London, W. 1, England


A STORY OF LOVE, INTRIGUE AND THE HIGH SEAS
Important facts about
The PANAMA CANAL
around which is built this amazing drama of the sea
The realization of a four-century-old idea.
Columbus attempt to discover "hidden straits."—May, 1502.
Balboa searched for short cut to Pacific; failed.
In 1825 Henry Clay, Secretary of State, sent commission to investigate canal possibilities.
In 1869 Count Ferdinand de Lessep's attempted construction of waterway to Pacific.
After eleven years' financial tribulations, he abandoned project.
Immediately new company organized in France to complete work, but after years of effort abandoned idea.
From 1879 to 1902 France dabbled with project; quit after loss of life exceeding 18,000.
In 1902 Congress passed Spooner Bill. Authorized President Roosevelt to undertake canal; set aside $40,000,000.
Actual construction under United States supervision was started in 1907, when Col. George W. Goethals was placed in charge.
238,000,000 cubic yards of earth removed at cost of $373,000,000.
The canal completed in 1915; celebrated by San Francisco exposition.
Your audience is waiting for
WILLIAM FOX PRESENTATION
of this
J. GORDON EDWARDS
PRODUCTION
The
SILENT COMMAND
The Entire 25
New Fox Specials
IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMANO
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN with MR. GALLAGHER and MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION



Ten Reasons Why

"IF WINTER COMES"

is the greatest atttraction of the year

1. The book—"If Winter Comes" is the most popular ever published, read by 30,000,000 people.
2. The character of Mark Sabre is the greatest in modern fiction.
3. The story has been published as a serial in the newspapers in every city in America.
4. The most debated story in generations and is a topic of discussion in every home.
5. The scenario was read and approved by A. S. M. Hutchinson, the author, as a faithful transcription of the story.
6. The picture was directed by Harry Millarde who made "Over the Hill."
7. William Fox is giving the picture version a national publicity campaign with indefinite engagements in New York, Chicago and San Francisco at $2.00 admission.
8. In churches, community centers, colleges, schools, lecture halls and lyceum platforms "If Winter Comes" has been a topic for sermons and debates during the last 18 months.
9. This is the picture the world is waiting for.
10. Because—the motion picture is—

Mightier Than the Book

20 YEARS OF PROGRESS FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

HELL'S HOLE

with

CHARLES JONES

MAURICE FLYNN

RUTH CLIFFORD

A 1924 Cine-Melodrama

THE ENTIRE 25
NEW FOX SPECIALS

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN with MR. GALLAGHER and MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA



CHARLES JONES.



RUTH CLIFFORD



MAURICE FLYNN

MORE SPECTACULAR THAN THE GREATEST OF HISTORIC AVALANCHES

Greatest avalanches in history have gone unrecorded because they buried all witnesses.

Greatest avalanche in America—Wallington, Washington, in 1910—100 killed.

Spectacular effects—mountainside razed clean to rib-rock—two trains swept from tracks and destroyed.

Greatest European Avalanche—Bergemoletto in Italian Alps.

Town completely buried by debris.

Excavations required thirty-seven days before victims could be reached.

Timber destroyed by Swiss avalanches each year greater than timber cut for commerce in five years.

Greatest recurrence of avalanches in America — Cascade Mountains, State of Washington.

Timber destroyed annually worth $500,000.

Railroad mileage destroyed annually—thirty to fifty miles.

The avalanche in "Hell's Hole," the most terrifying displacement of the earth ever staged for the screen.

Story by
George Scarborough
Directed by
Emmett J. Flynn

20 YEARS OF PROGRESS FOX FILM CORPORATION

FOX
INDEPENDENCE & STRENGTH

A ROULETTE OF LIFE THAT WILL WIN BIG STAKES



WILLIAM FOX PRESENTS

CAMEO KIRBY

HE WAS A MISSISSIPPI RIVER GAMBLER, BUT IN THE GREAT GAME OF LIFE AND LOVE HE PROVED HIMSELF A MAN

From THE GREAT STAGE SUCCESS by BOOTH TARKINGTON and HARRY LEON WILSON

A JOHN FORD PRODUCTION

With JOHN GILBERT GERTRUDE OLMSTED JEAN ARTHUR

20 YEARS OF PROGRESS FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

LEE-BRADFORD CORP. *Presents*

CAPTAIN KLEINSCHMIDT'S ADVENTURES IN THE FAR NORTH

Edited by MAX FLEISCHER



One Week at the RIALTO *New York*

One Week at the RIVOLI *New York*

Released by Leading Independent Exchanges

LEE-BRADFORD CORP.
701 Seventh Ave., N.Y.C.

33 FOR THE SEASON

EVERY GOOD PICTURE

FOR 1923 - 1924

IS A



Metro Pictures Corporation

2 FROM REX INGRAM

METRO *Presents*



Adapted by
WILLIS GOLDBECK
from the famous novel by
RAFAEL SABATINI



The 1st

with
ALICE TERRY
RAMON NOVARRO
LEWIS STONE
EDITH ALLEN
LLOYD INGRAHAM
OTTO MATIESEN
JAMES MARCUS
and 30 other principals

SCARAMOUCHE

Scaramouche is bigger than *The Four Horsemen of the Apocalypse*. It has cost more than a million dollars to bring it to the screen. It will make 20 millions for the exhibitors of America. There are 10,000 persons in the cast and more buildings in the sets than are found in three average New England villages.

A Metro Picture
REG U.S PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain... Sir William Jury Managing Director...

ROBERT Z. LEONARD
Presents

3 FROM MAE MURRAY



The 1st

There will be three big Mae Murray attractions next season, *The French Doll* by A. E. Thomas, *Fashion Row* by Sada Cowan and Howard Higgins and *Mlle. Midnight* by Edmund Goulding. Mae Murray, as last year, will be one of the exhibitor's biggest bets this season.

The FRENCH DOLL

Adapted by A. E. Thomas
from the French by
PAUL ARMONT and MARCEL GERBIDOU
Scenario by
FRANCES MARION
A Tiffany Production

M. A. HOFFMAN
General Manager

ROBERT Z. LEONARD
Director General

FASHION ROW

by Sada Cowan and Howard Higgins

A fast-moving picture of modern life, in which Miss Murray, as in her other pictures, will be seen in fashion's latest creations.

MLLE. MIDNIGHT

written especially for Miss Murray
by Edmund Goulding

a picture that will go down in history as the greatest evening's entertainment of the season.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury.
Managing... Director



A Metro Picture
REG U.S PAT OFF

LOUIS B. MAYER
presents

3 FROM FRED NIBLO

The 1st

STRANGERS of the NIGHT
(CAPTAIN APPLEJACK)



with

Barbara La Marr
Enid Bennett
Matt Moore
Robert McKim
Thomas Ricketts
Emily Fitzroy



MAN WOMAN AND TEMPTATION

The second Fred Niblo production for Metro, *Man, Woman and Temptation,* will be one of the most powerful box-office attractions ever released. The title of the third of the Niblo 1923-1924 series will be announced shortly in the trade journals.

A Metro Picture
REG U.S PAT OFF

Adapted by
BESS MEREDYTH
from the stage play
CAPTAIN APPLEJACK
by Walter Hackett

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir Wm. Jury Managing Dir.

LOUIS B. MAYER
presents

3 FROM REGINALD BARKER

The MAN THOU GAVEST ME

The 1st

Adaptation and Scenario by
J. G. HAWKS and MONTE M. KATTERJOHN
from the famous novel
THE LAW BRINGERS
By G. B. Lancaster





PLEASURE MAD

by Blanche Upright
second of the Reginald Barker
1923-1924 series for Metro

Reginald Barker will make three pictures for Metro for the coming season. The third will be *Women Who Wait*, a big box-office offering.

Reginald Barker's specialty is big effects and exhibitors may depend on him to provide the maximum of thrills in all of his pictures.

A Metro Picture
REG U S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury Managing Director

6 ME PREMIE

The EAGLE'S FEATHER



by Katherine Newlin Burt
Scenario by Winifred Dunn

An Edward Sloman Production

The Eagle's Feather will make motion picture history. More than five million readers of *The Cosmopolitan Magazine* declared it to be one of the best stories of the year. It is presented with a cast that includes

James Kirkwood — Mary Alden
Lester Cuneo — Elinor Fair
George Seigman — Crauford Kent
and William Orlamond

HELD TO ANSWER

by
PETER CLARK MacFARLANE
with
HOUSE PETERS — EVELYN BRENT
BULL MONTANA — JAMES MORRISON
JOHN SAINPOLIS — BOB DALY

Directed by
HAROLD SHAW

DESIRE

by
JOHN B. CLYMER and HENRY R. SYMONDS
Directed by ROWLAND V. LEE *with*
JOHN BOWERS — MARGUERITE DE LA MOTTE
ESTELLE TAYOR — WALTER LONG
EDWARD CONNELLY — NOAH BEERY
RALPH LEWIS — VERA LEWIS
and others

A Metro Picture
REG U S PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir William Jury .... Managing Director.....

TRO
R FEATURES

The LIVING PAST

Adapted from the world-famous novel
THE TALE OF TRIONA
by WILLIAM J. LOCKE
author of
The Mountebank, The Beloved Vagabond
and others

A story that bares the innermost recesses of a woman's soul—a picture that showmen can depend upon for big results.

THE BOOK of FATE

Here is a story that will long be remembered as one of the outstanding triumphs of the screen. It will be made with a big cast of well known players and produced by one of the biggest directors in the industry.

BORROWED PLUMAGE

by Natalie de Palmer

one of America's most promising woman writers

An important story of modern circumstances with a daring theme and plot developments that will hold the interest from the opening scene to the final fade-out.

To be filmed with
an All-star Cast



Metro's six *Premier Features* for 1923-1924 represent the finest selection of story material and directorial genius available.

Each production of the series will be filmed with important casts and special attention will be focused on the various angles of exploitation.

Metro's six *Premier Features* will be money-makers for the exhibitors who show them.

A Metro Picture
REG U.S PAT OFF

Jury Imperial Pictures Ltd
Exclusive Distributors thruout
Great Britain Sir. William Jury
Managing Director....

JOSEPH M. SCHENCK
presents

3 FROM BUSTER KEATON

The 1st

THREE AGES





Buster Keaton will make a series of three five-reel super-comedies for Metro, the first of which is *Three Ages*. Each picture in the series will contain all the necessary elements of box-office appeal—story, continuity, direction and photography. Quality of production will be the outstanding mark of every Buster Keaton picture that carries the Metro trade-mark.



The Cast

Wallace Beery — Margaret Leahy
Joe Roberts — Lillian Lawrence
Horace (Cupid) Morgan

Story and Titles by

Jean Havez — Joe Mitchell
and Clyde Bruckman

Directed by

Buster Keaton and Eddie Cline

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury Managing Director . . . . . .

A Metro Picture

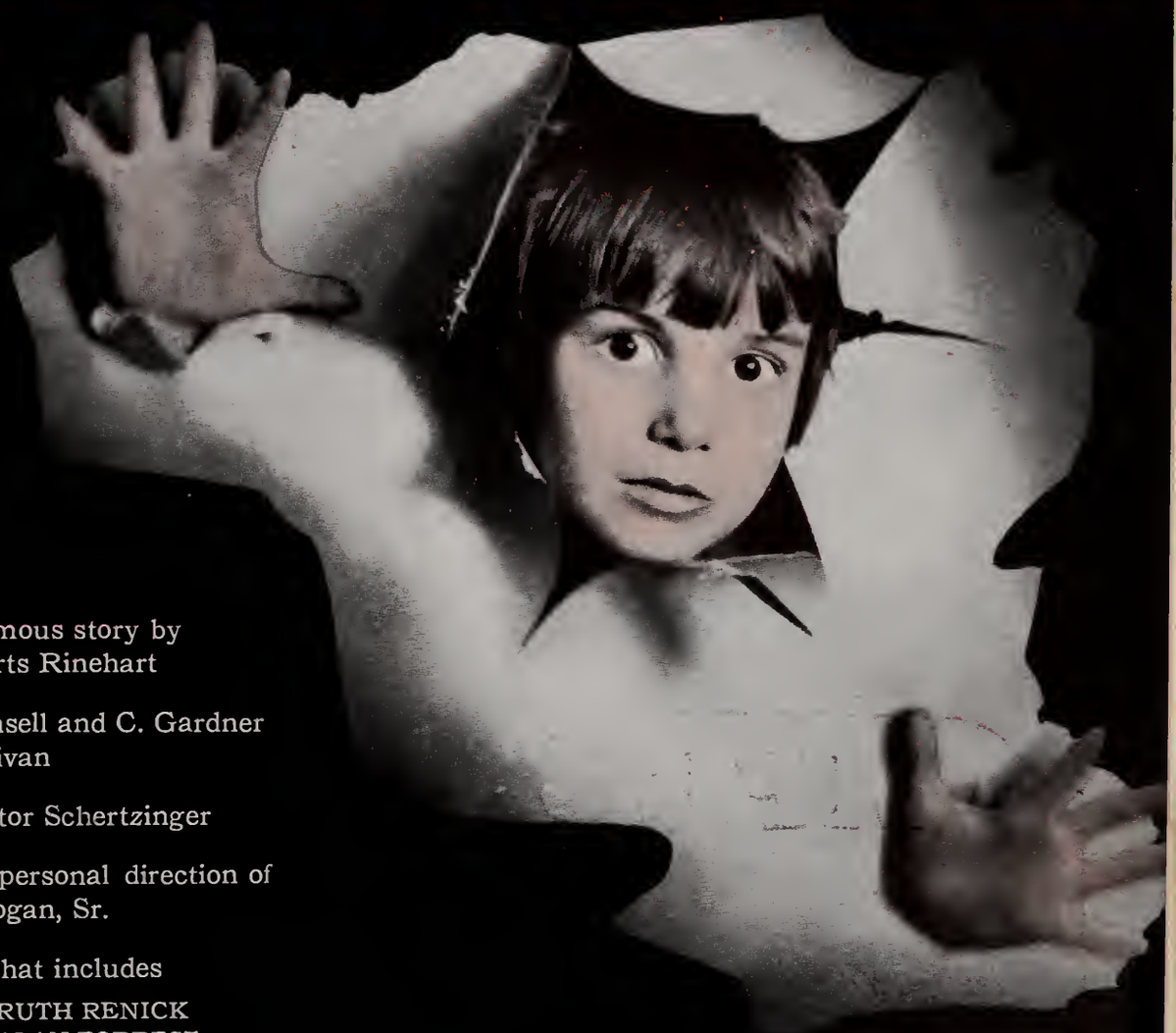
REG U.S PAT OFF

METRO
Presents

3 FROM JACKIE COOGAN

LONG LIVE THE KING

The 1st



The most powerful screen vehicle that has ever been provided for Jackie Coogan

From the Famous story by
Mary Roberts Rinehart

Adapted by Eve Unsell and C. Gardner Sullivan

Directed by Victor Schertzinger

Produced under the personal direction of
Jack Coogan, Sr.

with a cast that includes

ROSEMARY THEBY	RUTH RENICK
VERA LEWIS	ALAN FORREST
ALAN HALE	WALT WHITMAN
ROBERT BROWER	DON FRANKLIN
MONTI COLLINS	SIDNEY D'ALBROOK

SAM APPEL AND OTHERS

The title of Jackie Coogan's second production for Metro will be announced shortly in the trade journals. His third picture will be *The Dog of Flanders* by Louisa de la Rame (Ouida.)

A Metro Picture
REG U.S PAT OFF

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir. William Jury Managing Director

METRO
Presents

3 FROM ALLEN HOLUBAR

The 1st

The HUMAN MILL



Adapted from the celebrated novel
THE BISHOP OF COTTONTOWN
By John Trotwood Moore

This is a story that is considered to be one of the foremost novels ever written of the picturesque South in the days following the Civil War. Exhibitors may safely bank on it as a sure-fire big business getter.

LIFE'S HIGHWAY

Adapted from the story East of Suez
By E. Lloyd Sheldon

A rapid-fire story of love, romance and intrigue with a strong box-office angle that will appeal to exhibitors who specialize on crowded houses.

ROBES of REDEMPTION

By Jane Hurrle, Adapted by Allen Holubar

A big human interest feature picture written by one of the screen's foremost contributors and directed by the man who has made some of the biggest box-office successes of the past three seasons.

A Metro Picture
REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd.
Exclusive Distributors thruout
Great Britain Sir. William
Jury Managing Director.

METRO
Presents

5 FROM VIOLA DANA



ROUGED LIPS

The 1st

Adapted from
Rita Weiman's story
"Upstage"

which appeared in the
Cosmopolitan Magazine

Directed by Harold Shaw
with a cast that includes

TOM MOORE
NOLA LUXFORD
SIDNEY deGRAY
ARLINE PRETTY
FRANCIS BOWERS
BURWELL HAMRICK
GEORGIE WOODTHORPE
AND OTHERS

To be followed by

THE SOCIAL CODE
By Rita Weiman

IN SEARCH OF
A THRILL
By Kate Jordan

STORMY HEARTS
and
LOVE AND LIES

A Metro Picture

REG U S PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir Wm Jury Managing Dir.

METRO *presents*

The UNINVITED GUEST

Directed by

RALPH INCE

Produced by J.E.WILLIAMSON *UNDERSEA Pictures from the TECHNICOLOR Process*

Here is one of those rare productions that combine story plot and direction with all the beauties of undersea photography, such a production as those of the past that have stamped J. E. Williamson as a master submarine photographer.

Screen history was made with the sensational success of *The Toll of the Sea* when it was realized that the Technicolor process had at last solved the problem of presenting photoplays in color Now color photography reaches its fullest development in *The Uninvited Guest.*

The combination of J. E. Williamson as producer, Ralph Ince as director and the Technicolor process as the basis of the production, insures exhibitors one of the strongest box-office attractions of the year.

Metro Picture REG U.S. PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain. . . Sir William Jury Managing Director. . . .

ARTHUR SAWYER HERBERT LUBIN... PICTURES *present*

The SHOOTING OF DAN McGREW



Adapted from the poem
By Robert W. Service

The Shooting of Dan McGrew will be presented by one of the best all-star casts ever announced. It will be one of the really big pictures of the year and it will make big money for every exhibitor who is fortunate enough to book it first for his theatre.

Robert W. Service knows the Yukon and the Gold Fields as no other writer who ever lived, and the screen adaptation of his famous poem will live and breathe with the atmosphere of the stirring days of the Malamute Cafe.

A Metro Picture REG U.S. PAT OFF

Jury Imperial Pictures Ltd Exclusive Distributors thruout Great Britain Sir Wm. Jury Man'g Dir...

By direct request

from thousands of exhibitors in every state in the union

F. B. O.

is now producing

THE BIG NEW 2ND SERIES OF

"FIGHTING BLOOD"

—and, like the Barnum & Bailey Circus, they are bigger, better—more hilariously entertaining than ever—12 New Box Office Knockouts—12—

Grab Your Booking NOW!!!

"BACKFIRE"

with

Lige Conley

A side-splitting two-reel action comedy that for speed, laughs and thrills has never been beaten even by Jack White, master of high-speed comedy. The funniest automobile race ever put on the screen

"- - - - - ought to get a genuine shout of merriment anywhere outside of a graveyard"



Educational Pictures

"THE SPICE OF THE PROGRAM"

JACK WHITE'S
GREATEST AND FUNNIEST
MERMAID COMEDY







"Backfire"

(Educational—Two Reels)

HERE is an action comedy of superior calibre. Made by Jack White and presenting Lige Conley in the featured role, this subject offers almost as many thrills as laughs and an abundant quantity of both. The action centers largely around an auto road race, in which Conley drives as close an approach to a genuine "tin can" on wheels as we have ever seen on the screen, or elsewhere. However, it has to all appearances all the endurance of a Whippet tank and the amphibious qualities of a submarine as well. At one point a stream intervenes but in it plunges, its apparent course across under water being marked by the wake it leaves on the surface. At another point it runs off the road and goes hurtling down the hillside, end over end, until it lands on the road at the bottom "on all fours" so to speak. With a perceptible shake of its tin body it is off again like a streak. At still another place dynamite explodes underneath it. Just as the spectator expects to see the contrivance come showering down in pieces from the sky it is seen to limp up out of the mine hole and resume the race. No matter what the obstacles, like the "little old Ford" it "rambles right along." And the close introduces a surprise twist of merriment anywhere to get a genuine shout of merriment that ought outside of a graveyard. In addition to the main action occasional side-plays are worked in that add to the thrills and humor of the subject. A top-notch comedy that will go well in any class of house.—*E. F. SUPPLE.*

MOTION PICTURE NEWS

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. HAMMONS, President

presents a

BEN WILSON PRODUCTION

MINE TO KEEP

Directed by BEN WILSON
Written by EVELYN CAMPBELL
Photoplay by ARTHUR STATTER

THE CAST

BRYANT WASHBURN
MABEL FORREST

WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
MICKEY } MOORE
PAT }



Watch for this wonderful heart-interest drama, to be RELEASED early in AUGUST

THE MARK OF A GRAND PICTURE

Distributed by

GRAND-ASHER DISTRIBUTING CORP.

NEW YORK EXCHANGE: 729 SEVENTH AVE. The GRAND STUDIO

SAMUEL V. GRAND
PRESENTS

Joe Rock

PRODUCTIONS-INC.



Money-getting comedies are essential to your program. And Joe Rock Productions, Inc., is producing real coin absorbing attractions.

Joe Rock has a big reputation already, which will be enhanced by these new pictures—a reputation for clean and wholesome laugh-provoking ability.

Everything is provided in the way of stills and other accessories to enable the comedies to be properly exploited and exhibited. To be released early in September.



DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST. NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.



SAMUEL V. GRAND
PRESENTS

SID SMITH

PRODUCTIONS - INC.



THE MARK OF A GRAND PICTURE

"KING OF KOMEDIES"

THE BOY THAT PACKS 'EM IN

They'll Rush to See Him

IN

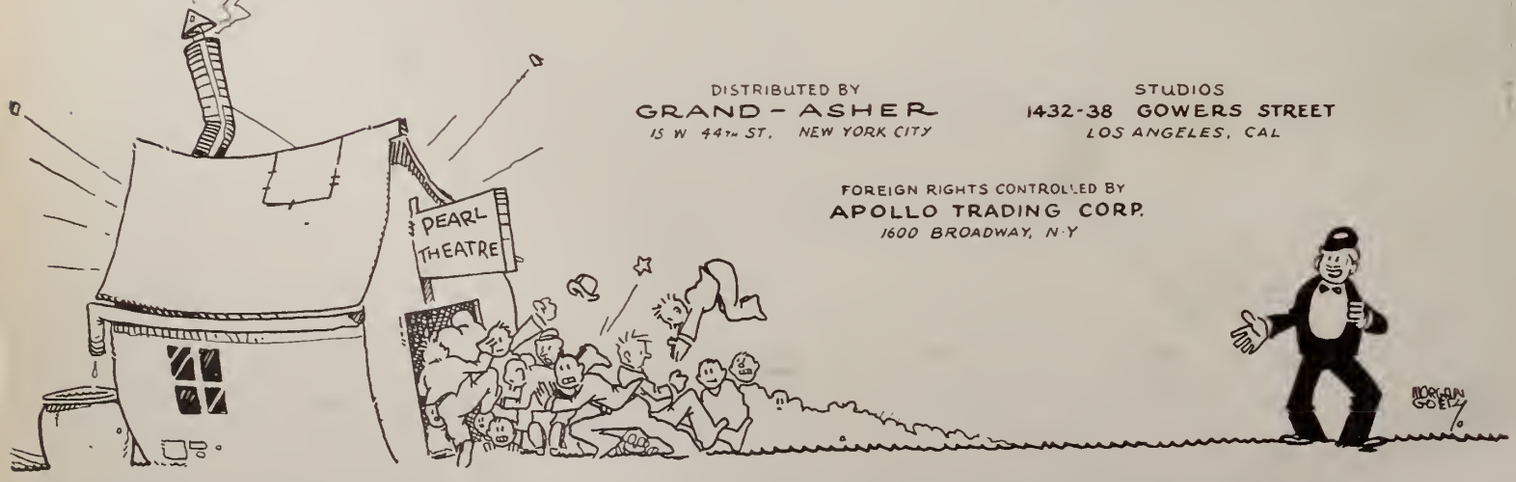
TWELVE TWO-REEL COMEDIES

TO BE RELEASED EARLY IN SEPTEMBER

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST. NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y



Sid Smith is a name already familiar to you, but in the twelve two-reel comedies now offered, we believe that anything that he has previously done has been surpassed. The Sid Smith Productions, Inc., is certain to become the source of some of the most successful money-getting pictures that ever graced a program.

HARRY ASHER
PRESENTS

MONTY BANKS

PRODUCTIONS-INC



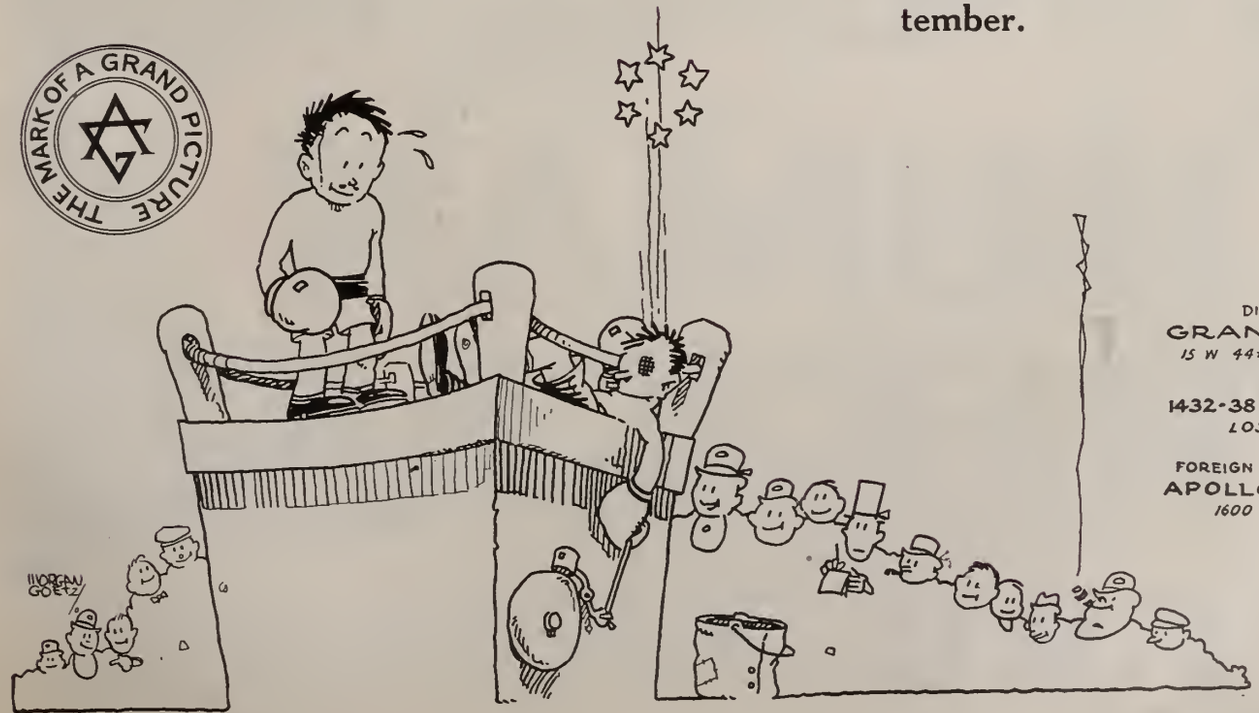
12—Two Reel Comedies

Every One A Knock-Out

A laugh always wins and there is a laugh in every foot of film in a Monty Banks comedy.

Monty Banks comedies are released by men who know the exchange and exhibition field thoroughly—men who know what the exhibitor needs and must have to attract patronage. To be released early in September.

THE MARK OF A GRAND PICTURE

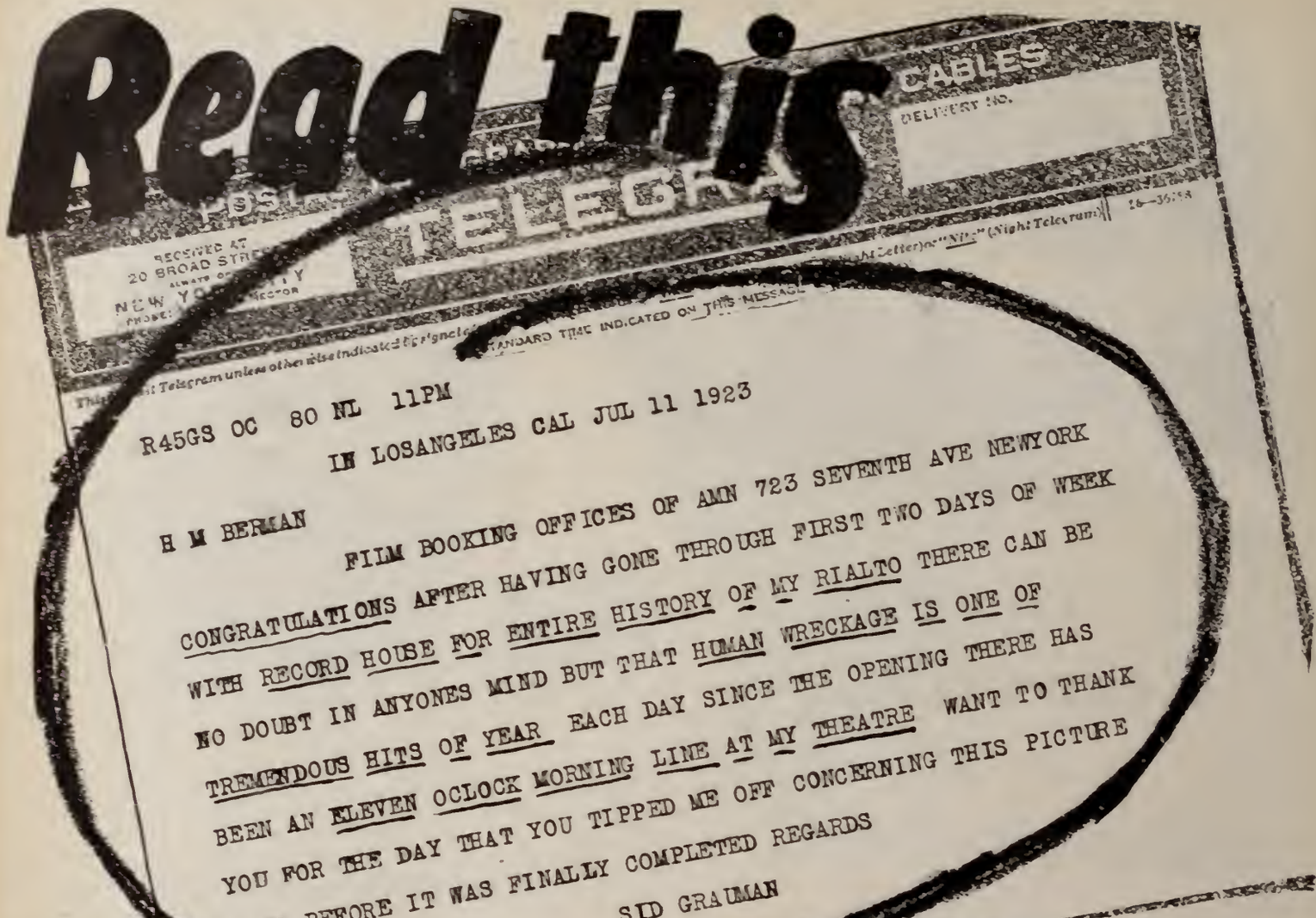


DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST. NEW YORK CITY

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N Y

Read this



MRS. WALLACE REID

IN

"HUMAN WRECKAGE"

DISTRIBUTED BY

F. B. O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office, United Kingdom: R-C Pictures Corporation
26-27 D'Arblay Street, Wardour St., London, W. 1, England



The Spoilers

REX BEACH'S

two-fisted novel of Klondike days when the cry of "Gold" sent a tremor through the world. In that first venturous band which trekked to the frozen Alaskan fields were men of iron and women of strange and reckless beauty. Their story has been woven into a photoplay of power and fascination. It leaps from the silver screen like a living, fighting, breathing thing!

Directed by Lambert Hillyer

THE CAST

Milton Sills
Anna Q. Nilsson
Barbara Bedford
Robert Edeson
Noah Beery
Mitchell Lewis
Louise Fazenda
Ford Sterling
Sam de Grasse
Wallace MacDonald
Rockliffe Fellowes

A Goldwyn Picture

A JESSE D. HAMPTON Production

What A Treat for the Fans!


Milton Sills


Anna Q. Nilsson


Barbara Bedford


Noah Beery


Robert Edeson


Mitchell Lewis


Louise Fazenda


Ford Sterling


Wallace MacDonald


Rockliffe Fellowes


Sam de Grasse

A Goldwyn Picture for 1923 - 1924

REX BEACH'S

The Spoilers

A JESSE D. HAMPTON PRODUCTION

Directed by LAMBERT HILLYER

Distributed by

Goldwyn-Cosmopolitan



The tongues of scandal paint many a lily scarlet !



B·P·Schulberg *presents*

KATHERINE

Mac DONALD

The American Beauty in

"THE SCARLET LILY"

From the original story by Fred Sittenham
Adapted for the screen by Lois Zellner & Florence Hein
Directed by Victor Schertzinger ---

A First National Picture

FIRST NATIONAL PICTURES

A drama of the hour!

Love – Marriage – ? Romance – Divorce!

EVERY woman will want to see it—the modern girl's struggle to win love and a place in the world and her fight against those vultures of society who prey on youth and beauty, coupled with the question of the sacredness of love and marriage as weighed against the present day tendencies to divorce. The every day domestic problems that every woman meets. A delightful romance with a touch of pathos that reaches the heart.

A First National Picture

FIRST NATIONAL PICTURES



"I will give you wealth."



She sacrifices her love for her sister.







"You stole his love."

KATHERINE MacDONALD

"THE SCARLET LILY"

We'll Shout It from the Roof Tops!

Keaton Comedies The One Best Bet



Light and airy and breezy, bubbling with joy and fun—just what every one wants now to make them forget the heat.

Every one a knockout! Play one a week. If you've played them they're worth a repeat.

Joseph M. Schenck

presents

Buster Keaton

in 2-Reel Comedy Classics That'll Steal the Show in Every House!

"THE LOVE NEST"

"THE COPS" — "THE BALLOONATIC"
"THE PALEFACE" — "THE BLACKSMITH"
"THE PLAYHOUSE" — "THE FROZEN NORTH"
"THE BOAT" — "THE ELECTRIC HOUSE"
"DAY DREAMS" — "MY WIFE'S RELATIONS"

FIRST NATIONAL PICTURES

Written and Directed by Buster Keaton and Eddie Cline

Foreign Rights Controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York City

Distributed by Associated First National Pictures, Inc.

Every Show is a Good Show When Keaton Heads the Bill.

9 UNBEATABLE FEATURED IN LEADERSHIP

Richard Walton Tully
presents
"THE BIRD of PARADISE"
The play that money couldn't buy!

Thomas H. Ince presents
"ANNA CHRISTIE"
Eugene O'Neil's unparalleled human epic. The sensation of two continents

Joseph M. Schenck presents
NORMA TALMADGE in "SECRETS"
The three ages of woman — Drama that beats with the heart. The rage of New York and London.

Louis B. Mayer presents
The John M. Stahl Production
"WHY MEN LEAVE HOME!"
Avery Hopwood's play of wasteful wives

And watch for this!
"LILIES OF THE FIELD"
A Hit everywhere! Some show! So-o-o-me show!

FIRST NATIONAL PICTURES

First National Pictures-Leaders in

STAGE SUCCESSES FIRST NATIONAL'S LINE-UP!

Samuel Goldwyn presents
"POTASH AND PERLMUTTER"
Starring
BARNEY BERNARD-ALEX CARR-VERA GORDON

Edwin Carewe presents
"THE BAD MAN"
with HOLBROOK BLINN
The Star who made it famous from Coast to Coast

Joseph M. Schenck presents
CONSTANCE TALMADGE
in "DULCY"
The adventures of a Delightful Dumb-belle

"HER TEMPORARY HUSBAND"
a Comedy-drama from the famous stage success by Edward A. Poulton. ~ ~
Sidney Chaplin plays the Leading role
Direction by John W. McDermott

~ and these are but part of what FIRST NATIONAL offers during the new season ~ just part of FIRST NATIONAL'S Big Time Attractions on which exhibitors know they can depend for their winning weeks

FIRST NATIONAL PICTURES

Stars-Stage-Successes-Directors-Best-Sellers

"Put it Down in Your Booking Book!"

Says the Exhibitor's Herald

"The Man of Action" is a picture of action. It keeps you stepping to keep up with the complications and the thrills come thick and fast toward the end. The picture opens as straight comedy-drama, then develops into one of the most interesting of mystery plays.

Like a great many mystery plays, the action is kept at a fast pace and this, coupled with many humorous incidents, keeps the spectator wondering who has the diamonds and who the dark persons are slipping in and out of doors. The comedy angle is especially good and refreshingly original where one of the crooks is always preparing trap doors and escapes for an emergency, and ietting other folks fall into them.

An excellent comedy-drama that will please both followers of Douglas MacLean and newcomers. Marguerite de la Motte renders the star good support, as does Raymond Hatton, Kingsley Benedict, Wade Boetler, Arthur Stewart Hull, William Courtright and Katherine Lewis. Well-chosen sets and exteriors, good camera work and excellent lighting make for a first-class and most effective screen play. Put it down in your booking book if you want a thriller and a good comedy combined.

Here's the HERO of — THE HOTTENTOT
Douglas MacLean
in another fast and furious comedy drama with Marguerite de la Motte.... Raymond Hatton and a great Ince cast . . . . .
Story by Bradley King · Directed by · James W. Horne



"Sh-sh-the crooks are coming and they're jealous of the bold bad man who stole a kiss!"

Thos H. Ince
presents

A MAN of ACTION

Distributed by Associated First National Pictures

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

MOTION PICTURE NEWS

Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, JULY 28, 1923 No. 4

Bigger Than the Show Business

AT a recent M. P. T. O. convention banquet, a congressman, a state senator, the non-partisan mayor of a great city, the dean of one of our largest universities, the president of a bank and Will H. Hays were the principal speakers.

* * *

It was an occasion where six brilliant men vied with each other in the same spirit that good golf players exhibit when they meet in a match where the odds are even.

There was oratory—plenty of it, but what is more important, each speaker chose as his theme, the same subject—the influence of the motion picture as an educator and moulder of public opinion.

They said, in different words, to the theatre owners present:

"You control the greatest force for good or evil in the world today. You can make or break the nation. You have the power of kings."

* * *

These speeches were not the pleasant, sugar-coated words often heard at such functions. They were the sentiments of thinking men, three of whom, at least, had accepted the invitation to speak because they felt that they had a message for motion picture people and the motion picture industry.

They were honest, earnest, from the heart expressions of a deep conviction. Not a man at the table had an axe to grind or a financial interest in the industry.

They asked that the power of the motion picture be used in the right direction—that every exhibitor conduct his theatre not only to make money, but with also that higher purpose which most public men, teachers, the clergy and all manner of people who wield great influence put into their work—service—effort toward making the world a better place to live in.

* * *

It is not our intention to eulogize these speakers or relate at any great length what they said.

The reason for these words is to commend the idea of securing men of this calibre to help put over the gospel that they expounded.

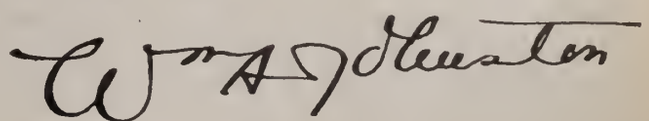
The motion picture industry must be made to realize that its responsibilities are greater than the problems of the show business. The photoplay has grown faster than those who are in it. We do not know the strength of the giant we have created and we discount—speaking in a broader sense—our own importance.

And to the man who says this is high-brow stuff—to the theatre owner, producer, director or player who refuses to see himself as other than a showman, we add a word of warning.

This warning is that the motion picture must accept its responsibility as a public servant or find itself hampered and curbed by many of those who are its friends today—men like those who spoke at Syracuse.

* * *

We can rise to the occasion cheerfully—thankful for our opportunity or be forced into doing it when it becomes imperative as a part of good showmanship.



PICTURES AND PEOPLE

IN writing a the Coming Season some time ago in which we included those pictures which seemed to be destined for the heights, we neglected to mention a few which will be offered under the Preferred banner. Certainly the Lichtman-Schulberg-Bachmann forces in owning the screen rights to produce "The Boomerang," "The First Year," and "The Virginian," have a trio of plays which through their success on the stage should stand out conspicuously as excellent motion pictures—pictures which should be artistically and commercially successful.

Belasco produced "The Boomerang" upon the stage where it enjoyed a long and prosperous run. It was tagged a light comedy. Frank Craven, who wrote "The First Year" and starred in it, presented theatre audiences with a gem of a play—one written around the domestic relations of a young married couple in the first twelve months of their union. The incident here was so rich, the pathos and humor so human—that it should score unusually big on the screen. Furthermore these two plays have been so extensively advertised that half the work is accomplished in exploiting them for the silver sheet.

"The Virginian," first as a story, then as a play, and, finally, as a picture proved highly interesting in every form. It carries qualities of the photoplay which are missing in the other two—for it is a tale of the big outdoors. Thus the camera will catch accurately all its background and atmosphere. And so it will be re-vitalized upon the screen with Gaston Glass in the title role. With his gift of expression he should be able to endow the colorful figure with the correct shadings that marked the personality of the character in the novel. It should be a better picture than its predecessor—seeing as how the technique of the screen has advanced.

* * *

COMES word that Will Hays has raised $120,000 from the leading motion picture producers to help the national board of the Y. W. C. A. in accomodating the film-struck maidens who are marching on Hollywood this summer in unprecedented numbers. The Y. W. C. A.'s Hollywood quarters at present care for twenty girls at a time and the surplus are sent to different boarding houses co-operating with the Hollywood Studio Club. New accomodations will make it possible to care for 100 girls at a time. The girls are usually housed for two weeks, so that the new quarters of the Y. W. C. A. will have a capacity of, roughly, 18,000 girls a year.

* * *

MARGARET LEAHY, Normal Talmadge's protege, has returned to England after appearing as leading woman for Buster Keaton. The English prize-winner is expected to continue her film activities under Edward Jose's direction.

* * *

OUR congratulations to Arthur James in becoming a member of the Board of Directors of Ritz-Carlton Pictures, Inc. Arthur has always been a regular fellow. The various titles which he has assumed in the industry, publicity director, advertising director, editor of Moving Picture World, and now one of the big moguls of Ritz-Carlton have not turned his head. He wears the same size hat he wore when he dashed off copy for New York dailies. As an expression of his willingness to meet the boys and give them the glad "Hello!" Arthur personally delivered the vital copy of Valentino signing a contract to appear with Ritz-Carlton. He has an accurate perspective on the meaning of good-fellowship because he has always been one of the boys.

THE most closely censored pictures in the world may be viewed at Ocean Grove, New Jersey, the seaside resort of Methodist ministers and churchgoers. No religious features come under the scissors. Clarence D. Antrim, the sovereign of the shears, merely trims the everyday releases—taking the sting out of them in other words. The pulpiteers see a bathing girl now and then on the screen in the news reels, but they have to go out on the beach for a real treat because the censor snips out every mermaid who wanders within close range. Among the characters and properties taboo are dancing girls, hula-hula maidens, underworld atmosphere, decollete gowns and pajamas, drinking scenes, and feminine cigarette smokers.

* * *

THE call for astericks has been answered by the National Board of Review. They have donated one to "Enemies of Women."

* * *

WE cannot blame James C. Bradford, the well known compiler of thematic cue sheets for pictures for missing his music cues when witnessing "Hollywood." Famous had to arrange a second showing for him recently so engrossed was he in this great audience opus. Bradford sees approximately three hundred pictures a year, but the "Hollywood" showing marks the first time that he has forgotten his work when he was supposed to be attending strictly to it.

* * *

THERE are thousands who will forget their work when they see this big production, "Hollywood," directed by James Cruze from a story by Frank Condon and Tom Geraghty. There are thousands who will even forget to leave the theatre once they have seen it because they will want to see it a second time. And who can blame them?

It is our impression that Paramount has scored one of the greatest (if not the greatest) box-office successes in the history of the screen. Its artistic value, however, is as high as its commercial value. It carries all the qualities which stamp a masterpiece. The comedy element is dominant, yet behind each moment of humor runs a parallel vein of pathos. It is rich in human interest and tells a story which may really be called novel and bright. Instead of presenting a film-struck girl reaching the heights of stardom after being victimized (an idea which is often used these days) the picture shows her a failure while her quaint relatives have no trouble at all in appearing before the camera.

There is pathos and human interest in such a story, but the sponsors have wisely subordinated it in giving dominant position to the quality of homely humor. Several scenes are uproariously funny. The interpretation of these principal characters has been entrusted to players who, with one exception, have never faced a camera before. Thus they are made to appear more genuine. As a result you don't stop to think that it is merely fiction. Instead it is a story which could positively happen—which makes it genuine.

The spectator will follow the fancies of this pathetic heroine with the deepest interest and will sympathize with her when her wish remains unfulfilled. He will be thoroughly engrossed with the shots of screen celebrities who have not been haphazardly introduced—but who seem to have vital connections in building the plot. The girl wanders from studio to studio—and thus the notables of the film world have their innings. There are no mad machinations of a despicable villain who would scorch her wings; there is no holier-than-thou hero coming forward to rescue her from the depths. She faces the same trials that any "unknown" would in searching for

screen fame. From the day when she is inspired to become a great star through witnessing a picture in the shooting gallery of a middle-western town to the day when utter failure stares her in the face—the picture soars with humanities, humor, pathos, and rich incident.

It is a close-up of the real Hollywood. And also in its favor is the total absence of any sing-song moral. All praises to its sponsors. They have wisely refrained from exposing the tricks of the trade. A big, smashing success in every way.

* * *

NOW that Delmonico's has closed along with the Knickerbocker, the film lights who preside over the destinies of production and distribution are treading a well-worn path to the Cascades atop the Biltmore. The Astor and the Ritz should look into this. 'Tis said that none of the big hostelries in the Times Square and Grand Central sectors are safe from table-cloth figures. The steward with a spark of humor in his system should print on his menu card " Do not Remove PENCILS from the Table!"

* * *

NAT G. ROTHSTEIN and J. I. Schnitzer are taking to the Pullmans again. The demon publicity director will soon be parked in the Maine woods on a fishing trip. Whether Nat can throw the line like he can the b—brassie—remains to be seen. But he is taking bait along in the shape of worms—to quote his words—" that just had personality." J. I. is on his way to Los Angeles to look over production plans and expects to remain for a month on the Coast.

* * *

L. JAMES SAN, head of the Craftsman Laboratories, leaves for Los Angeles on Saturday. Mr. San will look over the Coast laboratory situation with the idea of establishing a laboratory there. The business of the Craftsmen Laboratories has grown so in the past few years that this step has become a practical necessity in order to better serve the film companies on the west coast.

* * *

ROBERT T. KANE, eastern production manager of Famous Players, has booked passage for Europe in the near future—his first vacation in three years.

* * *

THE gentry of Atlanta are paying homage to their own Bobby Jones this week. Bobby, you know, won the national open golf championship last week beating such worthies as Sarazen, Hagen, Barnes, Kirkwood, Evans, Ouimet and Cruickshank. The screengoers will eventually pay homage to Bobby for it seems certain that he will display his skill before the camera. None of the golfers in screen circles entered the national open. It's our own hazard that their best golf is played in the rattan chairs on the porch of any country club. Still they say that John D. Williams can drive high and far—like a carrier pigeon in full flight.

* * *

HERR SCHLESINGER, director of the theatre department of " UFA " Germany, is in New York for a ten day visit during which he expects to study projection and methods of presentation at important Broadway theatres. Schlesinger arrived on the S. S. Albert Ballin on which he will make his home while in this country. On the steamer " UFA " productions are shown every night, each performance including from eight to ten reels. The company's theatre activities cover 150 houses in Germany.

* * *

HERBERT LUBIN, who is Damon to Arthur H. Sawyer's Pythias, has left for New York for the purpose of talking shop with Richard Rowland and Sam Goldwyn concerning future plans of his company. While in New York he will visit the Metro offices and complete arrangements for the production, " The Shooting of Dan McGrew."

* * *

EARL J. HUDSON, business manager of the various F. N. producing units, is visiting New York to talk over productions, plots and personalities with Richard A. Rowland.

* * *

DAGMAR GODOWSKY, the film actress, the daughter of the piano virtuoso, Leopold Godowsky, and the wife of Frank Mayo, a screen actor of parts, gave a tea last Friday at her apartment in the Ansonia to several ladies and gentlemen of the press.

* * *

ANTHONY J. XIDIAS, president of Sunset Film Corporation, has arrived from the Coast and is parked at the Elks Club.

* * *

OFFICIALDOM of South and Central American countries, delegates to the opening of the Monroe Centennial and Motion Picture Exposition, received a real insight into picture making at the Christie studio last week.

A big cabaret setting, incorporated in a forthcoming Christie comedy, furnished the background. After being taken through the studio, the delegates were invited to take part in the picture as cabaret visitors, and the distinguished assemblage entered into a brief career as " extras " willingly. While collars wilted under the heat of the lights, not a murmur was heard even with a number of retakes necessary.

* * *

AMONG Coast arrivals of the week were numbered Maurice Barr and Edward and Clarence Greenblatt, theatre managers of the Saenger Amusement Co. string, and Harry Watts of the A. H. Blank Enterprises, Omaha.

* * *

RAY A. Grombacher of the Liberty theatre, Spokane, Washington, has arrived in New York to interest himself in fall goods for his patrons.

* * *

LITTLE THEATRE FILMS, INC., organized by film folk to do for pictures what the Little Theatre movement is doing for the stage, boasts the following advisory board: Ralph Block, Hugo Ballin, Rupert Hughes, Paul Bern, Charles Chaplin, Walter Pritchard Eaton, William de Mille, D. W. Griffith, Douglas Fairbanks, Mary Pickford, Robert E. Sherwood, Clayton Hamilton, Rex Ingram, Ernst Lubitsch,, Frank Reicher, June Mathis, George Marion, Oswald Garrison, and Rob Wagner. Kenneth McGowan and Myron Stearns are New York representatives of the organization.

* * *

CHAS. E. PAINE, Chairman of the Board of Directors, of the Selznick Distributing Corporation, sailed on the Majestic last Saturday for an extended trip abroad, combining business and pleasure. Mr. Paine will make a very close survey of the foreign picture market in general.

Index to Departments

Editorial 387
Pictures and People 388-389
General News and Special Features 390-403
Comedies, Short Subjects and Serials 422-28
Current Opinion on Short Subjects 421
Construction and Equipment 449-54
Exhibitor's Box-Office Reports 404
Exhibitor's Service Bureau 408-17
Feature Release Chart 456-7-8
First-Run Theaters 405-6-7
Pre-Release Reviews of Features 418-20
Production-Distribution Activities 422-8
Regional News from Correspondents 429-35
Studio and Player Brevities 455

To Improve Parcel Post Shipments

Hays Representative Aids Adoption of Central Depot Plan at Buffalo

THE Hays organization, it became known this week, has been quietly at work for months to improve the parcel post shipment of films.

The most recent development in the plan occurred at Buffalo July 16 at a conference called by the Film Board of Trade, and attended by J. W. Donaldson, representing the Hays organization; F. R. Barclay, inspector in charge of the general post office; postmaster Robert W. Gallagher, and Superintendent of Mails E. A. Graves, of Buffalo.

There was a thorough discussion of ways and means of handling film by parcel post. Mr. Donaldson, who has been making a nation-wide survey of the situation, gave the conference facts and figures and told of the experiences of other exchange centers.

It was pointed out that in ninety per cent. of the towns served by the Buffalo exchanges the shipment of films by parcel post would effect a saving over shipment by express. In the remaining ten per cent., it was stated, the mail method was cheaper except for cases containing five or more reels.

The statistics given to the conference also showed that in 49.8 per cent. of the towns in the territory the saving effected by parcel post would be from 29 cents to 37 cents per case, graduated from one to eight-reel containers.

As a result of the meeting, H. W. Kahn, Metro exchange manager, was appointed chairman of the Buffalo Board of Trade Transportation Committee and the Buffalo post office agreed to establish a central depot for film shipments, provided the Board of Trade would work out a co-operative plan for getting the films to the depot, inasmuch as the post office does not have a pick-up service, as do the express companies in some cities.

It was pointed out that a far more efficient service would result from establishing central depot, thus facilitating the handling of films to the trains and the tracing of film shipments. Under ordinary post-office routine, films are delivered to sub-stations, and then handled once or twice more before being put on the trains, thus entailing delay and inconvenience to both exhibitor and exchange.

The Buffalo plan, it is understood, has the backing of home office executives in New York, and will be watched with great interest. If it proves successful, it is probable the idea will be extended to other cities which do not have at present efficient parcel post service in the matter of films.

Exhibitors of Jersey Hold Important Meeting

A meeting of the Motion Picture Theatre Owners of New Jersey was held July 13 at which many matters were discussed and disposed of. Joe Seider, of the Regent theatre of East Orange, was elected chairman of the board of directors.

The dues determined upon for the year 1923 were $12 under one thousand seating capacity and $25 for theatres of over one thousand capacity.

A service station was established, through which every necessary service to theatre owners will be extended.

A definite mode of procedure was established with regard to the elimination of the admission and seat taxes. All available data and statistics bearing on the insurance situation is being obtained and a complete report will be made to the Board of Directors at the Atlantic City meeting, which is set for the Hotel Ambassador, Tuesday, August 7.

New York Companies File for Incorporation

The past week brought the incorporation of the following motion picture companies in New York state, the capitalization and directors being given: Ilion Theatres, Inc., Ilion, $500, William and R. V. Erk, Ilion; Clair Scott, Horseheads; Stella Films Corporation, $20,000, Gino and Stella Catalano, Nunzio Garra, New York City; Baela Theatre Corporation, $5,000, E. F. Baxter, Richmond, Hill; May Spero, William Kessler, New York; Gumpertz Schulman Productions, Inc., $5,000, S. G. Gumpertz, H. A. Schulman, S. N. Weiner, New York.

Occupational Taxes Are Due July 31st, is Warning Given by Office of Internal Revenue

NOTICES that the domestic occupational taxes are due July 31 have been forwarded by the Collector of Internal Revenue, as follows:

"To avoid penalty, returns and payment must be made on or before July 31, 1923, of the miscellaneous occupational taxes, the special tobacco manufacturers' tax and the special tax on the use of boats, provided for by the Revenue Act of 1921.

"Capital stock tax returns also must be made on or before July 31, payment being required within 10 days after notice and demand by the collector.

"The Revenue Act provides that 'every domestic corporation shall pay annually a special excise tax with respect to carrying on or doing business, equivalent to $1 for each $1,000 of so much of the fair average value of its capital stock for the preceding year ending June 30 as is in excess of $5 000. In estimating the value of capital stock the surplus and undivided profits shall be included.

"Every domestic corporation must make a return on Form 707 even though the law may indicate that it is exempt from tax. The question of exemption is one for determination by the Commissioner of Internal Revenue.

"Proprietors of theatres, museums and concert halls where a charge for admission is made, having a seating capacity of not more than 250, shall pay a tax of $50; having a seating capacity of more than 250 and not exceeding 500, $100; having a seating capacity exceeding 500 and not exceeding 800, $150; having a seating capacity of more than 800, $200."

Exhibitors Trade Review Changes Hands

EXHIBITORS TRADE REVIEW, which came under the principal ownership of A. B. Swetland in 1920, has been sold by Mr. Swetland to George C. Williams, of No. 239 West Thirty-ninth Street, New York City, publisher of Builders' Age and other papers in the building industry.

Mr. Williams becomes president of the company. In a statement issued to the trade this week he said in part:

"I have been in the publishing business for over 20 years; in fact, myself, associates and staff represent well over a century of publishing experience. We have bought out Exhibitors' Trade Review lock, stock and barrel. Every dollar is our own money; not one cent of investment by any one connected with producing, distributing or exhibiting motion pictures, or anyone making or interested in the making of any theatre equipment."

Kansas Organizations in Film Controversy

A miniature "Boston Tea Party," with the M. P. T. O. Kansas playing the role of the Redskins, cropped out between the joint board of arbitration of the Kansas City Film Board of Trade and Kansas exhibitors at Kansas City this week, following a meeting of the M. P. T. O. Kansas executive board.

"Taxation without representation" is the sole root of contention on the part of the Kansas organization which has informed all its members in a bulletin that it will stand back of theatre owners who refuse to abide by the rulings of the joint board of arbitration. Events leading up to the controversy, in brief, are:

The M. P. T. O. K. was requested by Harry Graham, president of the Kansas City Film Board of Trade, to appoint exhibitors which the Kansas body desired to serve on the joint board of arbitration. This was done. The uniform contract is recognized by the film board. But the Kansas exhibitors, at their last convention, disapproved the uniform contract, thus making it impossible for its members to sit with a board that had as its working basis the uniform contract. An effort was made by Kansas exhibitors to establish an agreement with the film board relative to the uniform contract, excluding various clauses of the contract, but this proved unsuccessful, no agreement being reached.

The exhibitors now serving on the joint board are not representative of the M. P. T. O. Kansas. Hence the action taken by the Kansas executive committee. All M. P. T. O. K. members will be notified to scratch out all clauses in contracts not approved by them.

Messenger Service Brings Cleveland Protest

Last week the Cleveland Motion Picture Exhibitors' Association notified its members that it had taken over the film messenger service in Cleveland and its suburbs, and that hereafter, all orders for messenger service must be made through that organization.

The day after this announcement went forth, motion picture operators received word from their union headquarters, so it is stated, to carry their own film. This is said to be in protest of the exhibitor organization entering the messenger service business. Formerly, operators refused to carry films from the lobby of the theatre to the projection booth.

Federal Hearing Resumed at Atlanta

New Testimony in F. F.-L. Case

TAKING of testimony in the Fed-Trade Commission hearing on the so-called anti-trust charges against the Famous Players-Lasky group, was resumed in Atlanta, July 16.

The first witness was Dan Michaelove, theatre director for Southern Enterprises under the Lynch administration and now general division manager for Famous Players.

W. H. Fuller, Government chief counsel, sought to bring out from the witness that the majority of the 164 theatres which, according to Famous Players statement to the Commission, Southern Enterprises had disposed of were small houses in relatively small towns. The list of houses in Alabama and Florida was taken up in detail. The witness pointed out that the entire holdings of Southern Enterprises in Orlando, Fla., had been sold to E. J. Sparks.

Mr. Fuller asked why Southern Enterprises sold these houses when they were returning a good profit, and the witness gave as the reason consideration for Sparks, who had been with Southern Enterprises and Lynch for ten years, and who, upon leaving the company, was anxious to buy the theatres. Another reason, he said, was that they knew Sparks to be a live wire, high-class showman who would maintain a good standard of exhibition.

Miami Theatre Bought

It was brought out that Southern Enterprises about a month ago bought the Fairfax theatre, Miami, where the company is already interested with Harry Leach and others in five or six houses.

Asked why his company had bought another theatre when they had ample outlet for their product, the witness replied that they wanted a better house.

Mr. Fuller then wanted to know if this action was not at variance with the agreement Adolph Zukor had with the M. P. T. O. A. Strenuous objection was entered to the question by Bruce Bromley, of Famous Players counsel, but Examiner E. C. Alvord overruled the objection. Michaelove's answer was that no agreement made by Mr. Zukor could have affected Miami since Southern Enterprises owned only 50 per cent. of the holdings.

On cross examination, Mr. Bromley sought to show that houses competing with those of Southern Enterprises had an equal break with them in location, stating capacity and general character.

T. O. Tuttle, branch manager for Southern Enterprises in Dallas from July, 1919, to April, 1920, was one of the principal witnesses at the second days hearing.

Tuttle testified that E. H. Hulsey refused to renew his contract for Paramount service for the season beginning 1919 on the ground that the increased prices were out of line. After several major Texas exhibitors had declined to renew their contracts on the same plea, the witness testified that a large group of Southern Enterprise executives and employes from Atlanta arrived in Dallas and immediately inaugurated plans for acquiring leading theatres in leading cities. Lynch, Freeman, Dent, Bamford and Barnard were members of the party from Atlanta, he said. Soon after their arrival in Dallas and in pursuance of their theatre acquisition plan, Lynch deposited approximately $1,000,000 in a Dallas bank and from that moment excitement was rife.



Replica of Robert Fulton's Clermont alongside the majestic Leviathan. The Clermont will be used in Marion Davies' next picture for Cosmopolitan, "Little Old New York."

Several exhibitors, according to the witness, expressed great indignation at the Southern Enterprises invasion of the theatre field.

In his cross examination, Robert T. Swaine, chief counsel for Famous, sought to show that the theatre acquisition policy was virtually forced on Southern Enterprise, since the failure of Hulsey and others to renew Paramount contracts meant that Paramount pictures might be shut out of important Texas towns. Further, Famous counsel brought out that the growing strength of the First National circuit made theatre acquisition on their part a protective measure.

Asked pointedly by Mr Swaine whether Paramount pictures did not represent the highest quality the witness answered that they were the best advertised picture product and such advertising was largely responsible for creating a demand.

Exhibitors Are Witnesses

The five-hour afternoon session Tuesday was devoted to the examination of three exhibitor witnesses, C. L. Hackworth of Huntsville, Ala., Edgar F. Boyd of Adel, Ga., and Otto Haas of Charlotte, N. C. Hackworth testified that he had lost more than $75,000 in Huntsville and Florence, Ala., as a result of Southern Enterprise opposition. Hackworth told of a promise, he said, was made to him in the summer of 1919 by S. A. Lynch wherein Lynch agreed that Southern Enterprises would leave Hackworth unmolested and acquire no theatres in Huntsville and Florence provided Hackworth would play Paramount pictures in those towns 100 per cent.

After giving Hackworth this assurance, the witness testified, Southern Enterprises acquired a theatre in Huntsville, took Paramount service away from him and even sold the Paramount output to Hackworth's competitor in Florence. The witness further testified that as soon as Southern Enterprises acquired the Huntsville house other major distributing companies notably United Artists, Metro, Goldwyn and Select discontinued serving him and sold their product to the Southern Enterprise theatre. Since Southern Enterprises sold back their Huntsville holdings early this year the witness testified that he had no difficulty in getting all the pictures he wanted. Hackworth testified he had been a consistent user of Paramount pictures since first star series was launched until Southern Enterprises came into Huntsville as opposition. Hackworth was given a vigorous cross examination.

Boyd's testimony related to the methods he claimed the Paramount exchange employed in an effort to induce him to play Paramount pictures. Boyd testified that a tent show, operated by one Watson and advertising Paramount pictures exclusively so harassed him by playing at Sparks, a small town adjacent to Adel, that he telegraphed the Paramount exchange asking them to keep Watson out of Adel and offering Paramount one day a week. The witness testified that Watson did not show in Adel, that Southern Enterprises sent a representative who closed with him for pictures, but that the pictures were not delivered in accordance with the terms. Famous Players' counsel interposed, demanding the original file of letters to which the witness referred. Examiner Alvord instructed Boyd to send the letters so demanded on his return to Adel. The witness testified that the representative whom Southern Enterprises sent down to sell him pictures said if he did not take the service Watson would come into Adel and stay until he broke him.

Lost Paramount Service

Otto Haas testified that he used Paramount service from the time Paramount began until S. A. Lynch built the Imperial theatre in Charlotte and took the service forthat house. He declared that though the loss of Paramount pictures hurt his business for eight months or more he changed the policy of the house to cheaper pictures and smaller admissions and recovered.

Of the three witnesses called by the Government Wednesday morning, namely, L. D. Joel of Jacksonville, Florida; Frank H. Smith of Thomasville, Georgia; and Barney Beacham, Jr., of Orlando, Florida, by far the most interesting testimony was developed from Joel, who declared that Southern Enterprises had deliberately harrassed him in various enterprises.

Joel recounted in detail his experience in Lakeland, Florida, where he acquired a relatively large theatre, called the Auditorium, in opposition to the Casino, a smaller house running Paramount pictures and owned by one Garner. In his direct testimony witness said, in agreement with Garner, that prices were raised in both the Casino and Auditorium, and tried out for weeks. Then being unable to make a go of the Auditorium, Joel testified, he asked Garner to agree to reducing the price, Garner refusing. Subsequently, Joel reduced his admission to twenty cents but issued cards representing the equivalent of ten cents which virtually made his admission ten cents. Still later, when a Government official advised him unless he discontinued the cards, he must pay war tax, Joel said he actually reduced the admission to ten cents. Whereupon Garner protested that the Casino was losing money, because of Joel's methods and Joel offered to buy Garner out, but satisfactory terms could not be reached.

Shortly thereafter, witness said, Southern Enterprises bought half interest in the Casino, and began furnishing films there free of charge

(*Continued on page* 393)

Rochester Prepares For Tax Fight

Thorough Organization Perfected For Combating Admission and Seat Taxes

TO carry forward the purpose of the Motion Picture Owners of America to effect the elimination of the admission and the seat taxes against the theatres, arrangements were made at a meeting of the Rochester motion picture theatre owners at Irondequoit Bay, Rochester, Wednesday, to name a Congressional Committee which will have definite representation in each Congressional District in the northern part of New York state.

Similar arrangements are being made with respect to all states, and these when selected by the regional organization will be certified to the National office. Exhibitor leaders of the other regional units in New York state affiliated with the national organization were present. These included A. A. Elliott of Hudson, N. Y., F. F. Peters of Hornell, N. Y., Dewey Michaels and Howard Smith of the Buffalo unit, Sidney Allen of Medina and S. Rhonheimer, M. Needles and P. Rosenson of the Greater New York division of the Motion Picture Theatre Owners of America.

This will place the theatre owners in direct contact with each senator and congressman from all of the states and give the national body the advantage of the close home association in carrying forward the campaign for the elimination of the taxes in question, as well as attending to any matter of national character in the next session of Congress affecting the theatre owners of the nation.

National President Sydney S. Cohen was the principal speaker at the meeting and brought the message of national organization and its activities, indicating in a specific manner the congressional program and other matters. A hostile legislation of a national character against the industry will be handled in this way.

These plans of the Motion Picture Theatre Owners of America were approved as well as the report of the National Convention at Chicago submitted by Rochester and Buffalo men attending and representatives from all other units of the national body in New York state present. Arrangements were then made for a state meeting of all the regional units in the fall. This will take in Greater New York and all other sections. This meeting will give additional emphasis to the national program as the opening of the congressional session will be in December.

A service station was established at Buffalo at the Palace Theatre building with a business manager in charge. This office will serve the theatre owners from Albany to New York City. A definite fiscal policy was decided upon.

The proposal of the Canadian theatre owners to have the Canadian division of the Motion Picture Theatre Owners of America formed, which has the approval of the national officers, was reported and met with the enthusiastic endorsement of the meeting.

Albany Exchanges Alarmed at Growth of Circuits

Some of the exchanges in Albany are getting rather alarmed these days at the growth of the circuits in the territory covered, according to a correspondent. In some of the towns, the circuits are virtually in control, owning all of the theatres, and being in a position to virtually dictate when it comes to prices, it is said. In the Schine circuit at the present time there are theatres in seven villages and cities, while the Smalley circuit is now in seven places; the Buettner circuit in three places, and the Fisher, in four; while Nate Robbins is represented in three cities and Berinstein in as many, the Moyer circuit, now in two places, may later on expand, it is said. Up in the northern part of the state, Robert Landry has two houses in Ogdensburg, owns a half interest in another in Malone and has a booking arrangement for the Potsdam and Massena houses, according to report.

Michigan M. P. T. O. Directors Turn Down Cohen's Request for Hearing Before Wolverine State Board

SYDNEY COHEN'S request for a hearing before the Board of Directors of the Michigan M. P. T. O. on the withdrawal of Michigan from the National body has been rejected by the Board. This action, taken July 11, was communicated to the M. P. T. O. A. president in the following night letter:

"At the regular meeting of the Motion Picture Theatre Owners of Michigan, held at the Hotel Wolverine today, your request for an invitation to come to Michigan to be heard on the matter of the withdrawal of the Michigan unit from the national body, was brought before the board of directors, and after a thorough discussion, the following conclusions were arrived at: That there has been no change in the situation, that we can see, since Michigan decided to withdraw from the national body which would warrant a reconsideration. It was the consensus of opinion that the Michigan unit could not be an integral part of any organization that would sanction the political methods employed at the national convention, particularly the Ford matter as it was used by Mr. Cohen and other leaders of the national body.

"This action on the part of Michigan does not mean that Michigan is not willing at any time to cooperate with or give its support to any constructive move made by the national body or any state, which will accrue to the benefit of the theatre owners of the country, and to this end will be glad to discuss exhibitor problems with any leaders who may pay us a visit, to whom will be extended every courtesy.

"It may be of interest to you to know that at the meeting today definite plans were laid to wage an extensive campaign with the national legislators of Michigan to secure the repeal of the admission tax, and it is our sincere hope that such a program will be carried out in every state.

(Signed) "Board of Directors, Motion Picture Theatre Owners of Michigan."

Court Decision Opens Door Against Admission Tax

THE Supreme Court has been asked to decide a question which eventually may have considerable effect upon admission takes. An appeal has been made by the Government which would force James J. Johnston, matchmaker and manager of the Central Manhattan Boxing Club, to pay taxes on admission to boxing contests.

Johnston had a contract with the club to conduct boxing exhibtions under which he received the entire proceeds and paid the club, the Government alleged, a stipulated sum for the privilege after each contest. Johnston was indicted and convicted in the Federal court of New York. He took the case to the Circuit Court of Appeals, which ruled that under the law of New York the club, and not Johnston, had been licensed by the State to conduct the contest, and that therefore the Government must look to the club for the tax.

Long Drawn Litigation Is Ended in Albany

By unanimous decision the Court of Appeals sitting at Albany disposed of the long-drawn out litigation between Guy Croswell Smith and Isaac E. Chadwick, president of the F-i-l-m Club, last Friday, by affirming the judgment granted against Chadwick in favor of Smith about sixteen months ago.

The decision of the highest court was rendered for the plaintiff without opinion but allowing costs.

This is the end of the suit instituted by Smith in 1920 to recover the sum of $6,000 paid to Chadwick for the motion picture of "The Unchastened Woman." Sometime after the picture was made Smith bought it from Chadwick only to find that the contract for the sale had been signed by Chadwick as an officer of a non-existing corporation. Smith then acting as a distributing agent in this city found there was a question as to the validity of the contract and requested that it be rescinded. This was refused and in order to force the issue Smith moved before Judge McAvoy for an order of arrest on the ground that the contract issued by a non-existent corporation was a violation of the code. Judge McAvoy granted the order for arrest and the case was appealed to the Appelate Branch where Judge McAvoy's order was unanimously sustained.

$750,000 Picture Swindle Charged to Concern

A temporary injunction restraining the further issue and sale of stock by the Motion Picture Producing Company of America was issued by the Attorney General's office in New York Tuesday. The state's application to have the injunction made permanent is up for decision Friday.

The company, together with the National Exchange, Inc., Johnson and Hopkins, Inc., and Walter L. Johnson, president of the three companies, with offices at 398 Fifth avenue, were included in the injunction. The decision was rendered under the Martin Law.

It is charged that the company sold $750,000 in stock and had never produced a complete picture. Deputy Attorney General John J. Dwyer charges that Johnson had pocketed $475,000 of the $750,000 and had used the remaining $275,000 to pay salaries, office rent and promotion expenses.

A Warning to American Producers

By Hal. H. Carleton of Australia

WAY down below you folks, right through the centre of the great big world of ours is what the geography labels "the largest island continent." Some of you have heard of it, others imagine it is just a new name for a bottlegger's "dope."

The one man who knows a heap about Australia and its possibilities is the shrewd gentleman who rubs his hands every time he sells the Australasian rights for a picture. He knows from the figures he receives that it is a country well worth looking after and is certainly a very handsome meal ticket to him. It is from this little-known but very important country that this "grouch" comes, and it is not aimed at any particular individual or individuals. It is simply a straightforward attempt to help American producers toward the fulfillment of their own ideals.

Australia, be it known, is one of Britain's cherished possessions, its ideals are British, its people mostly British born or of British descent. A free-thinking, free speaking lot of folk who are always out to give praise where praise is due. You American producers have raised a storm of protest throughout the length and breadth of this country over details of which you are possibly in ignorance. In order to tell you briefly what these details are I will enumerate them as they come back into my mind.

Pictures Are Not Neutral

(a) There has never been an American picture shown in Australia with the Great War as the central idea admitting that England and its possessions had anything to do with settling the squabble. Every picture we have seen here to-date makes the Yank a world-beater who stopped the Hun the moment he entered the conflict. Australians generally have a whole-hearted appreciation of the American—in fact almost everything in the country is more or less Americanized—but the moment you put on a picture and tell them that YOU won the war, why it makes them set their teeth and think of the scores of dead and maimed Aussies who did their bit. Be neutral you fellows, don't take all the credit, let others in for a little kudos. No one in the world minds admitting that without America's aid the globe would now be in a chaotic state, but at the same time you cannot what had gone before, can you?

(b) Almost every Englishman in pictures is a dude, a floppish, monocled creature who is almost invariably a spineless villian or a treacherous enemy. This may be all right for home consumption, but do not the producers of such pictures realize that sooner or later this sort of stuff will produce a BAN on all American subjects in British countries. English people and Australians want American pictures bad, but not that bad that they are willing to be insulted for the privilege of seeing them.

(c) When your producers set out to stage a picture calling for an Australian or a British setting, why don't they call in somebody who knows a little bit about it. For example in Griffith's "Dream Street" such language as "guy" "Dope" "Say kid," etc., was used by a tough in London's worst quarter. This gets the "bird" from English folk who know better. Then again "When Knighthood was



Ralph Ince, Director, and J. E. Williamson, producer of "The Uninvited Guest" for Metro. The famous Williamson under-sea apparatus is used in making the picture, and many of the scenes are in Technicolor.

in Flower" contains incidents that prove it to be all wrong as far as actual history is concerned.

(d) And now comes the biggest "grouch" of all. At the present juncture there is a discussion in our Parliament about the advisability of preventing children from seeing motion pictures — except those specially selected—under any circumstances. Do you know what has brought it about? Here's your answer—The Educational Department object to youngsters being fed with such harsh-sounding slang words as are generally used in American pictures. There is no time here to go into details but you can imagine the consternation of the parent, as was reported in Parliament, who was astounded to hear his youngster say, "Say pop slip me some kale I want to buy some eats." Study your language in your titles. There is no need to bring a world-wide entertainment down to the level of a juvenile mind, but in the motion picture we have a medium of communication that cannot be excelled. Let's use it in the development of an ideal—don't let us smother it while it is still an infant.

(e) The last picture I saw in which Australia was mentioned brought a laugh from everyone in the theatre. A steamer was supposed to be about ten days out from Frisco when it was wrecked on the Australian coast. This is unforgivable as an inquiry anywhere in your country would produce the information that it takes 21 days at least to get to this side of the world.

I could go on, perhaps, for hours and hours, enumerating small things which aggravate the minds of our citizens, but figuring that even now I am wasting valuable space in the "News" I will not do so. The contents of this letter is not an individual grouch against the American methods of production. I am in the business myself. In fact the information I have published is gleamed from experiences in my capacity of advertising and Publicity Manager for Union Theatres, Ltd., an organization which directs destinies of over eighty theatres throughout the Commonwealth.

We've had good pictures to exploit here, but because of some item, which may seem trivial to you, the public simply won't have it because they say it offends them. Cut it out, play square by your neighbors, remember the old commandment that tells you to "do to your neighbor as you would have them do to you," make pictures full of action and art, but don't let them contain a single scene of prejudice or the future of this big business of ours will be seriously blighted.

Australian Suggestions Valuable

Take the tip from Australia—it's only a little place—possibly it is so unknown to you that you don't care if you are barred from there altogether. But remember, what hurts Australia hurts your other neighbors too, England, France, Canada, etc., etc. No bunch of fellows in the world could have advanced the pictures from mere "movies" to "photoplays" any better than you chaps have, don't let the achievement die before it has been fulfilled. We are not too far away from you to accept our ideas, and we are not CLOSE enough to have YOUR IDEAS FORCED ON US.

And having said all this in a spirit of adjustment—let you fellows read it over and say "Perhaps this gink's right." Then think it over.

Federal Hearing Resumed At Atlanta

(*Continued from page* 391)

and that free tickets and cash prizes constituted further inducements at the Casino. Meantime, Joel declared, distributing companies other than Paramount began selling their product to Southern Enterprises for the Casino, thus depriving him of pictures with which to compete. Thereupon, Joel testified, he converted the Auditorium into a Keith house, but after four weeks Delmar of Keith cancelled his contract without giving a reason, so he said. Admitting himself licked, witness said, he sold the Auditorium to Southern Enterprises for seven thousand, five hundred dollars although it represented an investment of more than twelve thousand, and that twenty-five thousand would have been a fair price.

Witness offered testimony to the effect that because of Southern Enterprises opposition, he was forced to sell the Garing theatre at Greenville, South Carolina. Joel said the Garing cost him forty thousand and that he only got thirty-four thousand from Southern Enterprises, though he considered it worth seventy-five thousand.

Testimony of Frank H. Smith was wholly favorable to Famous, it being shown that although Southern Enterprises had opened negotiations for his Thomasville theatre, they desired nothing more than a channel for their product and it was Smith's own suggestion that if they give him the Paramount service at a price he could pay, he would prefer not to sell. Witness testified that Frank Freeman issued instructions to the Paramount exchange, which resulted in his getting service for less money than before, and Smith did not sell.

Practically all the Wednesday afternoon session was concerned with the re-direct examination of Dan Michaelove with Chief Counsel Fuller seeking to establish through detailed analysis of each town that theatres operating in opposition to Southern Enterprises constitute no formidable competition. Witness repeatedly declared that any amusement showing in opposition to a picture theatre constituted competition.

Cleveland Has School For Salesmen

Film Board of Trade Gives Free Course to Develop New Selling Talent in Industry

THE CLEVELAND FILM BOARD OF TRADE has established a school for salesmen. This is said to be the most progressive act inaugurated by any Film Board of Trade in the country.

The School of Salesmen opened last Wednesday and will continue for a period of three weeks. Meetings are twice a week, on Wednesday and Friday evenings. Sessions are held in the evening so that applicants may fit themselves for the course without interfering with their regular jobs. Two things are required of applicants before their names are even presented to the application committee. These two requirements are that the applicant shall have had sales experience in some line other than the film business. The other requirement is that the applicants shall not have been connected with the film business in any capacity whatsoever. The school has been inaugurated for the purpose of getting new blood in the business. No charges are made for the course which is being conducted directly by the members of the Cleveland Film Board of Trade.

C. L. Peavey, Cleveland, Hodkinson exchange manager, and J. E. Beck, Vitagraph exchange manager, comprise the application committee. One hundred and fifteen applicants presented themselves for admission to the course at the first meeting. These one hundred and fifteen were secured through newspaper advertising. Twenty-five members is the maximum number of students to be accepted for the course. The twenty-five most eligible were selected after a careful study of questionnaires.

The list of applicants accepted for enrollment contained nine college graduates. The rest were high school graduates.

The first meeting of the School for Salesmen was held Wednesday, July 11, at 7:30 P. M. Robert Cotton, president of the Cleveland Film Board of Trade, presided. He gave those present a bird's-eye view of the film industry, specializing his talk on the difference between film salesmanship, and the sales of any staple commodity. George Erdmann, First National exchange manager, followed Cotton with an exhaustive and illuminating history of the motion picture industry from its inception, right up to the present time.

The second meeting of the school was held Friday evening, and was conducted by J. E. Beck, Vitagraph manager, whose subject was "The Uniform Contract." and by Maurice Lebensburger, who spoke on "Contractual Obligations."

The third meeting will be conducted by C. L. Peavey, Hodkinson manager, and C. E. Almy, Metro manager. Their subject for discussion will be "Duties of a Salesman."

The fourth meeting will have for its subject, "The Exhibitor's Viewpoint," and the school will at that time be addressed by an exhibitor, who will present an exhibitor's viewpoint in connection with the purchase of film. Exchange managers will also be present at this meeting.

The fifth meeting will be conducted by Nat Barach, Goldwyn manager, Manager Davidson of the Lande Film Distributing Corporation, and Manager Mark Goldman of the Selznick organization. Their subject will be "The Exchage's Viewpoint."

The sixth and last meeting of the course will be under the direction of Eddie Fontaine, manager of the Famous Players-Lasky Corporation; Manager Skirboll of the Gold Seal Productions, and Manager Geiger of F. B. O. They will give a brief resume and history of the Film Board of Trade.



LOUIS B. MAYER

Issues Denial of Reported "Break"

Motion Picture News has received the following telegram from Louis B. Mayer, dated Los Angeles, July 14: "Please print emphatic denial over my signature of story printed in current issue of Variety linking my name with supposed amalgamation of other forces in industry and reporting me as being dissatisfied with my present releasing relation with Metro and First National.

"As far as I am concerned the report of the amalgamation is absolutely unfounded. I have never discussed or entered into any such deal. The eight hundred thousand dollar exhibition value voluntarily placed on my last John M. Stahl production, 'The Dangerous Age,' by First National should discount entirely the statement made regarding my relation with them. Furthermore, Mr. Stahl is now devoting all of his time to the cutting of his new picture, 'The Wanters,' in order that the prints may be ready for distribution through First National in the early Fall.

"Aside from my great personal admiration and friendship for Marcus Loew I believe that in Metro he has one of the strongest organizations ever built up in this business and I consider it an honor to be connected with him as an independent producer. Fred Niblo's new picture 'Strangers of the Night' and Reginald Barker's new picture, 'Women Who Wait' are the two greatest box office attractions these directors have ever made and they are both going through Metro as well as their productions to follow. Will appreciate your publishing this denial to the trade and thank you in advance for your courtesy and kindness."

Complete Board for Little Theatre Films

THE advisory board of Little Theatre Films, Inc., has been completed with the addition of Douglas Fairbanks and Mary Pickford. The movement is based on the same principles as the Little Theatre stage movement. "Mortal Clay," a picture directed by Victor Seastrom in Sweden, has been acquired.

The advisory board consists of Hugo Ballin, Paul Bern, Ralph Block, Charles Chaplin, William de Mille, Walter Pritchard Eaton, Douglas Fairbanks, D. W. Griffith, Clayton Hamilton, Rupert Hughes, Rex Ingram, Ernst Lubitsch, George Marion, June Mathis, Mary Pickford, Frank Reicher, Victor Seastrom, Robert E. Sherwood, Oswald Garrison, Villard and Rob Wagner.

Officers chosen are: Curtis Melnitz, President; Albert Lewin, Vice-President; Joseph Jackson, Secretary; Mildred Dorriss Lewin, Treasurer.

Kenneth MacGowan and Myron M. Sterns have been appointed New York representatives.

American Pictures Lead in Polish Market

American motion pictures in the Polish market during 1922 held an 80 per cent. lead over Germany, the nearest competitor, says Assistant Trade Commissioner E. Baldwin in a report to the Department of Commerce. All told 218 pictures of American origin were exhibited as opposed to less than 140 from Germany. Figures for other nationalities are as follows: Polish, 59; French, 52; Italian, 447; Austrian, 48; Danish, 31; Russian, 9; English, 6; Swedish, 6.

Poland is a good market for motion pictures, as there are over 800 theatre in that country of which 50 of the larger houses are located in cities such as Warsaw, Lemberg, Cracow, Posen, Kattowitz, Lodz, Bromberg, Vilno and Lubin.

Selznick Employees Enjoy Annual Outing

The report comes from all departments of the Selznick Distributing Corporation, that the annual outing given by the company last Saturday at Panchard Inn, Massapequa, L. I., was by far the most enjoyable ever held.

All form of outing games were indulged in by both men and women and a moving picture camera was on hand to record these events as they were run. The outstanding feature of the day was the baseball game between the Home Office and the Exchange. The Home Office was beaten by a score of 10 to 3. Dinner and supper was served in the Inn where dancing was also enjoyed.

Building Examiners Order Theatre Closed

Because of the fact that building examiners of New Haven decreed that the De Witt theatre was not fireproof and could not be made so without practically rebuilding it, the house has been ordered closed.

The building examiners have also ordered various alterations and installations in Poli's Palace, and Bijou, the Olympia and the Schubert house.

Alleged Picture Faker Is Arrested in Seattle

With the arrest in Seattle on July 7 of Roscoe Russell, manager of the Paragon Film Company and organizer of alleged fake motion picture companies, state officials of Washington believe that they have at last uncovered one of the most clever frauds attempted in any line in Seattle in recent years.

Russell was charged with grand larceny of a film entitled, "The Barber of Seville," alleged misdealings with other films, and is said to have swindled Washington people out of approximately $20,000. His method, according to state officials, was to organize picture companies and sell half-interests in his films for sums ranging from $100 to $2,000, according to the purse of his prospect.

Some of the films purchased by Russell and used by him as dummies to promote his alleged swindles were "Under Two Flags," Rodolph Valentino in "The Isle of Love," "Folks from 'Way Down East," "Five Nights," "The Devil's Angel," and "The Barber of Seville."

The specific charge on which Russell is being held in the county jail in lieu of $2,500 bail which he was unable to raise, was sworn to by Bert Snyder, motion picture film exporter, and G. M. Engle, resident of Seattle.

West Coast Theatres Name New House Manager

Frank Browne, manager of the Liberty theatre of Long Beach, Cal., has been chosen by officials of the West Coast Theatres, Inc., to manage the new California theatre in San Pedro. Mr. Browne will include the management of the Long Beach house in his duties, the two seashore points being but thirty minutes apart.

Warns Exhibitors Against Fight Pictures

Assistant Attorney General Crim has warned the film trade that two criminal charges may confront them if they show the picture of the recent Shelby fight between Dempsey and Gibbons. Such showings, he says, will be in violation of the special prize fight film law and the general conspiracy law.

Washington's Death Notice Exposition Exhibit

WHEN the Motion Picture Exposition opened at Exposition Park, Los Angeles, there was offered for sale by the Rev. Neal Dodd, known as "The Pastor of Pictures," an age-yellowed copy of a newspaper containing what virtually amounts to a death notice in verse of George Washington.

The paper is the Ulster County Gazette, of Kingston, Ulster County, and was owned by Samuel Freer & Son. The issue bearing the "In Memoriam" poem concerning General Washington, is dated Saturday, January 4, 1800. It was contributed to Father Dodd for his "Little-Church-Around-the-Corner" bazaar by Edward Knoblock, famous play and photoplaywright who is assisting Douglas Fairbanks in the preparation of his new screen production, "The Thief of Bagdad." Knoblock purchased the Ulster Gazette about twenty years ago in a little shop in Brighton, England. It was part of his elaborate collection of interesting and unusual publications.

Dignitaries at Barrymore—Fenwick Wedding

BEFORE a brilliant gathering Lionel Barrymore and Irene Fenwick were married on July 14th in Rome, Italy, the ceremony taking place in the suite of George Fitzmaurice at the Grand Hotel. Mr. Barrymore is playing one of the leading roles in Samuel Goldwyn's "The Eternal City," which Mr. Fitzmaurice is directing for First National release.

Mr. Fitzmaurice acted as best man and Ouida Bergere (Mrs. Fitzmaurice) was the matron of honor. The remaining principals of the picture, Bert Lytell, Montagu Love, Barbara La Marr and Richard Bennett, attended as guests, and among the other distinguished personages present were Mussolini, Premier of Italy, and Richard Washburn Child., American Ambassador at the Quirinal. After the ceremony Mr. and Mrs. Barrymore journeyed to Venice for a brief honeymoon, returning in time to permit Mr. Barrymore to complete the remaining interior of "The Eternal City."

Thirteen Fined Carrying Films on Subways

Fire Commissioner Thomas J. Drennan of New York has issued a warning to motion picture exhibitors and exchanges against carrying film in subway trains. Films are not to be carried in subways under any conditions, and in street cars and elevated trains only when packed in a fireproof container.

Following the warning fourteen violators of the ordinance were before Magistrate Simpson in the Municipal Term Court and thirteen of them were fined $25 each. One offender, Morris Kleinermann, charged with having more films stored than the law allows, was fined $250.

Theatre Property Sold for Failing to Pay Tax

The property seized from the Colonial theatre, Bridgeport, Conn., by internal revenue collectors for non-payment of admission taxes, was auctioned off at the office of the Internal Revenue Department in Bridgeport last week. The property, comprising one double arc transverter, two projecting machines and one piano, was bought by the Briidgeport Board of Education for $370.59. The School Board was the only bidder, the amount paid being approximately the same as owed the government in back admission taxes. Supervisor John L. Lyons of the local branch of the Internal Revenue Bureau had charge of the sale. He gave the owner of the theatre, Nicholas Smey of Derby every opportunity to remit, extending the time limit of sale, he stated, on the expectation of the owner that he would be able to "make good."

Zukor to Give Invitational Golf Tournament

Officials and home office executives of the Famous Players-Lasky Corporation will be guests of Adolph Zukor on Thursday, August 2, at an invitation golf tournament to be held at Mountain View Farm, Mr. Zukor's country estate at New City, N. Y.

Twelve holes will be played in the morning as a basis for handicapping for the round of eighteen holes in the afternoon.

W. Missouri Exhibitors to Revive Organization

The M. P. T. O. Western Missouri, inactive since the division of Missouri into eastern and western units, now bids fair to become a strong and effective organization before long. The problem of finance, the chief factor in the downfall of the organization, apparently has been solved by pledges of support, not written pledges, but oral.

The Kansas City's film colony revived talk of the Western Missouri league is common, while in the rural territory it is even more enthusiastic, according to President Charles Sears. Exhibitors who formerly were loath to aid in financing the organization now are advocating a strong unit. Not for several months has the Missouri organization maintained any headquarters, not since the resignation of Lawrence E. Goldman, secretary and counsel. Never before have rural exhibitors felt more keenly the need of a personal representative, such as a strong organization could offer, in Kansas City as in the last few months, according to Mr. Eisner. A meeting probably will beheld in Kansas City in the near future for the purpose of reviving the organization.

Crandall Check Finances Playgrounds

Having announced on Wednesday that he would contribute to the support of local playgrounds near his neighborhood theatres, Harry M. Crandall, Washington film factor, gave his check for the sum of $900 to pay the salaries of one worker on each of five playgrounds.

It is further said that as the result of the fine civic spirit displayed by the veteran exhibitor, the playgrounds officers can open two additional play spaces to handle the children of the city during the hot weather and vacation period.

Thomas to Manage Blank Iowa Interests

H. M. Thomas, formerly manager of Famous Players, Ltd., Canada, is now acting as general manager for the A. H. Blank Enterprises in Des Moines. His business is to take charge of the Blank theatres in Iowa relieving A. G. Stolte of duties which had proved too arduous and allowing him to devote more time to theatre affairs in Des Moines and, as Mr. Blank's right hand man, in carrying out plans in which he is espeically interested.

First Visual Instruction Class Is Opened

THE first class in visual instruction arranged for the District of Columbia Americanization School by the Public Service and Educational Department of the Crandall Theatres was held in the private projection room of Crandall's Metropolitan theatre on Tuesday evening, July 10. The film utilized for the inauguration of the visual instruction was "The Spirit of Lincoln," distributed by the Lincoln Memorial University of Harrogate, Tennessee.

Preliminary to the showing of the picture, with its subsequent one-minute forum discussion, the Americanization class was taken to the house on Tenth Street in which Lincoln died, where the Oldroyd collection of historical Lincoln relics was viewed by the foreigners seeking citizenship in this country.

Valentino Signed by J. D. Williams

First Ritz-Carlton Star Announced

RODOLPH VALENTINO has signed a long-term contract with Ritz-Carlton Pictures, Inc., of which J. D. Williams is President, by which the star will appear exclusively under Ritz management and direction. The arrangement becomes effective on the termination of the Famous Players-Lasky contract.

This announcement was made simultaneously by Mr. Williams and by Mr. Valentino, on the eve of the latter's departure for Europe and was made public at a dinner given in honor of the star at the Ritz-Carlton Hotel July 18.

The contract and the plans call for productions commensurate with the star's popularity, it was stated. A special staff is being organized under Mr. Valentino's personal direction that will co-operate in the production of pictures of magnitude, dramatic value and popular appeal.

Two important pictures have been definitely arranged for and it is proposed that these shall be the sort of productions that the public requires, in story, technique, atmosphere, action and character portrayal.

Valentino Makes Statement

The following statement was issued by Mr. Valentino:

"Before leaving for Europe, I am very happy to announce that I have signed a contract with the Ritz-Carlton Pictures, Inc., effective at the expiration of my present contract with Famous Players-Lasky, which will enable me to produce the kind of pictures that I have hoped to do ever since my appearance in 'The Four Horsemen of the Apocalypse.' This new contract will afford me the liberty and opportunity to perfect the art in which I am deeply interested.

"As I shall be personally responsible for the artistic details of my new productions, it is my intention to surround myself with the finest organization that it is possible to secure. I have already made tentative arrangements for one of the best directors in the moving picture business to direct my first picture, and am at present negotiating for a story that I hope will prove to be the greatest in which I have yet appeared.

"I have been besieged by negotiators and producers with very attractive offers; in fact, some of them have actually offered greater financial inducements than I shall receive from the Ritz Company. I rejected all of these propositions, however, because they did not allow me the artistic liberty that I shall enjoy under the new arrangement with Mr. Williams.

"There are several reasons why I preferred to connect with the Ritz Company. First of all, the very name itself suggests and the company stands for the class of productions that I hope to make. More than this—I was chiefly influenced by my confidence in Mr. Williams personally. His past accomplishments, ideals and ambition to produce only great, artistic pictures of wide popular appeal coincide so clearly with my own hopes for my future that I am confident our associations will prove a happy one. Then, too, I have found that Mr. J. D. Williams enjoys the confidence of the exhibitors of motion pictures and after all, it is through



J. D. Williams, president and general manager of of Ritz Pictures, with Rodolph Valentino, who has signed as the first Ritz star

the theatre owner that our work must reach the public.

"I am leaving for Europe, happy in the prospect of complete artistic liberty and greatly encouraged to carry to a finish the fight in which, through no fault of my own, I have become embroiled."

"Under the new management," said Mr. Williams in his statement for the press, "Mr. Valentino will enjoy the complete artistic liberty he has been fighting for. He will be personally responsible to the public for the kind of pictures he makes—a responsibility he is eager to accept and, I am confident, will fulfill with credit to himself, the public and our industry.

"During my connection, as manager, with Associated First National Pictures, Inc., it was ever my belief that the creator, whether it be star or producing director, should enjoy complete artistic freedom guided and assisted by sympathetic, artistic and technical assistants of his own selection.

"I am of course happy that the record of my personal dealings with Charlie Chaplin, Mary Pickford, Norma and Constance Talmadge, and other screen favorites with whom I have done business during the past few years, has been such as to induce Mr. Valentino to ally himself with the Ritz-Carlton Company whose policies will, I am hopeful and confident, bring to the screen many great pictures."

Williams Speaks at Ritz Dinner

At the Valentino dinner at the Ritz, Mr. Williams said:

"Aside from the educational value, I look on the motion-picture as a great influence for making people happy. I need not do more than to present this as my idea of the greatest and best purpose of the motion picture, as it seems to me it could have no finer mission on earth. To make pictures that will successfully accomplish this purpose it is necessary to bring together in happy co-operation the necessary elements and then with enthusiasm proceed to carry out the plan.

"In every company that I have helped promote or organize, I have tried to bring together those elements at a time when they were needed and in response to the demands of the situation. During my association with Mr. W. W. Hodkinson (whom I regard as one of the brainiest men in the business), and at the time of the promotion of the Paramount Picture Corporation, those forces were brought together that made that company a great success.

"In organizing First National several years later, I brought together those factors in the industry at that time necessary to insure success. The picture business is a business of rapidly changing conditions and experience has shown us that every four or five years we need a new deal, new policies, and new organizations must be brought into being. As an illustration of the changes, take an exhibitor customer that has been the best customer in a given city for five or six years. Then somebody builds a house twice as big as his and offers the exchange twice the money for rentals. You are compelled to do business with the new theatre, and yet there is no other business in the world that could throw down its old customers for the new and survive.

"At the time I started First National, who would have dreamed of the present popularity of Rodolph Valentino, Harold Lloyd, Thomas Meighan, and other stars and directors that I might name? In order to be successful you must now handle the product of the biggest artists and you must place their product in the finest theatres.

Reasons for Selection

"In selecting Rodolph Valentino as the first Ritz star, I am sure no one can deny he is the most popular personality the screen has ever known in his particular field and especially is his popularity very great with the ladies. His worth as an artist in the portrayal of roles that are exceedingly difficult has been fully demonstrated in his work in 'The Four Horsemen,' in 'Blood and Sand,' and other productions that owe their success to his skill as an artist and his great drawing power with the public. He has come up through the hard school of experience and by real work has perfected his natural talents. His qualities of personal magnetism on the screen and his definite screen personality represent definite values which are justly entitled to recognition.

"In each one of the companies which I brought into being, we have always had a definite goal and I have carried on until that goal was reached.

"In striving toward a new goal I intend to have associated through one distribution channel the greatest artists, be they stars or directors, who are responsible for their own pictures. I want them to be responsible for their own product because I am absolutely convinced that factory methods will throttle all art in whatever way it seeks expression. The making of pictures is definitely and solely a matter of art, and art must predominate in a competent organization to create the sort of pictures the public will delight in. To this point picture making is an art. When the production reaches the tin can, it becomes a commercial proposi-

(*Continued on page* 399)

"The Victor" Is Ready for Distribution

"The Victor," starring Herbert Rawlinson and directed by Edward Laemmle, is now ready for distribution and will be released July 30, by Universal. This is the second feature directed by Edward Laemmle. His first was "Top o' the Morning," starring Gladys Walton.

"The Victor" is Laemmle's first feature since he finished "The Oregon Trail." He will continue to make five reelers.

The cast of "The Victor" includes Dorothy Manners, Frank Currier, Otis Harlan, Esther Ralston, Eddie Gribbon and Tom McGuire.

"Other Men's Daughters" for Early Release

The Grand-Asher Distributing Corporation has scheduled "Other Men's Daughters" for early release. The picture was produced by Ben Wilson who also directed it.

Bryant Washburn has the leading role, with Mabel Forrest playing opposite him. Others in the cast are Kathleen Kirkham, Wheeler Oakman, Sidney De Gray and Martha Franklin.

The story is by Evelyn Campbell and the scenario by Frank Sullivan.

Truart Starts New Picture

With the completion of the adaptation of Harold McGrath's novel, "Drugs of Jeopardy," in which Elaine Hammerstein will be starred by Truart Film Corporation, Edward Dillon, who is to direct the feature, is preparing to leave for Los Angeles where the production will be made.



Scenes from "The Broken Wing," a Preferred picture from the Broadway stage success.



Scenes from the Maurice Maeterlinck drama, "Monna Vanna," which William Fox is presenting on an elaborate scale.

West Coast Theatres Plans Houses

Five Large Theatres to Be Erected in Suburbs Around Los Angeles District

WEST COAST THEATRES, INC., has approved the construction during the coming season of large capacity houses in neighborhood and suburban districts.

The policy of theatre construction to be pursued by the Gore Brothers, Ramish and Sol Lesser chain contrasts vividly their program of last year. Instead of erecting theatres seating not more than 1,000 in the rapidly growing residential and neighborhood sections the forthcoming year will witness the construction, upon a most elaborate scale, of at least five theatres with a seating capacity of in excess of 2,000.

Following an important conference of the executives of West Coast Theatres, Inc., the decision was arrived at that the time loomed not in the far distance when the growing city of Los Angeles would be a network of several great individual industrial, business and residential centers, and that each district able to support itself through its centrally located commercial houses, department stores, markets, etc., would be equally able to support a first-run large theatre.

These new houses will have twenty-piece orchestras, elaborate presentations and special acts booked from time to time will be able to play at least five weeks, one week in each district.

In most instances the sites have already been selected and others are now under consideration. On the corner of Washington and Vermont avenues now over forty minutes' ride by automobile or street car from the center of town, the first of these huge new West Coast houses will soon go up. This theatre is to be be one of the most magnificent in California, a seating capacity of 2,500 having been decided upon. The total cost of the investment, including building, stores, theatre, etc., will be in excess of $1,000,000.

Henry Siegel Resigns as Selznick Executive

Henry Siegel has tendered his resignation as District Manager for the Selznick Distributing Corporation, to assume the General Managership of the Apollo exchange in which he has acquired an interest.

It was with the greatest reluctance that the officials of the Selznick organization accepted Mr. Siegel's resignation as he is one of the oldest members in point of service in the employ of the company, having started more than eight years ago as a salesman and gradually working himself up to the position from which he is now resigning.

Meyer Resigns Presidency of Picture Salesmen

Philip E. Meyer, newly re-elected president of the Motion Picture Salesmen, Inc., has resigned from the organization, according to announcement, to assume the New York management of Associated Exhibitors. Albert Reinleib, first vice-president, automatically succeeds Mr. Meyer as president of Motion Picture Salesmen.

Mary Philbin in "Venus" Cast

Mary Philbin has been engaged by William Fox to play the role of Mona in "The Temple of Venus."

Eighteen Features From Warners

Producers Are Advising Exhibitors to Keep Some Open Time on Season Schedule

WARNER BROTHERS are in the midst of a production schedule which is the biggest in the history of that organization. It is claimed that when the eighteen feature pictures on the schedule are completed and have been exploited and publicized over five and one-half million dollars will have been expended.

Harry M. Warner is warning exhibitors to keep some open time on their bookings for the season. He says:

"At this time of the year exhibitors are intent on securing anything and everything that is talked to them by glibe-tongued salesmen. They are closing their play dates for the entire year. The exhibitors following this plan are going to find themselves in a dry spot when the big ones come along.

"There are plenty of good pictures in the independent field and Warner Brothers are helping to fill the demand for big pictures by bringing forth eighteen great plays and novels.

What Warners consider their master stroke in the production schedule is the personal affiliation of David Belasco, a number of whose successful plays are included in the schedule. He is to personally supervise several of the productions, it is said.

The following pictures of the schedule of eighteen have already been announced: "The Gold Diggers," "Little Johnny Jones," "The Printer's Devil," "Tiger Rose" and "The Country Kid."

In addition to these the following are included:

"Broadway After Dark," a Harry Rapf production made from the play by Owen Davis, with adaptation by Edmund Goulding, starring Marie Prevost, Monte Blue and Irene Rich.

"How to Educate a Wife," an Elinor Glyn story, adapted by Grant Carpenter.

"Cornered," the famous Broadway stage success, written by Zelda Sears and Dodson Mitchell.

"Lucretia Lombard," a Harry Rapf production, which will be an adaptation of Kathleen Norris' popular novel by Sada Cowan.

"Being Respectable," from the novel by Graee Flandru, adapted by William Black.

"The Tenth Woman," from the novel by Harriet Comstock.

"Daddies," a David Belasco production, adapted from the play by John L. Hobble; scenario by Julien Josephson, direction of Harry Beaumont and starring Mae Marsh.

"Beau Brummel," by special arrangement with Mrs. Richard Mansfield, starring John Barrymore in the Clyde Fitch play of the same name.

"Babbitt," from the novel by Sinclair Lewis.

"The Age of Innocence," from the novel by Edith Wharton, voted one of America's ten greatest women.

"Lover's Lane," from the play by Clyde Fitch.

"An Unloved Wife," from the story by Pearl Keating.

Wesley Barry will appear in another production, the third of which will be written by Julien Josephson with direction by William Beaudine.

Phyllis Haver to Pose for Exposition Statue

Phyllis Haver, who heads the cast of the William Fox production, "The Temple of Venus," has been selected by the architectural chiefs of the Monroe Centennial and Moving Picture Exposition to pose for a statue along classic lines, which will adorn a central pedestal in the motion picture section of the exposition.

"Miss Haver," said an official of the exposition, "was chosen because she typifies in form and feature the ideal American girl. It is our intention also to strike off a special exposition coin on which Miss Haver's profile will be engraved."



MAE MARSH

Signed by Warners for "Daddies"

Mae Marsh has just signed a contract to star in the Warner Brothers picturization of David Belasco's famous play, "Daddies," which was written for the stage by John L. Hobble. According to an announcement by Harry M. Warner, Miss Marsh will play the part of Ruth Atkins.

The direction of the feature has been entrusted to Harry Beaumont, who is at present directing another Belasco play, "The Gold Diggers." While nothing further is known regarding the cast chosen to support Miss Marsh, it is said that an excellent group of well known players will be engaged for the film. Production of the feature will be started by Beaumont shortly after the completion of "The Gold Diggers," which is expected to be finished within the next few weeks. The screen adaptation of "Daddies" is being written by Julien Josephson.

Before returning to America, Miss Marsh spent a number of years in London where she appeared in several foreign made pictures, notably, "Paddy the Next Best Thing." Upon her arrival here she was engaged by D. W. Griffith for "The White Rose," in which she portrayed the role of an orphan girl.



John M. Nickolaus (left) and S. M. Tompkins, leaders of a group of Los Angeles men who have just purchased Hollywood Studios, which property is valued at more than $750,000.

"Cameo Kirby" Completed as Fox Special

"Cameo Kirby," the Fox Film Corporation screen production of the Booth Tarkington and Harry Leon Wilson stage play of that name, featuring John Gilbert, has been completed at the West Coast studios. Prints are now en route from Hollywood to New York where the cutting and editing of the special will be completed.

The production, which is listed on the Fox program of specials for 1923-24 and probably will be released long before the new year, is an elaborate and careful screen translation of the collaborate work of the two leading American authors.

"Cameo Kirby" as a stage presentation appeared in New York for several seasons, beginning in 1909 and was one of the most successful dramatic offerings of its period.

John Ford directed this special. In support of Gilbert are Gertrude Olmsted, Alan Hale, Richard Tucker, Eric Mayne, William C. Lawrence, Philip Smalley, Jack McDonald and John Arthur. Robert N. Lee wrote the scenario.

N.Y. Picture Salesmen Hold Annual Dinner

Motion Picture Salesmen, Inc., of New York, held their 5th inaugural dinner on Saturday, June 29th, at the Hotel Commodore, and installed into office for the ensuing term the following: Philip E. Meyer, president; Albert E. Reinleib, first vice-president; J. Walter Ruben, second vice-president; Louis Weinberg, treasurer; Irving Wernick, recording secretary; Louis Weinstein, sergeant-at-arms.

Seena Owen Will Star in "Leavenworth Case"

Seena Owen who returned recently from Banff in the Canadian Rockies has signed to star in Whitman Bennett's screen adaptation of "The Leavenworth Case," by Anna Katherine Green. Miss Owen while out in the Northwest did some airplaning and is said to be the first women to fly over the Canadian Rockies. Mr. Lionel Barrymore accompanied her on the trip.

Helen Chadwick in Lead

A telegram from Abraham Lehr, vice president in charge of production at the studios, just received at the home office of Goldwyn Picture Corporation announced that Helen Chadwick has been selected for the leading feminine role in Rupert Hughes' new production, "Law Against Law."

All-Star Will Distribute Preferred Features

According to a wire received from the Coast, Al Lichtman, president of Preferred Pictures' Corporation, has just concluded arrangements with the All-Star Feature Distributors, whereby the latter company will distribute the fifteen Preferred Pictures scheduled for release the coming season. Those participating in the negotiations included Mr. Lichtman, B. P. Schulberg, producer of Preferred Pictures; Louis Hyman, general manager of All-Star, and Henry D. Meyer, vice president of the latter organization.

Included in the pictures are "The First Year," "The Broken Wing," "Maytime," "The Virginian," "The Boomerang," "Poisoned Paradise," and "Faint Perfume."

Vitagraph to Release "On Banks of Wabash"

The first of the J. Stuart Blackton productions to be released by Vitagraph is "On the Banks of the Wabash," a story inspired by the famous American Song Classic written by Paul Dresser. Commodore Blackton obtained the exclusive world rights to the song through arrangements with Edgar Selden. Elaine Sterne was engaged to write the scenario.

Sally Crute in Picture

Sally Crute, formerly a star with Edison and Lubin and leading player with Metro, DeLuxe and Select, has been added to the cast of Sam Wood's production of Arthur Train's novel, "His Children's Children," which is now being filmed at the Paramount Long Island studio.



Preferred Pictures is presenting Katherine MacDonald in "The Scarlet Lily," a First National release.



Here are some scenes from Cecil B. De Mille's production "The Ten Commandments" from the story by Jeanie Macpherson.

J. D. Williams Signs Valentino

(Continued from page 396)

tion. Many difficulties and many handicaps greet the producer of motion pictures and we shall, I believe, be able to eliminate many of them by the Ritz plan which also proposes to eliminate many of the evils of distribution. For instance, no exhibitor can afford to take cheaper, poorer pictures on the strength of the good ones. Under the Ritz plan the good ones—and only the good ones—will be marketed to the exhibitor at a price enabling him to make money.

"The great stars and great directors who own and control their own pictures have no desire to charge more than their value. They know and appreciate the fact that the drawing power is after all the real price fixer. In support of this I have known several stars who have given exhibitors money out of their own pockets rather than see them lose money on their productions.

"There is no proper place in our business for the middleman who wants it all. There is a need, all through our business, for a square deal with charges in keeping with the number of tickets sold at the exhibitors box office. One star sells a thousand tickets, another sells 500 tickets—and it certainly is fair that these be given the right proportion of rentals and receipts.

"By this I do not mean percentage booking, because I do not believe exhibitor and star have enough confidence in one another to make this workable at the present time, but of course this is bound to come later in some form or other.

"I have carefully examined Mr. Valentino's present contract and have gone over all the circumstances surrounding its operation and in my opinion there is no doubt but that Mr. Valentino is in the right. I am firmly convinced he would not, and in justice to himself, could not have gone to work under it.

"If he had, the value of the star would soon have fallen away and the exhibitor would have been deprived of a definite box office attraction. It is my purpose, amicably if possible, to reach a settlement.

"We are sometimes likely to forget we cannot eliminate the human element which is part and parcel of a contract with a star. The star is called upon to live in a manner befitting his popularity and to uphold the dignity of his position. These conditions actually demand big increases in salary and they must be met. The very essence of the show business is 'give and take.' Show me a company that hasn't abrogated a contract if the contract was against it. All that I know, have. The star makes a contract with the company, the pictures are made and the public doesn't want the pictures. Any star with honor realizes he cannot continue to force his services on the company, and as a result the contract is cancelled. It's a poor rule that doesn't work both ways. With the increase of a star's popularity and drawing power, the contract must be adjusted.

"Greater care also must be taken in the selection of the picture material and in the production methods in order not to destroy the popularity and prestige which has been built up. Contrary to some opinions, I maintain that the star who has developed a special type of work and becomes popular in it, knows best how to farther develop his or her talents. They should be unhampered to make their own type of product. The star is selected for partiicular ability, personality and magnetism, and only one in 100,000 can ever be selected.

"There is no reason in the world why one should not receive 50 times more salary than another because he is worth that much more at the box office. There should be no limit on salary, as properly it is all a matter of earning power.

"It is impossible as well as improper to get a star that is independent to work on other conditions. Therefore we must and will meet them. It is only through these that achieve that we can inspire others to do their best work, with the goal of success always open to them.

"Silent Command" Finished

"The Silent Command," has been completed by Director J. Gordon Edwards and is now in the process of cutting and editing at the New York studios of Fox Film Corporation, Release date for the big picture has been set for September 9th.

Pearson Back, Predicts Good Season

Pathe General Manager Emphasizes Need of "Stop, Look and Listen" Warning

BESIDES bringing with him a message that predicts "good business," based on keen observation, Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc., also sounds a warning, upon his return from the production center of activities on the Coast.

"Never before in the history of the industry has there been such boom and fever pitch of picture-making as the industry has just gone through, and is now seeing in and around Los Angeles.

"This is true not only of the Hal Roach, Mack Sennett and George B. Seitz units, making Pathe pictures, but those producing for other companies as well. And while there is a production boom, it looks like a favorable reciprocal action at the box-office in the fall. Although helter skelter producing does not necessarily mean good business, this Fall looks bright."

While on the Coast, Mr. Pearson was instrumental in effecting amicable distribution relationship now existing between Harold Lloyd, Hal Roach and Pathe.

"Harold Loyd's next vehicle," he said, "will be a comedy more on the lines of 'Grandma's Boy.' This will follow 'Why Worry,' scheduled for release early in September.

"The Hal Roach unit will have its organization so augmented that by early September, the Roach studios will be able to send four two-reel comedies to Pathe each and every month, making fifty-two two-reel comedies for the year.

"While I was on the Coast, the rushes on Will Rogers' first two-reel comedy were shown. I believe that patrons will receive a genuine surprise when they view Will Rogers' comedies under Hal Roach's direction. The idea of the sharp staccato jests which so characterized Will Rogers on the stage, has been transferred to the screen with cut and flash action, and carries with it a laughter effect that rocks the house in a like manner as when Rogers gets the Follies crowds.

"Hal Roach is also concentrating new directorial ability on the one-reel comedies, and novelties can be expected from this standard line of product.

"Exhibitors will be particularly interested in knowing that the idea back of the new Hal Roach serial, 'Her Dangerous Path,' is much more fully realized as each episode unfolds. The woman appeal becomes stronger, and the thrill element is kept dominant, and each and every episode is reasonably complete to be shown separately.

"'The Way of a Man,' Emerson Hough's novel, now being directed and supervised by George B. Seitz, indicates by the advance rushes, a production in the serial field as great as 'The Covered Wagon' is in the feature field. Both productions are by the same author.

"At the Mack Sennett studio, besides the Ben Turpin unit, there are three companies working at present on the Sennett two-reel productions.

"Production costs," Mr. Pearson said, "are running high as compared with the past.

"It is my impression from close observation that the total production costs estimated for this year, will exceed the total film rentals received during any previous year. That looks like a danger crossing that needs a 'stop, look and listen' sign on it.

"Producers often make mistakes by bidding against each other for the most popular leading men and leading ladies. At present many stars work in more than one picture at the same time, and several are drawing salaries from two or three producing companies, and this practice is likely to kill those players' popularity.

"In regard to future activities as far as Pathe is concerned, a comparison is apt.

"Last year Pathe released on an average of eight negative reels per week. This year Pathe is releasing eleven negative reels per week, and by the first of September Pathe will release about twelve negative reels per week."

Selznick Acquires "Wife in Name Only"

Myron Selznick, vice president of the Selznick Distributing Corporation, announces the acquisition and early release of "Wife in Name Only," a Pyramid Production, directed by George Terwilliger, featuring Edmund Lowe, Mary Thurman, Florence Dixon and Tyrone Power. It was adapted from Bertha M. Clay's novel of the same name.



B. P. SCHULBERG

Signs Clara Bow for Preferred Pictures

B. P. Schulberg has signed Clara Bow to a contract under which she will appear henceforth exclusively in Preferred Pictures. Miss Bow gained prominence as the stowaway in "Down to the Sea in Ships." Her entrance into pictures first came as a result of winning Motion Picture Magazine's Fame and Fortune Contest in 1921 and she made her screen debut in William Christy Cabanne's "Beyond the Rainbow." She has lately been appearing with Glen Hunter in his Film Guild productions.

Miss Bow left Monday for Los Angeles to make her first picture under her new contract. This will probably be Rida Johnson Young's play, "Maytime," which is to be started by Mr. Schulberg in the very near future under the direction of Gasnier.



"Cameo Kirby," with John Gilbert, is a John Ford production for William Fox. These scenes are from the picture.

Associated Features for August Release

Associated Exhibitors will offer three features for release in August. The first, set for release August 12, is a sea drama, "Harbor Lights," a picturization of the play of the same name. It is a Tom Terriss production, starring Tom Moore and Isobel Elsom.

The second release, to appear August 19, is "The Destroying Angel," after Louis Joseph Vance's novel of the same name. This is another of the Leah Baird 1923 Specials, with that popular actress featured, and with such well-known players as Mitchell Lewis, Ford Sterling, John Bowers and Noah Berry also in important roles.

"Tea With A Kick," set for release August 26, is another six-part drama and is the first of the Halperin "idea" productions to be distributed by Associated Exhibitors. This is a super-satire novelty, featuring a cast of twenty-seven stars, including twelve famous comedians, five leading ladies and twelve dramatic celebrities.

Robert Edeson Joins "Ten Commandments" Cast

Robert Edeson has been added to the cast of Cecil B. DeMille's production, "The Ten Commandments," in the modern story written by Jeanie Macpherson. Mr. Edeson who was one of the earliest Paramount stars, having joined the Jesse L. Lasky company in the pioneer days at Hollywood, recently returned to pictures as a featured player in the Charles Maigne Paramount production, "The Silent Partner."

Diplomats Visit Lasky

Senor Augusto Errazuris, attache of the Chilean embassy at Washington, and Conrad Traverso, secretary to the Argentine ambassador, were recent visitors to the Lasky studios on the Coast looking for information on pictures, an industry which is new to their countries. They are on the Coast primarily as visitors to the Monroe Centennial and Motion Picture Exposition.

Weber, North Will Offer Two New Features

L. Lawrence Weber and Bobby North will offer two new productions on the independent market during the coming season. The first will be "Marriage Morals," a Will Nigh production with Tom Moore and Ann Forest in the leading roles. Others in the cast are, Harry T. Morey, Tom Lewis, Edmund Breese, Florence Billings and Shannon Day.

"Don't Marry For Money," a B. P. Fineman and Adolph Ramish production directed by Clarence L. Brown is the other Weber and North offering. The cast is headed by House Peters, who is supported by Ruby De Remer, Cyril Chadwick, Wedgewood Nowell, George Nichols and Hank Mann.

"Spoilers" Will Be Shown at N. Y. Capitol

Goldwyn's Jesse D. Hampton production of Rex Beach's Alaskan novel, "The Spoilers," will receive its first New York showing at the Capitol theatre, beginning Sunday, July 29.

Lambert Hillyer directed the production. The leading roles are acted by Milton Sills, Barbara Bedford, Anna Q. Nilsson and Noah Beery. Other players are Robert Edeson, Wallace MacDonald, Ford Sterling, Robert McKim, Mitchell Lewis, Rockliffe Fellowes, Jack Curtis, Louise Fazenda, Kate Price and Gordon Russell.

Photography Completed on "Second Youth"

Albert Parker has finished shooting "Second Youth" for Distinctive Pictures Corporation, the last bit to be taken being the comedy finish in a lake on Long Island. This is the picture which has Alfred Lunt, Mimi Palmeri, Walter Catlett, Herbert Corthell, Jobyna Howland, Lynn Fontanne and many other noted funmakers. It will be ready for release by fall through Goldwyn Cosmopolitan.



And here are glimpses of "Potash and Perlmutter," the Samuel Goldwyn production to be released by First National.

Preferred Establishes Own N. Y. Exchange

PREFERRED PICTURES CORPORATION announces that it had established its own exchange, at 729 Seventh Avenue, New York, for the distribution of its product, beginning with the releases for the season of 1923-1924. The announcement was made by J. G. Bachmann, treasurer of the company, upon the completion of negotiations conducted by Al Lichtman and Mr. Bachmann, with Sam Zierler, president of the Commonwealth Film Service, who owned the Preferred franchise for the New York territory and who sold his holdings to Preferred Pictures Corporation.

Commonwealth Film Service will continue to distribute the first eight Preferred Pictures of the schedule ending with "Daughters of the Rich."

The first release through the new exchange will be "The Broken Wing," No. 1 of the Preferred Fifteen.

Vitagraph to Distribute Sherman Productions

Albert E. Smith, president of Vitagraph, has announced that arrangements have been completed under which Vitagraph will distribute a series of six special productions to be made by Harry Sherman. The camera work on the first will begin immediately and the first production completed in ample time for distribution early this fall. The entire series will be released during the coming season.

It already has been decided that the first production under the contract with Vitagraph will be an adaptation of Basil King's famous novel, "Let No Man Put Asunder," and that the second will be "Borrowed Husbands," from the successful novel by Mildred K. Barbour.

Selznick Publicity Staff Is Enlarged

Selznick Distributing Corporation announces the addition of two new men to the publicity department. Jesse Weil will handle a special production as yet not titled. In addition he will handle other special productions for Selznick.

Will Kraft will devote all of his energies to the handling and exploiting of "Rupert of Hentzau" which is having its premiere at the Strand this week.



Some of the action stills from the Associated Exhibitors "The Man Between."

David Warfield Appointed Loew Director

David Warfield was appointed a director of Loew's, Inc., recently, at a meeting of the board of directors, to fill the vacancy made by the death of Charles E. Danforth.

Mr. Warfield has been associated with Marcus Loew since the early days when the circuit boasted but several small motion picture theatres, and is one of Mr. Loew's closest personal friends.

Joseph Donohue is Signed

Distinctive Pictures Corporation has engaged little Joseph Donohue for its forthcoming production, "The Adopted Father," starring George Arliss. Joseph Donohue is best known for his work with Alice Brady in "The Snow Bride."

Goldwyn Announces Release Dates on Fall Group

The Goldwyn Cosmopolitan Distributing Corporation announces definite release dates for its fall group of eleven productions. Included in these are six Goldwyn Pictures, one Cosmopolitan, two Distinctive, one Jesse D Hampton and one Gilbert E. Gable.

The release dates are as follow:

August 19, "Three Wise Fools;" August 26, "The Spoilers;" September 2, "Enemies of Women;" September 9, "Six Days;" September 16, "The Green Goddess;" September 23, "The Eternal Three;" September 30, "Red Lights;" October 7, "The Steadfast Heart;" October 14, "The Magic Skin;" October 21, "The Day Of Faith;" October 28, "In The Palace of the King."

Ince Publicist Loaned to General Gourard

Captain James Longhborough, Eastern publicity reprenestative of the Thomas H. Ince studios, of Culver City, has been loaned by Mr. Ince to General Gourard, of France, and will officiate as press agent on the General's tour of the United States. Loughborough performed a similar service during the last tour of General Foch and received, in recognition of his efforts, the medal of the Legion of Honor.

Starting from Washington, D. C., Sunday, July 8, the Gourard party will cross the continent and return to New York.

F. B. O. Exchange Chief Is Back from Tour

Harry Berman, general manager of exchanges for Film Booking Offices of America, has returned to New York from a tour of the Middle West, during which he personally lined up a number of key cities for first runs on "Human Wreckage."

F. N. Signs Popular Players

First National has signed several popular players to appear in "Flaming Youth," in which Colleen Moore will be featured under the direction of John Francis Dillon. Among them are, Milton Sills, Elliot Dexter, Sylvia Breamer and Myrtle Stedman.

Tourneur Buys French Play

Maurice Tourneur has purchased the rights to "Two Little Vagrants," a French play, for his next picture. No definite announcement has been made regarding production plans.

Lubitsch to Make Original Story for Warners

A MODERN photoplay presenting an intimate love story woven into the whirl of Continental society, the title of which has not yet been decided upon, will be the first story to be produced by Ernest Lubitsch, the German director, for the Warner Brothers. Paul Bern is said to be engaged in the writing of the story.

It will be recalled that a few years ago Mr. Lubitsch gained world-wide fame when "Passion" and "Gypsy Blood" were distributed in this country, and which were followed by "Deception," "One Arabian Night" and "The Loves of Pharaoh."

Writers See Fox Specials at Private Showings

MORE than 450 representatives of the daily and trade press, editors, authors, and a select group of prominent exhibitors from many sections of the country were the invited guests of Fox Film Corporation at private afternoon showings of "Soft Boiled" and "The Eleventh Hour," two special productions for 1923-4 release, on July 18th and 20th, respectively, at the 44th Street theatre, New York.

"Soft Boiled," with Tom Mix, will be the first Fox special to be prepared for distribution following the release of "If Winter Comes."

"The Eleventh Hour" is an adaptation of the Lincoln J. Carter melodrama which attracted thousands of excitement-hunters during its long and successful run on the Broadway stage several years ago.

Both Charles Jones and Shirley Mason, Fox stars, are featured in the cast, which also includes Alan Hale, June Elvidge, Richard Tucker, Nigel de Brullier, Walter McGrail and Fred Kelsey. The picture was directed by Bernard J. Durning.

"Scarlet Lily" Next For Katherine MacDonald

"The Scarlet Lily" is the forthcoming Katherine MacDonald starring picture distributed through Associated First National. The story is a domestic drama, moving against a lavish society background, with Miss MacDonald in the role of a misunderstood wife.

The star's supporting cast includes Orville Caldwell, Stuart Holmes, Edith Lyle, Adele Farrington, Gordon Russell, Grace Morse, Jane Miskinin and Lincoln Stedman. Victor Shertzinger directed. "The Scarlet Lily" is presented by B. P. Schulberg through First National.

"Drifting" Is Booked For New York Capitol

The Universal-Jewel "Drifting," starring Priscilla Dean and taken from the play of the same name produced by William Brady and in which Alice Brady starred, will be shown at the Capitol theatre the first week in August.

A very strong cast supports Miss Dean. Headed by Wallace Beery and Matt Moore it comprises Anna May Wong, William Mong, J. Farell McDonald, Mlle. Rose Dione, Bruce Guerin, Frank Lanning, William Moran, Edna Tichenor and Marie de Albert.

New Series Is Planned for Selznick Distribution

Charles Giblyn, Major Maurice Campbell and J. Searle Dawley are each to make a series of productions to be distributed by Selznick, according to announcement by Myron Selznick. Production will be started immediately, but titles, stories and casts will not be announced until later.

"Palace of King" Finished

Emmett Flynn's production of "In the Palace of the King" is completed except for one big mob scene which is now being filmed and will be finished within a few days. Director Flynn is considering stories for his next Goldwyn picture.

"West of Water Tower" Is First for Hunter

Glen Hunter's first Paramount picture will be "West of the Water Tower," the anonymous novel which is now reported having a sensational sale. Jesse L. Lasky's office announced yesterday that production on this picture will begin probably August 1.

In the cast supporting Hunter will be Ernest Torrence and George Fawcett.

Rollin Sturgeon will be the director and the picture will be produced in the Paramount Long Island studio so that Hunter can continue his work in "Merton of the Movies" at the Cort theatre.

Associated Authors Ready with "Love Hater"

Lloyd Ingraham has been signed by Associated Authors — Frank Woods, Thompson Buchanan and Elmer Harris—to direct their third screen production, Mr. Harris' screen version of Frank R. Adams' Cosmopolitan Magazine story, "The Love Hater." Matt Moore will play the leading male role.

Associated Authors have just completed the filming of "Loving Lies," Mr. Buchanan's film adaptation of Peter B. Kyne's story, "The Harbor Bar," which features a cast including Monte Blue, Evelyn Brent, Charles Gerrard and Joan Lowell.

Universal Will Produce "Claim No. One"

"Claim No. One," a story of the west by George W. Ogden, has been purchased by Universal for Roy Stewart, it has just been announced. The story, in novel form, was widely read.

The story has been turned over to the scenario department at Universal City, where it is being adapted for the screen. It probably will be put into production early in the fall, so that it will be ready for early winter release.

Marion in "Anna Christie"

George Marion, who created the role of Chris Christopherson in the stage version of "Anna Christie," has arrived at the Thomas H. Ince studios in Culver City, Cal., where he will recreate the same role in the film version of the Eugene O'Neill play, which Ince will produce for First National distribution.

Paramount Has Option on Grauman Houses

SID GRAUMAN has given an option to Paramount on three Downtown Los Angeles theatres—the Metropolitan, Grauman Million Dollar and Rialto—for purchase on consideration of an option payment. The total deal involves $4,845,000. Grauman's interest in the theatres is 50 per cent. The sum to be paid Grauman is $1,045,000. A stipulation in the contract keeps Grauman in charge of the theatres six months after the date of sale. Grauman's Hollywood theatre is to remain in his possession and he plans the erection of a new house to cost a million and a half in Hollywood. Paramount plans the addition of several stories to the present Metropolitan theatre building at a cost of a million and a half dollars. Grauman is also initiating a company for the erection of three theatres at Coast resorts.

"If Winter Comes" Is for August 19 Release

"If Winter Comes," the screen adaptation of A. S. M. Hutchinson's novel, will be released on August 19, according to announcement this week from New York headquarters of Fox Film Corporation.

The production, which has been acclaimed by critics who have witnessed previews, will be seen at the Time Square theatre, New York, for an indefinite engagement beginning September 1st. Thus William Fox presents to Broadway his first offering on the program of specials for the season of 1923-24.

Cruise of Speejacks for Paramount Release

Announcement has been made by S. R. Kent, that next season Paramount will release "Around the World with the Speejacks," a feature length picture detailing the adventures of the crew of the Speejacks, the 98-foot motor yacht which recently attracted attention by making a 35,000-mile cruise around the globe.

Contracts have been signed with Albert Y. Gowen of Cleveland, owner of the Speejacks, who, with Mrs. Gowen and several guests, made the cruise.

"Brass Bottle" Starts on First Run Career

Maurice Tourneur's fantastic comedy, "The Brass Bottle," presented by M. C. Levee through Associated First National Pictures, will have its metropolitan premiere at the Broadway Strand during the week of July 22, and has been booked for early showings in all the First National first-run houses throughout the country.

Ince Starts Production on "Anna Christie"

Ince has started production on the Coast of "Anna Christie." Blanche Sweet has been engaged to portray the name role. The production is to be made from an adaptation by Bradley King.



Some of the exciting scenes from "The Love Shop," which will be distributed by Grand-Asher.

More Vitagraph Specials Announced

Elaborate Preparations Being Made For Releases at Beginning of Season

ALBERT E. SMITH, president of Vitagraph, announces additional specials which will be released by this company during the season of 1923-24. "The Man Next Door," "The Midnight Alarm," "Pioneer Trails," "Masters of Men," "The Ninety and Nine" and "On the Banks of the Wabash" were named in the original announcement of the twenty-six specials for the season.

In addition to these Vitagraph is making elaborate preparations for the following releases at the beginning of the season:

"Let No Man Put Asunder," a Harry Sherman production, will be made from the novel by Basil King.

"The Man From Brodney's," by George Barr McCutcheon, will be another David Smith production.

"The Leavenworth Case," by Anna Catherine Green, one of the most famous detective stories ever written, will be a Whitman Bennett production, released by Vitagraph.

"Borrowed Husbands," by Mildred K. Barbour, will be the second of the Harry Sherman productions.

There will be, all told, six specials contributed by J. Stuart Blackton, six by David Smith, six by Harry Sherman and six by Whitman Bennett. Two special productions to be decided upon will complete the twenty-six announced by Mr. Smith.



Scenes from "The Spider and the Rose," a B. F. Zeidman production presented by Principal Pictures Corp.

Pathe Gives Luncheon for E. A. Eschmann

Pathe gave an informal testimonial luncheon last week Friday at the Hotel Webster in honor of E. A. Eschmann, General Sales Manager of Pathe, who is leaving to take up new duties. The spirit of good-will prevailed throughout the festivities, with all present wishing Mr. Eschmann much success in his future endeavors. A handsome gift was presented to the guest of honor as a token from his former associates. Jack Kyle acted as Toastmaster and appropriate speeches were made by Elmer Pearson and others.

"Radio-Mania" Announced for July Release

The W. W. Hodkinson Corporation announces "Radio-Mania" as a July release. This production is presented by Herman Holland and stars Grant Mitchell. R. William Neil directed, while George Falsey handled the camera work.

The cast includes Grant Mitchell, Margaret Irving, Gertrude Hillman and W. H. Burton.

Fuld Back from Vacation

Jack Fuld, well known publicity and exploitation man, has returned from a five weeks' vacation in the Adirondacks, and is expecting to announce a new affiliation shortly.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

You Can't Fool Your Wife—

Did fair business for second run. (East.)

Fog Bound—

Good picture, but didn't attract much business. (Middle West.)

Trail of the Lonesome Pine—

Not so good. Also, business not so good. (Middle West.)

Grumpy—

Business good despite holidays and warm weather. (East.)

Jacqueline—

Fair picture. Business fair. (Middle West.)

Sixty Cents An Hour—

Poor picture. Business below normal. (Middle West.)

The Exciters—

Lots of amusement in this picture, and especially suited for summer showing. Good business. (Middle West.)

Only 38—

Although a fair production, this seemed to be a picture without any drawing power of name or cast. Poor business; taken off in the middle of the week. (West.)

Jacqueline—

A mediocre picture. Business slow all week. (East.)

The Law of the Lawless—

Went well, for patrons of this house like this type of picture. (East.)

Hot weather hit the box office on this picture, which did fair business. (Middle West.)

The Woman With Four Faces—

Business was good in spite of hot weather. This is a good title and a good picture. (Middle West.)

Children of Jazz —

This did good business when the other houses did none. Business was fair on the warm days, and on good days it was fine. Good for any time. (Middle West.)

FIRST NATIONAL

The Isle of Lost Ships—

A picture with very good points. Business good. (East.)

Scars of Jealousy—

Considered a fair picture, but disappointed on second run. (East.)

Very good picture Business fair. (Middle West.)

Daddy Long Legs—

Revived as experiment. Quality held up. Good business (East.)

Children of the Dust—

Not new, but interesting Pretty good business for this time of the year. (Middle West.)

Very good picture well acted. Drew fine business (Middle West.)

Wandering Daughters—

Good entertainment Good business. (Middle West.)

A Man of Action—

Amusing and fast moving comedy, with pleased audiences and did good business. (Middle West.)

Within the Law—

Very good picture. Business very good for ten-day run. (West.)

Did good business on second run. (East.)

Daddy—

Jackie Coogan always draws well here. Picture good, but not as pleasing as some of his past efforts, audiences said. The star put the show over. Business good. (West.)

Money, Money, Money—

A picture with a very old plot, but entertaining. (Middle West.)

The Brass Bowl—

It was too hot to give this picture a fair chance. Not strong enough to drag them in, but satisfactory under better circumstances. (Middle West.)

METRO

Soul of the Beast—

Novel idea, but the picture was only fair. Business poor. (East.)

Crinoline and Romance—

Just an ordinary picture which attracted only fair business. (East.)

The Woman in Bronze—

Very good picture. Business fair. (Middle West.)

The Famous Mrs. Fair—

Good entertainment; pleased both men and women. Played to good summer business. (Middle West.)

VITAGRAPH

Masters of Men—

Fairly good picture. Did not go very well. (East)

Excellent production that did surprisingly big business, especially at matinees. (Middle West.)

A good picturization of the novel. Business very pleasing for ten-day run, due to popularity of book and heavy advertising. (West.)

UNIVERSAL

Shooting for Love—

Average melodrama Average summer business (Middle West.)

Burning Words—

Another of those Royal Mounted pictures. Business off. (East.)

Bavu—

A wonderful picture Business very good (Middle West.)

The Abysmal Brute—

Fairly good picture About an average box-office attraction. (Middle West.)

Good motion picture material. Went quite well. (East.)

A Gentleman from America—

A peppy feature with some good laughs. Poor business on account of hot weather. (Middle West.)

F. B. O.

Mary of the Movies—

Of interest to fans. Did fair business. (East.)

Fair picture. Excessive heat made business poor. (Middle

The Spoilers—

Business held up great on second week. (East.)

The Remittance Woman—

Poor picture. Did not draw at all. (East.)

Divorce—

Very good picture. Business fair. Hot weather kept down attendance (Middle West.)

PATHE

The Tents of Allah—

Quite mediocre in quality. Not much appeal. (East.)

Where is My Wandering Boy This Evening?—

Shown in connection with Black Shadows did only fair business. (Middle West.)

FOX

Brass Commandments—

Just average. Drew fairly well. (Middle West.)

SELZNICK

The Heart of Wetona—

These pictures drew a certain number of people consistently. Did pretty well for hot weather business. (Middle West.)

UNITED ARTISTS

Revival, including The Mollycoddle, Little Lord Fauntleroy, Orphans of the Storm, The Three Musketeers, Dream Street and Way Down East. Went over very big to week's run. (Middle West.)

ALLIED P. & D.

Salome—

A great picture, highly praised by all newspaper critics. Better than average attendance. (Middle West.)

WARNER BROTHERS

Main Street—

Excellent production. Some people liked it and some didn't, but they all wanted to see it. Among the best pictures of the season. Good business on second week. (West.)



Scenes from the William Fox presentation of "St. Elmo," with John Gilbert, Barbara La Marr and Bessie Love.

PROGRAMS FOR THE WEEK OF JULY 1ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre--

Film Numbers—Capitol Magazine (Selected), Prickly Conscience (Educational), The Love Piker (Goldwyn-Cosmopolitan), The Bill Poster (Pathe).

Musical Numbers—"March of the Toys" from "Babes in Toyland" (Overture), "Inflamatus" from "Stabat Mater" (Cornet Solo), Ballet Divertissements, "In Our Broadcasting Studio" (Second Edition), "Beside a Babbling Brook" (Orchestra), Recessional (Organ).

Strand Theatre—

Film Numbers—Topical Review (Selected), Rupert of Hentzau (Selznick).

Musical Numbers—Prelude (Orchestra), Prologue to Rupert of Hentzau, "The Land I Love" (Strand Male Chorus), Recessional (Organ).

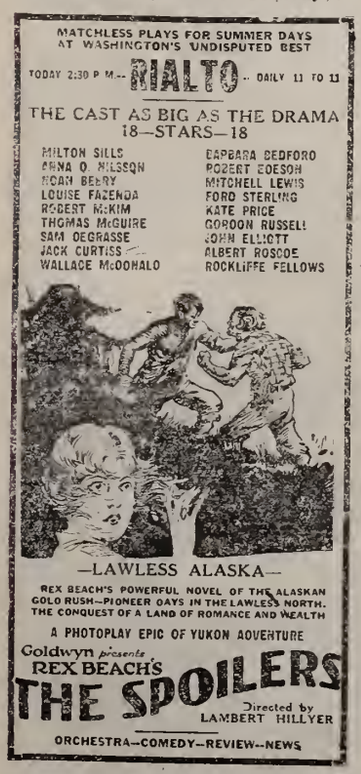
Rivoli Theatre—

Film Numbers—The Sky Splitter (Bray-Hodkinson), Rivoli Pictorial, A Gentleman of Leisure (Paramount), Nobody's Darling (Universal).

Musical Numbers — "Zampa" (Overture), "When You and I Were Young Maggie" (Vocal), Danse Divertissement, "Doubt" and "By the Ocean" (Vocal).

Rialto Theatre—

Film Numbers—Merry-Go-Round The Battle (Inkwell Comedy).



This newspaper ad on "The Spoilers" from the Rialto theatre, Washington, tells its story attractively and with a punch

Musical Numbers—"Beautiful Galatea" (Overture), Riesenfeld's Classical Jazz, "The Old Refrain" (Vocal), "Souvenir" (Mandolin Solo).

Cameo Theatre—

Film Numbers—Enemies of Women (Goldwyn-Cosmopolitan), continued.

Criterion Theatre—

Film Numbers — The Covered Wagon (Paramount), continued.

BROOKLYN

Mark Strand Theatre—

Film Numbers—Rupert of Hentzau (Selznick), Topical Review (Selected).

Musical Numbers — Symphonized Jazz overture includes "Swinging Down the Lane," "Morning Will Come," "Why Don't My Dreams Come True," "Beside a Babbling Brook," "Honey Dat's All," "Everything Is K O In Ky," and "Bonnie." Specially staged gems from "Chimes of Normandy" include "Legend of the Bells," soprano and ensemble: "On Billow Rocking," tenor; "Just Look At This," soprano and ballet; "With Joy My Heart," basso, and "Silent Heroes," ensemble. Organ recessional, "Pomp and Circumstance."

WASHINGTON

Metropolitan Theatre—

Film Numbers—A Man Of Action (First National), Three Strikes (Educational), Current Events (Pathe News), Gene Sarazen in Golf.

Musical Program—"The Fortune Teller" Selections (Overture), "Humoresque" (Dvorak), Violin Solo.

Rialto Theatre—

Film Numbers—Backbone (Goldwyn), Boys to Board (Pathe), Current Events (Fox).

Musical Program—"The Old Refrain" (Kreisler), "The World is Waiting for the Sunshine" (Seitz). (Violin Solo).

Palace Theatre—

Film Numbers—Nobody's Money (Paramount), Apple Sauce (Fox), Current Events (Pathe), Topics of the Day (Pathe).

Musical Program—"Valse Erica," "Saxaphobia" (Saxophone Solo).

Columbia Theatre—

Film Numbers—Children of Jazz (Paramount), The Eskimo (Clyde Cook), Current Events (International News).

Musical Program—"The Life of a Rose" (Violin Solo).

LOS ANGELES

California Theatre—

Film Numbers—Martin Johnson's Travelogue (Selznick), Aesop's Fables, Current Events (International, Fox and local), The Woman of Bronze (Metro).

Musical Program—"If I Were King," "Forget Me Not" and "Marcellonie" (Orchestra Concert), "Yes, We Have No Bananas" (Novelty).

Grauman's Third Street Theatre—

Film Numbers—Pathe Weekly, Plumb Crazy (Christie Comedy), The Man Next Door.

Musical Numbers—Selections from "Tannhauser" (Orchestra), "Carolina Mammy" (Organ Solo), Otto Leder reciting Service's "The Reckoning" and "The Spell of the Yukon" (Atmospheric Prologue), "Little Grey Home in the West" (Soprano Solo), Four numbers by Pacif Four Quartette, "Love Sends A Little Gift of Roses" (Solo).

Metropolitan Theatre—

Film Numbers—Pathe News, A Gentleman of Leisure (Paramount).

Musical Numbers—"Robespierre" and Quartette from "Rigoletto" (Overture), "Mental Telepathy" (Organ with slides), Metropolitan revue, Elsie and Paulsen, ice-skaters.

Pantages Theatre—

Film Numbers—Sawdust (Universal).

Musical Numbers—Six acts of vaudeville.

Hillstreet Theatre—

Film Numbers — International News, Aesop's Fables (Pathe), Entertaining the Boss (De Haven Comedy), The Beautiful Liar (First National).

Musical Program—Six acts of vaudeville.

INDIANAPOLIS

Circle Theatre—

Film Numbers—Scars of Jealousy (First National), Wonders of the Sea (F. B. O.), Pathe News, Kinograms.

Musical Program—"Wedding Bells" (Orchestra).

Apollo Theatre—

Film Numbers—Divorce (F. B. O.), F. O. B. (Educational), Fox News Weekly.

Musical Program—"Red-Headed Gal" (Vocal Solo), Virgil Moore's Appollo Entertainers, playing popular melodies.

Palace Theatre—

First Half of Week: Film Numbers—Money, Money, Money (First National), Kinky (Educational), Pathe News.

Musical Program—Six Acts Keith Vaudeville.

Last Half of Week: Film Numbers—Luck (Burr), Educational Comedy, Aesop Fables, Pathe News.

Musical Program—Six Acts Keith Vaudeville.

Colonial Theatre—

Film Numbers—Mary of the Movies (F. B. O.), The Uncovered Wagon (Roach), Pathe News.

Musical Program—American Harmonists, playing Popular selections.

ST. LOUIS

Missouri Theatre—

Film Numbers—A Gentleman of Leisure (Paramount), Felix Cat Cartoon (Fine Arts-S. R.), Current Events (International), Fun from the Press (Hodkinson), Mirror Dance Music Film.

Music Numbers — Overture (Missouri Symphony orchestra), Lily Kovac (Piano numbers), California College Girls (Banjo and Saxaphone orchestra).

Grand Central, Capitol and Lric Skydome—

Film Numbers—Where the Pavement Ends (Metro), The Love Nest (First National), Current Events (Pathe), Topics of the Day (Pathe).

Music Numbers—Larry Conley and Bill Bailey in "The Music Shop" (Orchestral and Organ Numbers).

Delmonte Theatre—

Film Numbers—Success (Metro), Caught in a Cabaret (Tri-Stone), Felix Cat Cartoon (Fine Arts-S. R.), Fun from the Press (Hodkinson), International News.

Music Program—Overture, Clyde Cottam (Dance Numbers).

Rivoli Theatre—

Film Numbers—The Victor (Universal), The Leather Pushers (Universal), Fun from the Press (Hodkinson), International News.



How the Sun theatre, Omaha, advertised a double feature bill, "Nanook of the North" and "The Town Scandal"

OMAHA

Sun Theatre—
Film Numbers—The Girl Who Came Back (Preferred), Young Sherlock (Pathe), Immortal Voice (Hodkinson), International News (Universal).

Moon Theatre—
Film Numbers—John Quickshot of the Rio Grande (Universal), Helping Hogan (Hodkinson). Beginning Wednesday — Storm Swept (F. B. O.), Sailing Along, Monte Bank (Federated), Moon Topical Review.

World Theatre—
Film Numbers—What Wives Want (Universal), Fighting Blood, Round 9 (F. B. O.), Handy Man (Metro), Movie Chats (Hodkinson).
Musical Program—Organ solo, six acts of vaudeville.

Rialto Theatre—
Film Numbers—The Brass Bottle (First National), Harold Lloyd in Now or Never (Pathe), Kinograms (Educational).
Musical Program — Pique Dame (Overture), Finale from the Fourth Symphony (Organ solo).

Empress Theatre—
Film Numbers — Black Shadows (Pathe), Harold Lloyd in Bumping into Broadway (Pathe), Hide and Zeke (Pathe), Pathe Review.

Strand Theatre—
Film Numbers—Temporary Marriage (State Rights), Punctured Prince (Metro), Fox News.
Musical Program — Overture selected.

NEWARK

Branford Theatre—
Film Numbers —Branford Review of Events, Topics of the Day (Pathe), Roll Along, Slander the Woman (First National).
Musical Numbers—"Oh, What A Mother I Had" (Vocal), "I Heard You Go By" and "Deep River" (Vocal), "Hungarian Lustsfiel" (Overture).

ST. PAUL

Capitol Theatre—
Film Numbers — Capitol Digest (Selected), The Cobbler (Pathe), Girl of the Golden West (First National).
Musical Numbers — "Who Can Tell" from "Apple Blossoms" (Violin Solo), "Girl of the Golden West" (Overture from the Puccini opera), Atmospheric prologue to "Girl of the Golden West" (Specialty), Recessional (Organ).



The Grand Central, Lyric Skydome and West End Lyric theatres, St. Louis, used this ad for "The Isle of Lost Ships"



Attractive newspaper ad from the Newman theatre, Kansas City, on "The Man Next Door"

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers — Three Ages (Metro), Pointed Paragraphs (Pathe), Pathe News.
Musical Numbers—Overture, Special Cowboy Orchestra playing "Cowboy's Prayer," "Out Where the West Begins," and "La Paloma," Danes of the Three Ages (Special Prologue).

Tivoli Theatre—
Film Numbers — Slippy McGee (First National), Streets of New York (S. R.), Kinograms (Educational).

Granada Theatre—
Film Numbers—Children of Jazz (Paramount), Fox News, Back Fire (Educational).
Musical Program—Jazz Revue in three scenes including singing, dancing and orchestra, Overture (Orchestra).

Imperial Theatre—
Film Numbers—Merry-Go-Round (Universal), Screen News (Selected).
Musical Numbers—Viennese Folk Overture.

SEATTLE

Coliseum Theatre—
Film Numbers—Penrod and Sam (First National), Fun from the Press (Hodkinson), Uncovered Wagon (Pathe comedy), Pathe News.
Musical Numbers — "Cavalry Charge" (Overture), "Alice Blues" (Vocal).

Blue Mouse Theatre—
Film Numbers—The Girl I Loved (United Artists), Fox News.
Musical Numbers—"Rose of the Rio Grande" (Overture), "Yes, We Have No Bananas" (Organ and Vocal).

Strand Theatre—
Film Numbers—The Heart Raider (Paramount), Pathe Review, Punctured Prince (Metro), Kinograms (Educational).
Musical Numbers — "Poet and Peasant" (Overture), Harold Weeks, composer, playing "Seattle Town" (Piano Specialty).

Columbia Theatre—
Film Numbers—Fools and Riches (First National), Don Coyote (Universal), International News.
Musical Numbers — Overture, "Woman's Love and Life" (Vocal), Jus Fong, Chinese Tenor, singing "Elegy" and "Smilin' Through."

Liberty Theatre—
Film Numbers — The Spoilers (Goldwyn), Looking to the Sky, Mysteries of the Sea, International and Liberty News.
Musical Numbers — "Galatea" (Overture), Organ (Oliver Wallace playing own composition "Other Lips" in comparison with phonograph.

Winter Garden Theatre—
Film Numbers—Bells of San Juan (Fox), Fun from the Press (Hodkinson), Won't You Worry (Educational), Pathe News.
Musical Program — Overture (Orchestra).

CLEVELAND

Stillman Theatre—
Film Numbers—Revivals including Conquering Power (Metro), Peg o' My Heart (Metro), Peacock Alley (Metro), Prisoner of Zenda (Metro), Peter Ibbetson (Paramount), Bachelor Daddy (Paramount), The Four Horsemen of the Apocalypse (Metro)
Musical Program—No overture, special music for each picture.

State Theatre—
Film Numbers—Children of Jazz (Paramount), Backfire (Educational), Mysteries of the Sea (Pathe), Local-grams, International News.
Musical Program — Phil Spitalny's Jazz Band playing "One Night in June," "Baccarole," "Way Down Yonder in New Orleans." "Who's Sorry Now?"

Park Theatre—
Film Numbers—The Lonely Road (First National), Wild and Wicked (Hodkinson), Ouch (Educational), Literary Digest, Kinograms.
Musical Program—'Lohengrin" (overture), Jazz Revue including "Frankee and Johnny" and "Magic Eyes."

Standard Theatre—
Film Numbers—The Victor (Universal), Pure Gold (Universal), The Sportsman (Vitagraph), International News.

Reade's Hippodrome—
Film Numbers—Quicksand (Selznick), Fighting Blood (F. B. O.), scenes from After Dark (Bradley Productions), International News.
Musical Program—Rudolph Friml Selections (overture).

SALT LAKE CITY

American Theatre—
Film Numbers — Broken Chains (Goldwyn), Felix Wakes Up (S. R.) Topics of the Day (Pathe), International News.
Musical Numbers — "Marchetta," "Way Down Yonder in New Orleans," and "Farewell Blues" (University of Utah Glee Club).

Paramount-Empress Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Backfire (Educational), Pathe News.

Kinema Theatre—
Film Numbers—A Blind Bargain (Universal), A Tough Winter (Pathe), International News, Topics of the Day (Pathe).

State Theatre—
Film Numbers—Human Wreckage (F. B. O.), Dippy Doodads (Pathe), Pathe News.
Musical Numbers — "Orpheus" Selections (Overture).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Only 38 (Paramount), Current Events (Pathe and International), Felix Gets Broadcasted, The Grey Rider (Electric).
Musical Program—Elsa Stralia and Joseph Mann singing "Miserere" and "Don't Think You'll Be Missed" (vocal); selections from "Lucia" and "My Sweetie's Gone" (organ); Irving and Jack Kaufman singing "Jazz Melodies" (vocal); "Solenelle" (Stanley Orchestra).

Stanton Theatre—
Film Numbers—The Spoilers, continued (Goldwyn), Current Events (Fox).

Areadia Theatre—
Film Numbers—Refuge (First National), Current Events (Pathe), Movie Chats (Hodkinson), Double Trouble (Fox).

Karlton Theatre—
Film Numbers—Has the World Gone Mad (S. R.), Kinograms, Current Events (Pathe), Round No. 11 (F. B. O.), Pathe Review (Pathe).

Victoria Theatre—
Film Numbers—Westbound Limited (F. B. O.), Current Events (Pathe), The Widower's Mite (Universal).

Palace Theatre—
Film Numbers—The Man Next Door (Vitagraph), Current Events (Pathe), Back Stage



Advertising by the California theatre, Los Angeles, on "The Ragged Edge"

(Pathe), Literary Digest.

Regent Theatre—
Film Numbers — Trifling With Honor (Universal), A Social Error (Hodkinson).

DES MOINES

DesMoines Theatre —
Film Numbers—Temporary Marriage (First National), Back Fire (Educational), International News.
Musical Numbers—Anniversary Pep," organ, composition by L. Carlos Meyer in celebration of the theatre's fourth birthday.

Strand Theatre—
Film Numbers—The Girl Who Came Back, (Preferred), A Tropical Romeo (Fox), Kinograms (Educational).

Garden Theatre—
Film Numbers—The Spider and the Rose, (Principal Pictures), All Out at Sea, (Hall Room Boys).

MILWAUKEE

Strand Theatre—
Film Numbers—Notoriety (S. R.).
Musical Program—Second Week of Jazz Revue.

Alhambra Theatre—
Film Numbers—The Woman With Four Faces (Paramount), Current Events (International News).

Princess Theatre—
Film Numbers—The Devil's Bowl (S. R.), This Way Out, (Educational), Current Events (Kinograms).
Second Half: Backbone (Goldwyn), Small Change, (Educational), Current Events (Kinograms).

Rialto Theatre—
Film Numbers—Within the Law (First National), The Salesman (Fox), Current Events (Kinograms).

Garden Theatre—
Film Numbers—The Remittance Woman (F. B. O.), Review and Topics of the Day (Pathe), The



An effective ad on "The Spoilers" used by the Roosevelt theatre, Chicago, one of the Balaban and Katz chain



Advertising of the Des Moines theatre, Des Moines, Iowa, on Mauriee Tourneur's "The Brass Bottle"

Speed Bug (Universal), Current Events (Fox).

Butterfly Theatre—
Film Numbers—Bayu (Universal), Fresh Eggs (Pathe), Current Events (Fox).
Second Half: The Famous Mrs. Fair (Metro), The Pest (Metro), Current Events (Fox).

Merrill Theatre—
Film Numbers—Paddy, the Next Best Thing (Allied P. & D.). Sweetie (Universal), Current Events (International News).

CHICAGO

Chicago Theatre—
Film Numbers—Topics of the Day (Pathe), News Weekly (Universal), Scenic, Circus Days (First National), Easy Feet.
Musical Program—"Figaro," aria from "The Barber Of Seville," (Solo), Sascha Piatov and Lois Natalie in Russian Folk Dances (a) Dansa Russo (b) Mazurka (Specialty), Art Landry and His "Call Of The North Bank," (Specialty), "The Barber Of Seville," (Overture).

Tivoli Theatre—
Film Numbers—Fun From The Press (Hodkinson), News Weekly (Universal), I Am The Law (First National), This Way Out (Educational), Scenic.
Musical Program—"Down The Mississippi," (Overture), "My Vacation," (Organ Solo), Eric Zardo, Concert Pianist, (Specialty), Allen Rogers, Tenor, and Lenora Allen, Soprano, (Specialty).

Riviera Theatre—
Film Numbers—Scenic, Literary Digest, News Weekly, I Am The Law (First National), This Way Out (Educational).
Musical Program—"If I Were Kind," (Overture), The Dennis Sisters, (Specialty), "Fun On A Dreadnaught." (Specialty).

Roosevelt Theatre—
Film Numbers—Scenic, The Spoilers, (Goldwyn-Cosmopolitan).
Musical Program—"Nola" (Organ).

Woodlawn Theatre—
Film Numbers—News Weekly (Pathe), Topics of the Day, Pathe Review, A Pleasant Journey, (Pathe), Only 38 (Paramount).
Musical Program—"Medley Of Popular Airs," (Overture), "Blue Danube," (Piano Solo).

Randolph Theatre—
Film Numbers—The Victor (Universal), International News (Universal), So Long Buddy, (Universal).

DETROIT

Adams Theatre—
Film Numbers—Human Wreckage (F. B. O.), Current Events (International & Detroit Fress Press), Fun from the Press (Hodkinson), Mixed Trails (Educational).
Musical Program—"Gypsy Maid" and "Japanese Moon" (Vocal).

Broadway-Strand Theatre—
Film Numbers—Trifling With Honor (Universal), Dough and Dynamite (Tri-Stone), Current Events (International).
Musical Program—Overture (Orchestra), Songs (Vocal).

Capitol Theatre—
Film Numbers—Broadway Gold (Truart), Be Honest (Dippy Do Dad Comedy), Current Events (Pathe News).
Musical Program—"Piqué Dame" (Overture), "Yes, We Have No Bananas" (Sung by Dietrich & Lincoln Quartette).

Fox-Washington Theatre—
Film Numbers—Secrets of Paris (Fox), A Tropical Romeo (Fox), Red Russia Revealed (Fox).

Madison Theatre—
Film Numbers—Three Wise Fools (Goldwyn - Cosmopolitan). The Leather Pushers (Universal), Current Events (Pathe and Detroit Free Press).
Musical Program—"Songs of Long Ago" (Vocal).

KANSAS CITY

Newman Theatre—
Film Numbers — Main Street (Warner Bros), Newman News and Views (From Pathe and Kinograms).
Musical Program — "Poet and Peasant" (Overture), "The Gingham Girl" (Sung by Ruth Oswald and Donald Carroll), Selections (Organ Solos).

Liberty Theatre—
Film Numbers—A Man of Action (First National), The Leather Pushers (Universal), Capitol Shots (Pathe), Pathe and Fox News.
Musical Program — Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), A Pleasant Journey (Pathe), Fun from the Press (Hodkinson), Royal Screen Magazine (From Pathe and Kinograms).
Musical Program — Selections (Overture), Jimmie Dunn (Singing Comedian), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—Divorce (Film Booking Office), Fighting Blood (F. B. O.), Aesop's Fables (Pathe), Pathe News.
Musical Program — Selections (Overture), Selections (Organ Solos).

DALLAS

Palace Theatre—
Film Numbers—News Weekly, Topics of the Day (Pathe), Aesop's Fables (Pathe), Children of Jazz (Paramount), Jimmie Adams in Hot Water (Comedy).
Musical Numbers—Sam Ash, tenor (Special Attraction), Palace Concert by Don Albert.

Melba Theatre—
Film Numbers — Kinograms, Daddy and A Man of Action—double feature (First National).
Musical Program—Beatrice Jamieson, soprano in popular songs (Added Attraction).

CINCINNATI

Capitol Theatre—
Film Numbers—Penrod and Sam (First National), Current Events (International), Take Your Choice (Educational).
Musical Program — "Cavalry Charge" (Overture).

Walnut Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Winter Has Came (Christie), Current Events (Pathe), Aesop's Fables (Pathe), Topics of the Day Pathe).
Musical Program — "Maytime" (Overture).

Strand Theatre—
Film Numbers—The Heart Raider (Paramount), Current Events (Pathe), Day Dreams (First National).
Musical Program—"Winter Songs" (Overture).

Grand Theatre—
Film Numbers—Quicksand (Universal), Current Events (International), Tips (Universal Comedy).



The Circle theatre, Indianapolis, found this ad very effective in drawing patrons to see "Scars of Jealousy"



Showing how Manager Albert Hill, Imperial theatre, Jacksonville, Fla., exploited "Main Street."

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
A. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
S. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



Six-sheet trailer frame devised by Clyde Wilson of the Martz theatre, Tipton, Ind., and here used on "Westbound Limited"

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Director, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Two-way use of music tie-up made by Manager Harold Horne of Loew's Palace theatre, Memphis, on "Safety Last," showing lobby and music store displays

Baseball Score Board Tie-Up Made on "Souls for Sale"

Detroit, Mich.—The management of the Broadway Strand theatre, with the assistance of Goldwynner Eddie Carrier, put over a novel campaign on "Souls for Sale." Phil Gleischman is owner and managing director of the house.

Some of the stunts that were used are as follows: The punch stunt of the campaign was the placing of a scoreboard (slate effect) along side of every newspaper stand in Detroit, of which there are fifty-two in the downtown section. A tie-up with the Detroit Times made these locations possible. The make-up of the scoreboards was as follows: The box score in the middle and the ad on "Souls for Sale" at the top in two colors. The newsboys were anxious to get these scoreboards, and, as Detroit is a great ball town, thousands upon thousands read the "Souls for Sale" ad as the newsboys chalked the score, inning by inning.

A stunt that made the headlines was the obtaining of a fake insurance policy from a local insurance exchange. The reason for taking out this policy is given as follows: "As this picture is being presented under the greatest cash guarantee ever afforded a motion picture presentation in Detroit, Mr. Gleichman, under great expense, purchased this policy to protect himself against rain during the first six days' showing of "Souls for Sale."

A large stencil outline of a sole of a shoe with the wording "Souls for Sale" in the center of the sole was an outstanding feature of the campaign.

Four crews were put to work with paint brush and stencils starting at midnight, and when Detroit woke up next day it was forced to read the title "Souls for Sale" many times during the day. There were about 2,000 of these soles painted in the downtown district.



Lobby display on "Bella Donna" prepared by Manager C. W. Irwin of the Imperial theatre, Columbia, S. C.

Window and Ad Tie-Ups on "Can't Fool Your Wife"

GADSDEN, ALA.—Manager A. L. Snell of the Imperial theatre arranged a full page cooperative ad on "You Can't Fool Your Wife," tying the idea up in each ad.

A number of good window tie-ups were effected with cards reading: "You Can't Fool Your Wife by telling her she can get better values than these—she knows better." Stills from the picture were also displayed in the windows.

One of the most effective tie-ups was that with a local automobile dealer who had just received a new shipment of cars, and he allowed the privilege of placing a banner on each of these new cars—"Why try to put something over on your wife? You Can't Fool Your Wife—She will be pleased with this car—See the picture at the Imperial today.

"Whale" Ascends Mountain for "Down to the Sea in Ships"

Colorado Springs, Colo.—As a part of a special advertising campaign inaugurated by Milton Crandall, Hodkinson representative, in conjunction with the bookings now being made on "Down to the Sea in Ships" in the state of Colorado, a sixteen foot whale was taken to the top of Pike's Peak, which is over fourteen thousand feet above sea level.

Starting with elaborate ceremonies at which the newspapers, both local and national, attended, the whale began its climb to the top of the snow capped Rockies. According to many this is considered to be the highest point ever reached in motion picture advertising.

The whale was made of heavy compoboard with snappy captions on each side.

Jungle Display for "Trailing African Wild Animals"

Macon, Ga.—An unusual and attractive lobby display was arranged by Manager George A. McDermit of the Rialto theatre on "Trailing African Wild Animals" for the cost only of the drayage on pine trees and saplings hauled from the suburbs. The lobby was banked with these, in combination with palm leaves. A most realistic jungle was produced by the addition of several monkeys, which he was fortunate enough to be able to borrow. These were placed in a large cage about 6x4 feet and were used as the centerpiece, with trees, palms and foliage stacked around the cage.

A good effect was produced by the use of cut-outs of animal heads from the one-sheets and three-sheets half concealed in the foliage. In the four corners of the lobby stood cut-outs of Mrs. Johnson astride a dead lion. The local Winchester Arms agent supplied rifles and cartridges which were added to the display.

Attractive window tie-ups were secured with the Corona Typewriter and Eastman Kodak, United Cigar Store and Winchester Arms. Six oil paintings secured from the exchange were also placed in department store windows.



Lobby stunt on "Souls for Sale" at the Blue Mouse theatre, Minneapolis. Those who registered received a letter from Eleanor Boardman



Display in island window of department store in Norfolk, Va., for the showing of "Souls for Sale" at the Wells theatre, J. J. Madden, manager

Luck Letter Stunt a Winner in "Peg O' My Heart" Campaign

Memphis, Tenn.—A "Luck Letter" stunt used by Manager Harold Horne, of Loew's Palace theatre, on "Peg o' My Heart" brought excellent results, as proved by the fact that scores of the recipients came to the theatre with the little lucky leaves which were enclosed in their hands. It can be applied to any picture, anywhere. Five thousand of the letters were sent out, the copy being as follows, with a facsimile signature of Laurette Taylor at the end:

"Dear Friend—Out in the studios where I make my pictures they have a strange superstition. They attribute the wonderful success of 'Peg o' My Heart' to the little leaf-of-luck which all of us carried with us during the making of the photoplay.

"There must have been something to it, for you know—and the world knows—how 'Peg' has swept the nation—with its tenderness, its side-splitting comedy, its action, and tense, dramatic interest.

"You may not believe in luck, I know, but just for the fun of it why not bring this leaf-of-luck with you when YOU came to the Palace theatre to see this beautiful play. It begins this Sunday, you know.

"You'll love 'Peg o' My Heart'—and who knows what wondrous good fortune the luck-leaf may bring you in the years to come!"

Star Angle Exploited for "Voice from Minaret"

MASON CITY, IOWA—Following a press book suggestion, Ralph Ravencroft, manager of the Palace theatre, made practical use in his mailing lists of the fact that Norma Talmadge and Eugene O'Brien, who formerly played together were re-united in "The Voice from the Minaret," the forthcoming attraction at the Palace.

"Just thought you would like to know that Norma Talmadge and Eugene O'Brien are re-united in 'The Voice from the Minaret' which comes to the Palace Sunday."

Streets Are Placarded to Exploit "Main Street"

SAVANNAH, GA.—Two weeks in advance of the playing of "Main Street," Manager J. G. Evins of the Lucas theatre ran a trailer on his screen, 2,000 heralds were distributed in the Public Library and given out at the door and rotogravure sheets sent out on Saturday before opening, folded inside copies of the Savannah Press.

The downtown section was placarded with arrows reading: "This way to 'Main Street,'" and pointing the way to the Lucas theatre.

The "book" angle was not forgotten, and a window display was secured with one of the most prominent booksellers.

Double Truck Ad on "You Can't Fool Your Wife"

TAMPA, FLA.—Manager John B. Carroll of the Victory theatre, recently put across an excellent two-page merchants' co-operative ad on "You Can't Fool Your Wife."

Across the top of this two-page spread, he made the announcement "You Can't Fool Your Wife."—If You Think You Can—Just Try It. This was followed by a good selling talk on the picture, and a boost for the merchants who joined him on the spread.

Down through the center he used a space four columns wide and 15 inches deep to advertise the picture. Around this are the merchants' ads. He had two grocers, a jeweler, coffee house, laundry, corset shop, auto supply house and a tire company. All of the merchants' ads were so worded that the title of the picture was used to good advantage.

Masked Star Photos Published as "Souls for Sale" Stunt

Minneapolis, Minn.—An identity contest which had Minneapolis guessing and talking was put over by Goldwynner Charlie Raymond on "Souls for Sale" at the Blue Mouse theatre.

The tie-up was made with the Minneapolis News by which it published on its front page for a perod of fourteen days photographs of the stars in the picture, photographs with black masks covering the upper part of their features. Prizes were offered for those guessing the identity of these masked actors.

On the inside page of the paper every day was a story about the contest and the prizes. The first prize was $25, the second was $15 and the third was $10. The next ten prizes were copies of the book "Souls for Sale," and the next fifteen were passes to see "Souls for Sale" at the Blue Mouse theatre. After the contest was over and the picture being screened, the names of the twenty-eight prize winners were published in the News.



Newman's Royal theatre, Kansas City, Mo., obtained this excellent five-and-ten-cent store window tie-up on "Thorns Orange Blossoms"



Striking lobby display prepared by Manager F. K. O'Kelly for "Souls for Sale" at the Strand theatre, Altoona, Pa.; also showing ballyhoo.

Novelty Prologue and Costumed Ushers with "Jazzmania"

Seattle, Wash.—As part of his presentation of "Jazzmania" when it played the Blue Mouse theatre here recently Manager John Hamrick attired his girl ushers and cashiers in elaborate soldier uniforms similar to that worn by Mae Murray in several scenes in the picture. The costumes included white duck breeches with red and blue velvet coats greatly ornamented with gold and colored braids. In addition each girl wore a high cap with a golden tassel in the front.

As a novelty prologue Manager Hamrick presented a talented Seattle girl in a specially arranged dance number. The number was put on at the front of the stage, and the background was filled in by the theatre ushers, who stood at salute at the back of the stage and marked time to the music of the orchestra. Instead of allowing the dancer to take her bows after her number, the prologue was so arranged that the curtain dropped at the end of the dance and was immediately raised again upon an empty stage. Screening of the picture began immediately, and the stage lights and footlights faded out during the introductory titles of the picture. The whole presentation had an air of well-arranged staging and professional speed that is seldom seen in a motion picture house.

A specially arranged jazz overture by the Blue Mouse Orchestra under the direction of Andy Ward, and extremely well-adapted musical accompaniments during the picture, especially during the dance scenes, also were part of Manager Hamrick's plan for an elaborate presentation of the photoplay.



Arthur Swanke's striking lobby display on "The Bright Shawl" at the Rialto theatre, El Dorado, Ark., in blue and white

"Fire Eaters" Catchline on "Eternal Flame"

SYDNEY, N. S.—A new one on "The Eternal Flame" was pulled by the Strand theatre when it put over a Fire Eaters' night.

The idea was propelled entirely by teaser ads that ran: "Seven days more and we will have a chance of seeing Norma in 'The Eternal Flame.'"

And then: "Six days more and we will be fire eaters right in the thick of the eternal flame."

"Five days more...." and so on to the opening.

"Hunting Big Game" Campaign Put Over Under Handicap

Cleveland, Ohio.—Despite the fact that street ballyhoos and window displays are taboo in Cleveland, Reade's Hippodrome, of which William Raynor is manager, put over "Hunting Big Game in Africa" with a campaign confined to newspaper advertising and a special lobby display.

An extensive newspaper advertising campaign which ended with a whirlwind smash, a full page in the Sunday issues of The Cleveland Plain-Dealer and the News Leader, was the big feature in selling the picture to the public. This full page smash was the ending a week of display ads in the Cleveland papers.

The lobby display was one that proved to be most attractive; the central display in the foyer was a large oil painting screen of an elephant charge. This display, in colors with a foreground of animals and jungle brush, the animals being papier mache, with moving heads. Colored spot lights played on the display, gave it a unique and weird effect, and electric fans, hidden in the underbrush, swayed the leaves in a realistic manner.

The entire foyer was turned into an African jungle. Weeds, brush, trees, palms, wild animals and birds were set in the display. In the outside lobby a huge elephant was placed. The eyes and trunks moving, giving in the impression of a live animal.

The usherettes, dressed in hunting costumes, were in keeping with the picture. Panel paintings, animal skins and a tent placed in the lobby completed the display.

The campaign was put over by H. W. Burtch, "U" exploiteer.

Unusual Balloon Stunt Is Used to Exploit "Adam's Rib"

Columbia, S. C.—On the opening night of another picture, when the theatre was packed, Manager C. W. Irvin of the Imperial theatre pulled an unusual publicity stunt, as follows:

At the end of the running of the slides thirty balloons were dropped from the ceiling of the house. These balloons had a bone and a pass to "Adam's Rib" tied to them.

The pass was the size of a post card and had very attractive sales talk upon them, teasing up an appetite for the picture.

Two cut-outs were made from the 24-sheet and one placed on each side of the stage. Two baby spot lights were then placed in front of these, about four feet away. These cut-outs were not visible while the picture was running.

During run of slides a slide was run reading: "She was a coy young flapper." Time was given for this to be read and the spot light in front of the girl was turned on. Then a second slide reading: "And he was a cave man bold."

The spot in front of the cave man was then turned on. A third slide was then run with both spot lights on, reading: "10,000 years to make the flapper! How shall we treat our modern daughters of today? Caress them with a club like a cave man or yield to their saucy, silken wiles?"

Then a fourth slide reading: "Cecil B. De Mille has made a luxurious picture that tells you more about flappers than you have ever imagined before. See ————."

Then an electric stage box was illuminated, reading: "Adam's Rib."



"Bella Donna" front prepared by Arthur Swanke, exploitation and ad man of the Mission theatre, El Dorado, Ark.



Realistic prologue to "The Isle of Lost Ships" arranged by Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre, Brooklyn

"Oliver Twist" Tied Up with Newspaper's Pet Charity

Springfield, Ohio.—Ed Paull, manager of the Regent theatre, executed an effective tie-up on "Oliver Twist" when he called upon Jackie Coogan to help a local newspaper's pet charity drive to establish a day nursery.

The tie-up was made with the Springfield Sun, a morning newspaper, just after the initial appeal for the nursery fund had been made. Paull arranged to have Jackie Coogan wire $25 to the fund with the suggestion that this amount be considered the initial donation of the Jackie Coogan Day Nursery Fund Club. He also issued an invitation to all of the girls and boys of Springfield to join the club by making a contribution to the fund. Early contributors were presented with autographed photos of Jackie Coogan, duly announced by the newspaper.

During the publicity given to this campaign the "Oliver Twist" tabloid serial story arranged by First National also was printed in the Springfield Sun. Paull arranged also a Saturday morning matinee for the wards of the various state institutions located at Springfield including the Ohio Masonic Home; the Knights of Pythias Home; the Odd Fellows' Home and others. In his lobby he placed an iron pot suspended from tripod and invited contributions for the nursery through the Jackie Coogan Club Fund. The showing was very successful and the newspaper and everyone concerned were delighted with the stunt. Coogan's assistance, according to the proponents of the drive, put it over the top in record time.

C. P. Lends Model Ship to Aid "Down to the Sea"

OTTAWA, Ont.—As preliminary advertising for the presentation of "Down to the Sea in Ships" at the Allen theatre, Manager George Rotsky secured the loan of a valuable model of an ocean liner of the Canadian Pacific Railway which he exhibited in the spacious lobby of the theatre.

The glass encased boat made an excellent display, the model being no less than 12 feet long. Mr. Rotsky also rigged up a "whaler" on an automobile truck which was driven throughout the city.

"Masters of Men" Is Tied Up to War Veterans

DENVER, Colo.—When "Masters of Men" played at the Isis theatre, one of the William Fox string of houses, the management tied up the production with the Veterans of the Spanish-American War. The post made the showing of "Masters of Men" the occasion of the celebration of the twenty-fifth anniversary of the Spanish-American War. The Battle of Santiago on July 3rd, 1898, is depicted in the film.

Louis K. Sidney, managing director of the Fox Circuit of Theatres, sent to the members of the Veterans' Post and to other military organizations a circular calling their attention to the anniversary of America's third great war in the cause of people's liberty.

Merchants Help Pay Cost of Theatre Heralds

WASHINGTON, PA.—Floyd D. Morrow, Publicity Manager of the Palace theatre, has worked out a co-operative scheme on his heralds which gives him excellent distribution and lowers the cost materially.

The blank space on the stock Paramount herald is divided in two halves. The theatre billing is printed in one and the merchant's ad is placed in the other. The store pays half the cost of the heralds and printing, gives the theatre a window display and distributes the heralds in all packages sent out.

Firm Takes Over Community Dramatic Service Bureau

Harrisburg, Pa.—Something new in motion picture theatre activities, with tremendous good will promotion possibilities, has just been announced by the Wilmer & Vincent theatre interests in Harrisburg, where this company has just acquired from the Harrisburg Chamber of Commerce the services of Mrs. Florence Ackley Ley, an accomplished musician with much experience in organizing home talent theatricals, to conduct hereafter the Chamber's "Community Service Bureau" under Wilmer & Vincent auspices.

The Community Service Bureau, as conducted most successfully by the Chamber of Commerce for the last four years under Mrs. Ley's direction, is a welfare organization which conducts community singing events in factories and business places of the city; conducts the annual "Music Week" program in the city and lends its aid in the direction of patriotic and other public demonstrations designed to uplift the community.

Wilmer & Vincent, who control half a dozen theatres in Harrisburg, will continue to carry on the work of the Community Service Bureau, without charge to the public, following out the same policy that the Chamber of Commerce followed, at the same time expanding and elaborating on the work.



Display prepared for the run of "Nanook of the North" at the Pershing theatre, St. Louis



Book window tie-up display on "The Christian," giving good prominence to the picture, in connection with the showing at the Liberty, Youngstown, Ohio

Keith Houses Give Active Aid to "Souls for Sale" Runs

New York City, N. Y.—J. J. Murdock, general manager, has offered cash prizes for the most ingenious methods employed by Keith-Moss-Proctor managers in exploiting "Souls for Sale," which has led these managers to exploit this picture in thorough and original fashion.

B. F. Keith's Eighty-first Street theatre in Manhattan staged an unusual ballyhoo parade which attracted a good deal of attention on the upper West Side. It consisted of between eight and ten junk carts which were filled with old shoes. On the cross-piece under the bells of each cart was a sign "Souls for Sale at B. F. Keith's Eighty-First Street Theatre all this week." These ten pushcarts, parading solemnly along, made one of the best ballyhoos the film could get.

In Brooklyn, B. F. Keith's Prospect theatre held a "movie star impersonation contest" in which the leading players of "Souls for Sale" were impersonated by local residents. This, of course, helped to put the picture over.

The Salvation Army, which is having a campaign for funds throughout the city, was tied up with the picture at B. S. Moss' Flatbush theatre in Brooklyn. An Army lassie assumed the guise of a "four minute man" on the Flatbush stage and devoted half of her time to the work of her organization and a plea for funds, and the other half to a description of her organization's work in rescuing "Souls for Sale." The novelty of having a Salvation Army lassie boost a picture from the stage naturally attracted considerable attention and resulted in increased business at the Flatbush.

A special trailer with pictures of the stars in the film and punch scenes from it was gotten up by Proctor's theatre in Mount Vernon and used in advance of the showing of "Souls for Sale."

A cutout of the devil with the sign "Souls for Sale" was placed on top of the electric sign over B. F. Keith's Fordham theatre, where it was visible for some distance. "Souls for Sale" footprints were pasted on the sidewalks for two blocks around the theatre and led uptown patrons to the big movie of the movies.



Elaborate "Bella Donna" lobby display arranged by Manager Frank W. Goodale of Loew's theatre, Ottawa

Manager Builds Effective "Bright Shawl" Lobby

GREENVILLE, S. C.—Manager H. B. Clarke of the Garing theatre has not been featuring lobbies for some time, but recently he has placed more emphasis on this angle, as a result of which they have attracted unusual attention.

In the instance of "The Bright Shawl" a Cuban belfry was built around the box office, to lend the Spanish atmosphere. In front of this and suspended by wire from the ceiling, was the sword and shawl, cut from beaver board and painted. Between the shawl draperies hanging from the sword was a photo of Barthelmess. Cut-outs from the three-sheets and still frames were effectively placed about the lobby entrance.

Women Appealed to in Contest on "The Dangerous Age"

Sacramento, Cal.—Realizing the importance of female patronage on such a picture, Manager M. B. Hustler of the T. & D. theatre directed his campaign on "The Dangerous Age" at the women.

The Sacramento Union wanted to find out what the dangerous age was and, to draw the interest of the feminine sex, specified that its women readers only were asked to reply. This drew a legion of letters and, after they had been published, the men were asked to reply to them and give their side of the argument.

The scope of the tie-up was widened by having officers of the Sacramento Chamber of Commerce act as judges. Neither they nor the wives were allowed to submit letters upon this delicate domestic problem, Manager Hustler arguing that in this case discretion was the better part of exploitation.



Prologue to "The Trail of the Lonesome Pine" staged by Herschel Stuart, managing director of the Missouri theatre, St. Louis



Highly novel effect in "Within the Law" lobby prepared by Manager W. E. Drumbar of the Riviera theatre, Knoxville, Tenn.

Telephone Bells in "Can't Fool Your Wife" Lobby

WACO, TEXAS.—Manager J. P. Harrison of the Hippodrome theatre built an unusual lobby display recently on "You Can't Fool Your Wife."

In the lobby were three cut-outs showing three of the principal characters in the picture, the wife, the husband and the other woman all listening on the telephone. Above these cut-outs extending across the top were regulation telephone wires which connected the telephones of the cut-outs with one another. Each of these telephones had a bell which was connected to a flasher disc which caused them to ring intermittently.

The ringing of the bells could be easily heard across the street so that people several hundred feet from the theatre had their attention attracted to this novel display. Across the front of the lobby was hung the title of the picture spelled out in cut-out letters.

Boys Admitted Free to "Daddy" Showing with 'Daddy'

Portland, Ore.—A deluge of youth decended upon the Liberty theatre, chief link in the Jensen & Von Herberg chain here, following announcement by A. C. Raleigh, manager, that all boys not more than 12 years of age would be admitted free, if accompanied by a daddy, to witness the showing of Jackie Coogan in "Daddy."

Raleigh made no distinction between fathers in his offer of free admittance to the youngsters. The only requirement was that the boy be accompanied by his father or by someone who would answer that purpose. In many cases, it was determined, adults without sons sought out boys of their neighborhoods and treated them to the show. Of course, the adult admission was charged against all daddies. The free admission scheme prevailed throughout the day and evening shows.

Screen Test Stunt on Truck Is Used on "Souls fsr Sale"

Seattle, Wash.—Traffic was stopped in Seattle when Manager Frank Steffy, of the Coliseum theatre, used the screen test stunt on "Souls for Sale," photographing local aspirants to screen fame on a truck on the principal streets of the town.

The Seattle Times, a conservative newspaper which seldom ties in with publicity, agreed to go along with Mr. Steffy. The times carried a story daily beginning three days in advance of the opening, while the other two local papers each carried a story prior to the opening day.

An announcement was made that thirty Seattle girls would be given screen tests to determine their fitness for motion picture careers. Forms were provided which the applicants filled out, giving in detail qualities fitting them for film work.

Daily, each afternoon and evening, beginning on the opening day, five girls were given tests.

A tie-up was made with the Mack Truck Company, which furnished a truck on which the tests were shot. A special light wire was run out from the theatre over the marquise and hooked to a battery of five Kleig lights mounted on a truck. In the afternoon the truck worked on location on the principal streets.

Miniature Boat Display on "Isle of Lost Ships"

ST. PETERSBURG, FLA.—A replica of a storm at sea, built in miniature, was constructed by Manager W. J. Melvin of the Pheil theatre on "The Isle of Lost Ships."

Upon a sea background a number of toy boats were arranged, giving the impression of having been wrecked. A lighthouse was constructed from beaver board, and in the top a large electric light worked on a flasher, flashing every 15 seconds.

The display was arranged at very small cost, the boats having been loaned for the occasion.

Mountaineer Ballyhoo Used on "Trail of Lonesome Pine"

OKLAHOMA CITY, OKLA.—Manager H. A. Brownlee of the Capitol theatre made use of a street ballyhoo to advertise "The Trail of the Lonesome Pine."

The ballyhoo consisted of a man dressed in slouchy clothes of the mountaineer type and riding a mule. He carried a shot gun on one shoulder and two jugs hung from the mule's neck with a large sign extending down on each side that read:

"I Am on the Trail of the Lonesome Pine—Capitol theatre."



Attractive "Bella Donna" display, with articles loaned by furniture house, at Loew's Palace. Memphis, of which Harold Horne is manager



Left, theatre front, and right, "Get Into the Movies" contest, at the Bijou theatre, Richmond, Va., in connection with "Souls for Sale"

"The Rustle of Silk" Tied Up with Department Store

Seattle, Wash.—When Manager H. B. Wright played "The Rustle of Silk" at the Strand theatre recently he tied up his presentation with the MacDougall and Southwick company, one of the city's largest department stores, and received much valuable advertising and publicity through his efforts.

As part of his campaign Mr. Wright made arrangements with the store to present an attractive prologue for the picture. The prologue consisted of a miniature style show put on by one man and a girl. D. D. Star, the man in the act, was one of the department heads from the MacDougall and Southwick company, and before each performance he draped various dress models upon the girl, using bolts of straight silk from the store. One of the Strand's ushers acted as the model upon which Mr. Star evolved his creations. The Strand orchestra, under the direction of S. K. Wineland, offered a specialty musical number during the presentation of the prologue.

Aside from the novelty of the prologue, the tie-up resulted in a window display for the Strand in the store's principal window on the busiest corner in the city. Special silk creations, with still photographs and special window cards advertising the program at the Strand, were prominently featured in the window. Both the store and the theatre, in their newspaper and billboard advertising, announced the special style show that was being presented.

The lobby of the theatre was especially decorated to resemble its being draped with various colored silks. Set into this supposed silk drapery were framed miniatures of Betty Compson and advertising matter referring to the picture.



Lobby display at the Queen theatre, Galveston, Texas, on "The Rustle of Silk," by Manager Charles E. Sasseen

Devil Ballyhoo Is Used on "Souls for Sale" Run

NEW YORK CITY, N. Y.—When "Souls for Sale" was booked at Proctor's 125th Street theatre, the management of that house called upon the devil to make a personal appearance as a street ballyhoo. A man dressed to represent the devil was sent through the streets in that section of Harlem.

He wore a sign on his cape carrying the title of the picture and the theatre where it was showing. He attracted much attention as he made his rounds.

"Hollywood Lights" Issued to Boost "Souls for Sale"

Independence, Kan. — A small newspaper called "Hollywood Lights" was prepared and published by Goldwynner Homer Gill for the showing of "Souls for Sale" at the Strand theatre. The newspaper carried cuts of stills, stories about the production, the author, director and cast, and also advertisements of two big local merchants. These two advertisements cut the cost of the newspaper, of which 2,000 copies were printed and distributed, down to a small sum.

Manager S. A. Davidson and Mr. Gill used 1,000 8x10 lawn cards printed in red. These cards bore the words: "Gone to the Strand to see 'Souls for Sale.'" These were stapled on small mouldings 18 in. long, and were stuck in the lawns of residences. Mr. Gill also worked the "How to get into movies" stunt, distributing 3,000 of these to the employes of the Empire Oil Co. and other factories and stores and among school girls. Two attractive shadow boxes made from the one-sheet were placed in the lobby together witth special boards carrying press comments on "Souls for Sale."

Inexpensive All-Around Drive Used on "Tiger's Claw"

Atlanta, Ga.—The downtown section was fully covered with window cards on "The Tiger's Claw" by Manager William Bedell of the Rialto theatre. The usual amount of poster advertising and routine work was done.

For the benefit to be gained through word-of-mouth advertising a liberal number of passes were distributed in one of the leading department stores, this serving as a substitute for additional advertising along other channels.

The marquee carried six-sheet cut-outs and at the base, the title and star. Spot lights played upon this at night. On the roof of the theatre, just under the electric sign, a huge banner carried the title and name of star in letters that could be seen blocks away. For the sake of variety in the lobby, a new and unusually attractive still board was made up to carry the photos of Jack Holt and Eva Novak and a selection of stills. This was hand-painted and artistic in every way.

As a prologue, which greatly helped the picture and pleased the audiences, a talented local dancer interpreted "Chanson Indoue." The atmosphere of India was carried out by means of a desert drop and an Arab tent. The dancer entered from the tent and executed her dance to the strains of "The Song of India."



Novel use of cut-out heads on "Tess of the Storm Country" by Manager N. O. Turner of the T. & D. theatre, Stockton, Calif.



Realistic blacksmith shop in the lobby of the Arcade theatre, Jacksonville, prepared by Manager Guy Kenimer on "The Village Blacksmith"

Tie-Up Broadsides Effective on "Girl of Golden West"

Indianapolis, Ind.—At a comparatively small increase over its regular advertising appropriation, Manager Ralph Lieber of the Circle theatre and his ad manager, Ace Berry put over a broadside campaign on "The Girl of the Golden West" that proved good "hot weather medicine."

The Indianapolis Candy Company was tied up with the confectioners furnishing kisses that were given out as "A Kiss from the Girl of the Golden West." The Circle theatre supplied the 25,000 wrappers for the allotment.

Taking advantage of the Speedway Race the same week, the Circle theatre issued a hand card publicizing the two greatest attractions in the city: "The Speedway and the Circle theatre showing 'The Girl of the Golden West'." Permission was obtained from the speedway officials, on this basis, to distribute the cards inside the Speedway grounds to all the Indianapolis citizens and visitors.

One of the most interesting angles to the campaign was the tie up with six trust companies that gave a window display featuring an old whiskey keg and describing the way banking was done in the days of "The Girl of the Golden West" when the keg was the safe deposit vault. The obvious comparison with modern methods was made.

The fourteen stores of the Hook Drug Company featured the Girl of the Golden West Phez, a special hot weather concoction. Other window displays were arranged with photographers, music stores and candy emporiums.

A special card was distributed of the deuce of spades, taking its cue from the scene in the picture where the sheriff is beaten on the draw. The question was asked: "What did the deuce of spades signify to the Hardy Pioneers of '49?"



Music store tie-up on "East is West" at the Majestic theatre, Kanakee, Ill.

"Third Alarm" Tie-up Gets Co-operative Spread

RACINE, Wis.—One of its most successful tie-ups was made by the management of the Bijou theatre for the showing of "The Third Alarm" recently.

The house was turned over for the three days to the local fire department, who handled their own advertising, sold their own tickets and managed the playhouse. For their newspaper advertising the firemen made a tie-up in turn with the leading manufacturers of the town, who contributed for the daily newspaper space, which was never under a full page. These ads carried pictures of Chief Clarence Gillen and his two assistant chiefs, Charles R. Jefferson and John F. McCarthy.

Soda Fountain Hook-Up Boosts Showing of "Brass"

Montgomery, Ala.—Manager W. A. Doster's campaign on "Brass" at the Strand theatre included teaser slides, window displays and a large banner, but one of the neatest tricks and one calculated to reach the very element desired, was the tie-up with the most popular soda fountains in Montgomery, where the younger society set congregate in the afternoons. The little novelty heralds, a ring box with lid standing ajar and disclosing the wedding ring within, were placed on each table, fastened to the little stands used for the purpose of advertising their "specials." This was good publicity gotten very cheaply.

These novelty heralds were also distributed to patrons passing out of the theatre the last three days preceding opening, and were placed in automobiles and on store counters, during shopping hours.

Moonshine Still Is Displayed in Lobby on "Driven"

Ybor City, Fla.—To exploit "Driven," Manager E. J. Walton, of the Rivoli theatre, arranged a most elaborate "moonshine still."

A regular old mountain lean-to was built of saplings and covered with Spanish moss and palmetto leaves. The floor and sides were also covered with the foliage, with here and there a big stump of pine. Over to one side a fire place was built of bricks, with red lights arranged under the wood to give the effect of a fire burning. On the fire was the big kettle of mash, from the top of which a long copper coil extended to a keg. The keg was on logs, a gallon jug in front of it and from the spigot in the keg the liquor slowly dropped into the jug.

At the other side were a number of jugs and demijohns, with a mean looking high power rifle leaning up against them. Down to the front was a stump with a crude sign fastened to it, which read, "put your munney under the stump." The display was so well arranged and looked so real that it caught the attention of all passers.



Street ballyhoo on "Souls for Sale" at the Globe theatre, New Haven. The man cranked the camera from the rear platform



Atmospheric prologue to "The Bright Shawl" staged by Managing Dir ector Edward L. Hyman of the Brooklyn Mark Strand theatre, Brooklyn.

Novel Teaser Billboard Stunt Used on "Rustle of Silk"

Jacksonville, Fla.—Manager Albert Hill used a striking teaser billboard campaign on "The Rustle of Silk" at the Rialto theatre. He rented an illuminated 24-sheet stand at the intersection of Jacksonville's two principal streets, opposite the Rialto.

Co-incident with the use of this 24-sheet location, a teaser ad campaign was started in the newspapers, calling attention to something odd occurring at the corner above referred to. Later, readers and ads in the newspapers announced prizes (a three months' pass and single passes) for the persons successful in figuring out in advance what the mystery billboard campaign was really all about. Curiosity was urged and stimulated.

Meanwhile the billboard was being painted a bit each day. The design consisted of a special sign with letters of words that developed each day—half-letters, etc. The first day or two it was figuratively a Chinese puzzle but gradually the names Betty Compson and Conway Tearle became legible, followed by the play dates of "The Rustle of Silk" at the Imperial. Then the following day was added a catch line. In the newspaper ads which announced the contest, people were informed that to win a prize, this catch line would have to be transcribed on their responses. Passes were awarded for the best written answers, in twenty words or less, as to why the thought expressed by the catch line was correct. It was explained that the bill board catch line would be emphasized by a red arrow and this catch line was, "If Its a Paramount Picture, Its the Best Show in Town."

The mere painting of this sign each day drew a big crowd and proved a profitable ad for the picture. The teaser contest was an excellent ad for Paramount pictures.



Dignified and striking cut-out on "Hunting Big Game in Africa" by F. J. Miller, manager of theatre, Augusta, a tthe Modjeska

Striking Lobby Decoration on "Hearts Aflame"

MACON, GA.—Manager George A. McDermit of the Rialto theatre heralded "Hearts Aflame" in advance on hotel menus, soda fountain mirrors and slides in all theatres.

With the use of a large beaverboard heart which had been used some time before, a most realistic lobby decoration was constructed. This heart, which was six feet in diameter, was used as the centerpiece of lobby. It was suspended from the ceiling by piano wire. At the base a box covered with red cheesecloth had concealed inside an electric fan and several red light globes. To the wire netting which covered the top of the box base, were attached streamers of red and yellow tissue paper, producing an effect of flames.

Real Atmosphere in Lobby for "The Village Blacksmith"

Jacksonville, Fla.—On "The Village Blacksmith" Manager Guy Kenimer of the Arcade theatre converted his lobby into a most real looking blacksmith shop through the aid of a local blacksmith and junk man.

A small shed constructed in the center of the lobby carried the title across the front gable. Inside were displayed all kinds of paraphernalia pertaining to the blacksmith trade, the forge, an anvil, a grind stone, old wagon wheels, horse shoes, etc.

The outstanding feature of the display, however, was the forge, which was covered with small pieces of coal. Underneath the coal red lamps covered with tissue paper gave the effect of glowing coals. This proved quite an attention getter and, no doubt, brought in many patrons who would otherwise have passed it up.

"Backbone" Tied Up to "Good Will Election" Campaign

Pittsburgh, Pa.—The newspapers of the country have given wide publicity to the new plan of the American Committee for Devastated France for raising money. It is called a "Good Will Election" and they get big companies to nominate one of their women employees as a candidate and then sell votes for her and the winners of the election are sent on a trip to France including the battlefields.

A number of ingenious ways for selling votes have been evolved in different communities, but it remained for Goldwynner Bill Robson to grab off this novelty for a moving picture tie-up when the committee struck Pittsburgh.

The tie-up was effected with Rowland and Clark for the showing of "Backbone" at the State theatre. Jerome Casper, general manager, and C. B. Frost, of the publicity and exploitation department, represent Rowland and Clark in the negotiations and A. W. Bendig, assistant treasurer of Mackintosh Hemphill Company, represented his company. This company has four plants and fifteen hundred employees. They selected as their candidate Miss Carrie Cunningham, their oldest office employee and the fifteen hundred employees got behind their candidate. As they were the first big company to get into the field they naturally had that advantage for their candidate. They all went out and sold a special ticket to the State theatre to see "Backbone" and each ticket was good for a vote for Miss Cunningham.

On pay day the girls got out and served out the tickets to the men as they received their pay. Additional supplies of tickets were sent to them through their foremen and superintendents at the various plants.



Inexpensive lobby display on "Safety Last" at the Strand theatre, Modesto, Calif.

Pre-release Reviews of Features

"The Broad Road"

(Associated Authors Production—Six Reels)

(Reviewed by Frank Shelton)

WHILE this story follows well beaten paths in plot and incident, it is told by a cast of uniform excellence aaginst a scenic background that is a distinct relief from the continual flood of California and environs locales. Some of these Florida exteriors are like Corot landscapes.

We've seen the same idea in Western settings many a time but it's the way it is done here that makes this production so acceptable. The opening views of life in a Florida lumber camp are good and it is here that we are treated to a realistic fistic tournament between the hero and the villain. There is another fight in the sixth reel that looks like a Dempsey-Gibbons mill. It seems that the hero had said to Mary Ellen: "Until I make Bud Ashley eat the dirt he said about you, I ain't got the right to look at you." This fight is where Bud eats the dirt.

May Allison is a very acceptable Mary Ellen and Richard C. Travers is a likable hero. Dick does a dive from an auto seat, over a bridge railing and into a stream filled with alligators as one of his thrilling contributions to the film. This is but one of the spine shiverers, however, as the action is "fast and furious," as they say. Ben Hendricks, Jr., is a thorough-going bad man.

There is undoubtedly a demand for these red blooded, virile stories of he-men, no matter where they are laid, so exhibitors catering to audiences expressing favor for this type of picture can be assured of a winner here. And the locale being in the Land of the Everglades will make the offering doubly welcome. The camera work throughout is good. So is the direction. There are some night shots that are unusually artistic.

THEME. Melodrama based upon conflict between hero and villain, with the former successful. Is of Western type with a Florida locale instead of a ranch background.

PRODUCTION HIGHLIGHTS. The attractive exteriors. The fistic battles. The good portrayals by Miss Allison and Mr. Travers. The jump by latter from an auto from a bridge into the river. The good camera work.

DIRECTION. Has employed a good number of punch scenes which give it vitality. The exteriors have been well selected. Paid good attention to the interpretation. Keeps his action on the move every minute. Does all that is to be expected with time-worn plot.

EXPLOITATION ANGLES. The title. The star. Affords a tie-up with auto clubs on a safety campaign—on reckless driving, etc. Might plaster the roads with sign posts and cards that "This is THE BROAD ROAD to the ———theatre."

DRAWING POWER. Good for houses catering to a clientele desiring Western type of pictures.

SUMMARY. In all a satisfactory melodrama on the well known Western formula. Different exteriors lend value to picture. Keeps moving and carries a punch which eliminates much of its obviousness. Players act convincing.

THE CAST

Mary Ellen Haley.....May Allison
"Ten Spot" Tifton.....Richard C. Travers
Bud Ashley.....Ben Hendricks, Jr.
Jim Fanning.....D. J. Flanagan
"Ma" Fanning.....Mary Foy
Sheriff Bill Emmett.....Charles McDonald
"Old Fuzzy" Lippert.....L. Emile La Croix
"Kid" Coppins.....Roy Kelly
Mrs. Lippert.....Alicia Collins

By Hapsburg Liebe. Directed by Edward Mortimer. Photographed by W. S. Cooper and O. S. Zangrilli.

SYNOPSIS. Girl is rescued by hero from the pitfalls of city life and taken to the lumber camp where he works. Here villain talks loosely about the girl, and in a battle with hero the latter is knocked out by a foul blow. The youth vows to "get" the crook, who "frames" the hero in connection with a shooting. Hero is arrested, but makes his getaway. He returns to girl's cottage after holding up some motorists. His enemy is on hand and sees him give girl a wad of money. That night villain enters the cottage and steals the money. A fight occurs between the two. A rifle explodes killing crook, and all ends well.

"The Victor"

(Universal—4888 Feet)

(Reviewed by Laurence Reid)

WITH cauliflowered ear circles grabbing off large space in the papers and the various assortment of "pugs" waxing rich through the employment of crafty financiers and a gullible public—it is natural that picture producers should attempt to cash in on the new-found popularity of the prize ring. Universal has been successful in exploiting Reginald Denny as a silversheet exponent of the manly art, and have followed it up by presenting Herbert Rawlinson in a similar role.

But the story is a weak effort—one apparently conceived over the breakfast table and finished before lunch and aside from some mildly amusing incidents, it does not stir the spectator with any action or suspense. It merely tells of a financially embarrassed and titled Englishman who, in his job as a waiter, knocks the middleweight champion for the count. A fight promoter takes him under his wing and eventually the young honorable wins the crown. The fight scene—the only redeeming shot—fails to quicken the pulse. Eddie Gribbon is the "pug" who falls to the resin.

"The Victor" is not in the same class with "The Abysmal Brute." Fortunately it has been treated wth a comedy spirit, particularly in giving Rawlinson a chance to cut up after the fashion of an English dandy. But the title writer allows him to say "jolly well" too often—and there are other London expressions which carry too much repetition. A romance is introduced between the young fop and a hard luck chorus girl which terminates successfully when the youth's father fails to marry him off to the daughter of the chewing gum magnate.

The idea should have been compressed into two reels or three at the most after the style of the "Leather Pusher" series. It nearly stops in its tracks at times. The star is more subdued here and consequently his work is more pleasing.

THEME. Comedy-drama of a financially embarrassed Englishman who recoups his lost fortune in the prize ring.

PRODUCTION HIGHLIGHTS. The comedy incident when Rawlinson employs his wits to get some money. The prize fight scene. The competent acting. The episode when star as a waiter knocks "pug" for a goal.

DIRECTION. Has added sufficient incident, although unequal to the task of making it other than mildly interesting. Episode of hotel detective ordering girl to move on is a false touch. Has succeeded in making star use repression. Fails to inject much punch in his fight scene. Too many close-ups.

EXPLOITATION ANGLES. Chance to cash in on new popularity of prize ring. Play up picture through tie-ups with sporting goods stores. Make a play of the title. Link up with music stores selling Victrolas and Victor records.

DRAWING POWER. Should prove suitable for small town houses. Also with program houses featuring daily change of bill. But surround it with short subjects.

SUMMARY. Lacks punch and vitality to score very big. Is mostly incident—and is only mildly. Would have been better trimmed to three reels. Too much effort to make chief character talk like silly ass Englishman. Plot is weak, so story lacks substance.

THE CAST

Hon. Cecil Fitzhugh Waring.....Herbert Rawlinson
Teddy Walters.....Dorothy Manners
Lord Waring.....Frank Currier
J. P. Jones.....Otis Harlan
Chiquita Jones.....Esther Rawlston
Porky Schaup.....Eddie Gribbon
Jacky Williams.....Tom McGuire

By Gerald Beaumont. Scenario by E. Richard Schayer. Directed by Edward Laemmle. Photographed by Clyde De Vinna. Produced by Universal.

SYNOPSIS. Impoverished Englishman of title is stranded in America. Flirts with hungry chorus girl on park bench and eats one of her doughnuts. Uses his wits and gains a sum of money to pay her board and lodging. He gets a job as waiter and knocks a patron—the middleweight champion—to the floor. Is promoted as a prizefighter, wins the middleweight crown and finds romance and riches.

"The French Doll"

(Metro—Seven Reels)

(Reviewed by Frank Shelton)

ANYONE with a nervous temperament will have a tough time sitting through this picture in which Mae Murray eclipses all former efforts at prancing, running, arm swinging, leg shaking, shoulder throwing and "perpetual mobile." If Mae would only learn to relax now and then and give us a rest, she'd improve all her pictures 100 per cent.

"The French Doll," is a comedy-drama which opens in la belle Paree, jumps the big pond to Gotham and ends up in Palm Beach. This wide latitude of locale gives the star several opportunities for lavish display of personal adornment. She goes the limit.

The scenes in the French capital are quite artistic, the set depicting L'Oasis, a cabaret interior, being quite lavish in detail. It is here that Monte Blue is introduced in the role of Jose Carrova, a character that is quite Valentinoesque.

In New York there are some amusing scenes shot in Central Park. Especially the one in which Georgine meets a bunch of cross country racers and is shocked to see "the naughty mans in B. V. Ds." The visit of Georgine and her wealthy suitor to his fish canning factory will also bring laughs. The Marie Antoinette vision scenes are well done. Here we see Mae assuming the role of a famous French queen and displaying some emotional fireworks. In Palm Beach the inevitable dance climax is staged and Mae whirls through several hundred feet of film in a brilliant set, the floor of which is glass and reflects her every move. Here we also witness a shooting. Just a husband objecting to finding his wife in another man's arms.

Miss Murray has a good cast in her support. Orville Caldwell as the Kippered Kod magnate is a treat—because he acts quietly.

THEME. Treats of the pursuit of riches by a Frenchman and his daughter, the latter being used as the matrimonial bait.

PRODUCTION HIGHLIGHTS. The elaborate settings. The Parisian atmosphere. The striking gowns worn by the star. The elaborate interior sets. The dance by the star at Palm Beach. The artistic subtitles. The visit to the factory.

DIRECTION. Has embellished it with elaborate production. The scenes are neatly dovetailed. The emphasis placed upon the comedy moments. Allows star to register too much nervous temperament. The direction appears to be even throughout.

EXPLOITATION ANGLES. The title. The gowns which afford tie-ups with fashion stores. Might induce specialty shops to put on a fashion promenade. Opportunity for colorful prologue featuring dances.

DRAWING POWER. Suitable for select clientele. There must be a demand for such stories—else they wouldn't make them.

SUMMARY. Fair entertainment on an old theme. Comedy trimmings add to the interest. Not substantial, but pleasant enough for summer months. Star should relax more in her roles.

THE CAST

Georgine	Mae Murray
Jose Carrova	Monte Blue
Wellington Wick	Orville Caldwell
J. W. Brent	Bernard Randall
Papa Mabulier	Paul Cazeneuve
Mama Mabulier	Rose Dione
M. Dumas	Willard Lewis
Dobbs	Lucien Littlefield
Infatuated Wife	Paulina French
Infuriated Hubby	Frank Currier

By Paul Armont and Marcel Gerbidou. Directed by Robert Z. Leonard. Scenario by Frances Marion. Photographed by Oliver T. Marsh.

SYNOPSIS. Georgine is the daughter of a Parisian dealer in "Objects d'Art," who is in need of money. J. W. Brent, an American salesman of "antiques," suggests that Papa take Georgine to America, where much gold may be made through a scheme of his—selling alleged antique household goods to millionaires. Arriving in America, the family, tutored by Brent, sets out to capture Wellington Wick, a Kippered Kod magnate. Wick falls in love with Georgine. At Palm Beach, following a shooting affair, in which she is wounded, she finds real love.

'The Brass Bottle"

(Maurice Tourneur Production—5290 Feet)

(Reviewed by Frank Shelton)

SOME folks are going to have a good time when they see this picture. Others not so good. To some it will be excruciatingly funny. To others ridiculously silly. However, that is undoubtedly just how it is supposed to be taken, so all is well. One thing is certain. Here is a picture with a new idea and that is a big factor in its favor.

It's all a phantasmagorical, colorful and novel production. It abounds in massive sets—a la Tourneur. The prologue is a thing of exquisite artistry. So is the dance scene at the elaborate banquet prepared for the hero in accordance with his wish. The explosion of the brass bottle and the coming forth of the evil spirit is a masterpiece of screen craftsmanship. There is much fun when the genii turns the professor into a mule, with Harold Lloyd glasses. The mule starts to wreck the house. The night shots in London are examples of what advances have been made in photography. There are some interesting dances and some beautiful girls. Ford Sterling is miscast as Rapkin, the ex-English butler.

It must be said for the cast—which incidentally contain such sincere players as Harry Myers, Tully Marshall, Barbara La Marr and Ernest Torrence—that those who comprise it take the whole thing seriously and work hard to put the idea over. Torrence, departing from his usually heavy dramatic work, makes a great looking genii, while Marshall as the obstinate old professor who is turned into a jackass for not consenting to the marriage of his daughter, contributes another of his inimitable character portraits.

THEME. Fantastic mystery tale of wonder working, romance and comedy. Genii is imprisoned in brass bottle which explodes after six thousand years, releasing the prisoner. Much Oriental mysticism.

PRODUCTION HIGHLIGHTS. The prologue showing Fakresh's attempt to avenge himself on his master. The rushing forth of the genii after many thousand years. The turning into a mule of the professor. The Arabian banquet and castle. The dance scene. The fine photography and artistic subtitles. Harry Myers and Ernest Torrence's characterizations.

DIRECTION. Has gives picture colorful and novel production. Plot highly imaginative and fantastic. Gives Tourneur a chance to go the limit in arranging massive sets, etc. The manner in which he has guided the players. He has taken his subject too seriously in many sequences.

EXPLOITATION ANGLES. Dress your ushers in Arabian style. Ditto the lobby. Put on an Arabian dance prologue. Might dress a man like the genii in the picture and put him on the street and in your lobby as a ballyhoo.

SUMMARY. A screen novelty which because of its fantastic character will not be accepted too seriously. Wild story well produced. Hits the heights of fancy. Good interpretation.

THE CAST

Horace Ventimore	Harry Myers
Professor Hamilton	Tully Marshall
Mrs. Hamilton	Clarissa Selwyn
Rapkin	Ford Sterling
Mrs. Rapkins	Aggie Herring
Marjorie Hamilton	Charlotte Merriam
Samuel Wackerbath	Ed Jobson
The Queen	Barbara La Marr
Captain of the Guard	Otis Harlan

By F. Anstey. Directed by Maurice Tourneur. Scenario by Fred Myton. Photographed by Arthur Todd.

SYNOPSIS. Caught in the act of attempting the life of his master, Fakresh is imprisoned in a brass bottle and thrown in the sea. Six thousand years later Ventimore picks up an ancient brass bottle at an auction. He offers it to the father of his sweetheart, but is thrown out, bottle and all. In disgust he throws it onto a corner of his room. The bottle explodes and the genie, Fakresh, rushes forth. In gratitude he promises to do anything Ventimore wishes. In this way he gets customers, has his home turned into an Arabian palace, has his sweetheart's dad turned into a mule, etc. However, in the end so much trouble is caused by his many wishes that he asks the genii to disappear from his life forever. He does. Ventimore gets his bride.

"Itching Palms"

(F. B. O.—Five Reels)

(Reviewed by Laurence Reid)

IT IS difficult to catalogue this picture. It continually wavers between rural comedy and crook melodrama with most of the sequences and incident given up to hokum of the slapstick brand—and being a harum-scarum story it never settles down into anything resembling life. Very few directors are capable of expressing genius touches and here we have several characters who rob it of reality through their burlesque interpretations. Particularly is Victor Potel at fault in the role of a deaf and dumb yokel. In fact he has an idea that the type is not far from idiocy.

But the story is not even as good as the characterization—and that isn't anything to brag about. It revolves around a packet of stolen money which has been thrown by the thief in the vicinity of a haunted house. Two men are involved in the theft—one the son of a quaint old lady, the other a crooked doctor. The latter shoots the former as he runs away and since the victim dies, his partner, in crime, is determined to get the money even if he has to blackmail the old woman.

By this time the hokum is introduced with a vengeance. A couple of tramps appear on the spot—one of whom is the son of the deceased. They put over a medicine show and act up overdrawn rural fashion. Meanwhile the old woman, having received her son's dying confession that the money has been thrown somewhere near the haunted house, goes in search of it. But whenever she tries to find it the crooked doctor is there to prevent her.

There is a "show-down" finally, when the grandson catches the crook in the haunted house. A terrific fight occurs which results in the old shack being destroyed by fire. The money is found in the well by the villian and taken away from him by the other tramp. It turns out to be counterfeit. A mediocre picture in every way. The plot is a favorite of Mack Sennett's.

THEME. Based upon the theft of money with attempts by honest characters and a crook to find the stolen loot.

PRODUCTION HIGHLIGHTS. The fire episode and the effort to rescue the hero from the flames. The appropriate atmosphere. The adequate acting by Gertrude Claire, Tom Wilson, and Tom Gallery. The patent medicine hokum.

DIRECTION. Has injected too much slapstick hokum and permitted his players too much latitude in portraying rural types. Misses his melodrama in order to inject comedy relief. The atmosphere is adequate enough. Adds a fairly good effect with a fire escape scene.

EXPLOITATION ANGLES. The title looks like it carried teaser possibilities. Might link up with banks, stores, etc. Might ballyhoo the stunt of the patent medicine fakir. Employ a harmonica player or village quartette for a prologue.

DRAWING POWER. Good for double feature day or in program houses featuring daily change of bill. Surround it with good short subjects.

SUMMARY. Mediocre entertainment based upon the theft of a sum of money. Is saturated with overdrawn rural hokum and resembles slapstick comedy in its most important scenes. For the most part it is over-acted.

THE CAST

Jerry.....Tom Gallery
Jerry's Father.....Hershall Mayall
Virgie.....Virginia Fox
Mac.....Tom Wilson
Obadiah Simpkins.....Joseph Harrington
The Village Dumbell.....Victor Potel
Grandma Gano.....Gertrude Claire
Doctor Peak.....Robert Walker
Judge Barrett.....Tom Lingham
Constable Coman.....Richard Cummings

Story and scenario by Wyndham Gittens and Helmer Bergman. Directed by James W. Horne. Photographed by William Marshall.

SYNOPSIS. Treats of a packet of stolen money which is thrown away by thief as he tries to escape. His partner in crime kills him and is determined to locate the loot which has been thrown in the neighborhood of haunted house. The victim's aged mother receives his dying confession and when her son and his friend arrive the three co-operate to outwit the crook. Eventually the packet is located in a well—and turns out to be counterfeit. There is a romance.

"A Gentleman of Leisure"

(Paramount—5500 Feet)

(Reviewed by Laurence Reid)

HERE is an ideal picture with which to pass the time away. Which is another way of saying that it is summer entertainment. Carrying a weak story and a colorless title it will not intrigue the imagination. The passerby might say to his companion—"here's Jack Holt, he's usually pretty good. Let's look him over." And so they are in their seats to pass the time away. They will be fairly entertained if they don't become drowsy with a story which features a wager, the theft of a valuable necklace and considerable grand manners.

It is nothing of which to make a fuss over. In fact the entire plot hinges upon the gentlemanly figure of a dashing American who places a wager with his friends that he can gain a certain pretty girl's photograph with her name inscribed upon it. And to accomplish his task he masquerades as a waiter. There is a frail counterplot concerning some titled Britishers who would marry their son off to the heroine, supposedly a rich heiress.

The scenes take these characters in and out of well appointed sets without asking them to do anything which could be passed as bad manners. There is an attempt to inject a melodramatic touch when the valuable jewels of the Britishers disappear. But it fades into insignificance when the romantic note is realized. Jack Holt succeeds in appearing at ease in a role which does not even tax his facial muscles and Casson Ferguson, Alec Francis and Sigrid Holmquist manage to carry out the same effective poise. The slight comedy moments are furnished by Frank Nelson in the character of a bounder with a sense of humor.

The picture has been well directed, the director squeezing every ounce of substance from the anaemic plot. It is said to be adapted from a play, but our memory fails us in trying to recollect it.

THEME. Revolves around a wager made by a youth that he can gain a certain girl's photo, autographed. Melodrama with farcical trimmings which involve stolen jewels and the pursuit of riches by fortune hunters.

PRODUCTION HIGHLIGHTS. The competent work by Holt and the other members of the cast. The drollery of Frank Nelson. The light farcical touch. The clever dovetailing of scenes. The well appointed sets and details. The atmosphere of smart society.

DIRECTION. Director has staged piece with effective atmosphere. Always maintains a spirit of smart manners. Brings out some pleasant incident without risking melodramatic fireworks. Has handled the players well. His comedy scenes the best. Manages to make chief character fairly mysterious.

EXPLOITATION ANGLES. Star's name and popularity looks like best bet. Might make some snappy teasers from the wager idea employed in story. Bill it as smart comedy-drama. Any dance or vocal number will do for a prologue.

DRAWING POWER. Suitable in high-class houses as summer entertainment. Not "punchy" enough for houses in factory districts. Surround it with good short numbers.

SUMMARY. Fair summer entertainment which doesn't tax one's mind. A slight suspensive note creeps in when spectator trys to identify the hero—whether he is a crook or not. Good interpretation. Slight plot with the incident carrying it through.

THE CAST

Robert Titt.....Jack Holt
Sir Spencer Deever.....Casson Ferguson
Mollie Creedon.....Sigrid Holmquist
Sir John Blount.....Alec Francis
Spike Mullen.....Frank Nelson
Lady Blount.....Adele Farrington
Big Phil Creedon.....Alfred Allen

By P. G. Wodehouse and John Stapleton. Scenario by Jack Cunningham and Anthony Coldeway. Directed by Joseph Henabery.

SYNOPSIS. Wealthy idler makes wager he can secure girl's photograph within a specified time. He is compelled to masquerade as a waiter, but fails to get the picture. Finally he employs a crook to steal the photo and eventually is mistrusted as a crook himself by the girl's father. Apprehends the real crook and captures the girl as well as the photo.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

New "Our Gang" Comedy on Pathe List for July 29

THE Pathe release schedule for July 29th is headed by "Lodge Night," another hilarious contribution to the "Our Gang" comedy series. The initiation of Kewpie—the fat member of the kid aggregation—into the "Cluck Cluck Klans" is the highlight of the action. An appreciation of this subject will be found in the short-subject review columns of the present issue.

Another comedy number on the July 29th schedule for Pathe is "Gas and Air," in which Stan Laurel stages some amusing comedy gags with the assistance of a number of autos that are considerably battered before the completion of the action one-reeler.

"Haunted Valley" reaches its 13th episode, with the powerful arch-villain beginning to feel the meshes of the net which his ruthlessness has woven for his finish.

There is also an appealing little "Aesop's Film Fables" titled "The Thoroughbred," which carries the moral, "One Good Turn Deserves Another."

"The Festive Haul," also set for July 29th, is a Kiser Artfilm with a spirited picturing of the famous run of smelts in Northwestern rivers. Scenes of smelt-catching are presented with the human equation said to be highly entertaining.

Pathe Review No. 30 presents the following list of varied subjects: "Music by the Miles," showing how music rolls are made for the pianola; "Bonehead Fakers," showing three little pups cutting up antics in clay; a delightful fantasy of childhood entitled "The Flappers of 1960"; a

Christie Stars Entertaining at L. A. Exposition

Al Christie, who has just returned from Europe, has worked out a schedule which enables one or more of his featured laughmakers to appear daily at the Christie bungalow on the Motion Picture Exposition grounds during the entire season. To date, Bobby Vernon and Hazel Deane have shared in entertaining the crowds at the bungalow and Sunday Jimmie Adams was on hand with his funny feet. Babe London, Christie's corpulent comedienne, was hostess on Monday, July 9. Jimmie Adams reappeared on Tuesday, the 10th, to be followed on the 11th by Bobby Vernon.

For the remainder of the season the following comedians will alternate in daily appearances: Neal Burns, Bobby Vernon, Jimmie Adams, Dorothy Devore, Vera Steadman, Charlotte Merriam and Babe London.

"Roll Along" in Its Third Week at Grauman Rialto

"Roll Along," Al Christie's blackface comedy, has entered into the third week at Grauman's Rialto theatre, Los Angeles, running in conjunction with the F. B. O. feature "Divorce."

How Pathe News Won Scoop at Shelby

Editor Describes Difficulties Faced by Cameramen in Fight Arena, July 4th

SOME weeks ago we described in this department the difficulties attending the job of compiling the screen magazine, and have since then been on the alert for an opportunity to show how really complicated is the assembling of that other important short-subject unit of the motion-picture program—the News Weekly. The recent scoop of Pathe News in covering the Dempsey-Gibbons match at Shelby, Mont., on July 4, gives us a chance to relate to the trade some of the difficulties that confront the camera forces in securing material for the news reel.

To begin with, proclamations posted in the town warned that all movie cameras found in the vicinity of the arena would be subject to seizure and the operators liable to arrest. Add to that deterrent the fact that every man who contributed to Dempsey's guarantee, and many of Shelby's residents were sworn in as deputies, says Pathe, and you have some appreciation of the handicap under which the cameramen operated. In view of the difficulties to be encountered elaborate preparations were made to cover the fight. Emanuel Cohen, Pathe News editor, established his base of control in Chicago. At Shelby were four cameramen under the supervision of Al Richard. Communications were carried on by wire between Cohen and Richard with the greatest possible secrecy. Mr. Cohen describes the actual operations as follows:

"On the night before the fight, elaborate preparations were made by Al Richard to get the men through the gates into the arena. Cameraman Harde was dressed in a white suit and cap as a peanut vendor, his small camera hidden in a big basket of peanuts. Cameraman Pritchard was dressed as a cowboy with his small Sept camera hidden in his baggy trousers. Cameraman Rucker flew over the arena, securing the only pictures made from the air over the fight. Cameraman Hudson was left outside to cover the human-interest scenes around the big arena.



A gallery of Christie comedy players:—The boys (left to right), Bobby Vernon, Neal Burns, Jimmie Adams, Earl Rodney, Jimmie Harrison and Bill Irving. The girls (left to right), Dorothy Devore, Vera Steadman, Charlotte Merriam, Natalie Joyce, Hazel Deane and Babe London.

"In a crowd of 50,000 it is easy to lose yourself, but when the crowd was 12,000 it became rather difficult, as our men found out when they attempted to face the opposition and secure the pictures. The small Sept cameras take scenes of only fifteen feet and require reloading at every scene, but the men succeeded in getting six or seven scenes inside the arena, mindful of the instructions that they were not to photograph any scenes of the fight itself, in violation of the Federal law."

While waiting at Ashburn Field, Chicago, for the planes from Shelby, Mr. Cohen was accosted by a Department of Justice detective and two U. S. marshals with warrants for his arrest and the seizure of the fight films. After a conference, Cohen signed an affidavit that no pictures of the actual fight had been made, and it was accordingly agreed to permit the New York film to go through on its arrival. The Chicago edition was viewed by the marshals in the Chicago laboratory as soon as it was developed. Thus the views were able to be presented in the Chicago theatres forty hours after the event in Shelby.

"In the meantime," Mr. Cohen continued, "the Pathe News Staff in New York was waiting for the arrival of Plane No. 1. Information regarding its progress was wired from Chicago, and arrangements were made for messengers to go to Curtiss Field, meet the plane and carry the film to the Pathe Office in the quickest possible time. Two Secret Service agents also met the plane as Curtis Field, and came in with the messenger. The film was then developed in record-breaking time, titled and cut. It was then taken to Loew's New York Roof, where it was put on the screen immediately so that the first pictures were shown in New York City fifty-two hours after the fight 2,600 miles away."

New Monty Bank's Comedy Is "Little Boy Blue"

"Little Boy Blue" is the title selected for Monty Bank's comedy for Grand-Asher, formerly called "A Concrete Mixup." It was directed by Harry Edwards. Monty has just finished "Hot Sands," with Herman Raymaker directing and has started on another with Edwards again at the megaphone.

The man who books only cheap pictures—
He is sure a
DULCY

Resumé of Current News Weeklies

ATHE NEWS No. 57: Jersey City, N. J. —100,000 see Firpo knock out Willard; Oakland, Cal.—World's most powerful searchlight — 500,000,000 candle power — installed; Henniker, N. H.—Gypsy moth tree pests destroyed by blimp spraying arsenate of lead; Bear Mountain, N. Y.—Boy Scouts hold 13th Annual Council; Livermore, Cal.—Rough riding of cowboys at their annual round-up; Kansas City, Mo.—15-acre oil refinery with twelve tanks burned; Berlin, Germany—Guarding of famous statuary and monuments from bronze and copper thieves; Tours, France—Englishman first in annual French auto classic race, with three nations and 17 cars entered; Kansas City (That territory only)—12,000 witness opening of new baseball park, Muehlebach Field.

Pathe News No. 58: Long Beach, Cal.—Airplane views of oil gusher running riot; streets turned into sea of muddy oil and water; 7,000-barrel gusher on fire at Corsicana, Texas; Dayton, O.—Air Service tests of world's biggest parachute; Paris, France—Ambassador Herrick and Premiere Poincare at unveiling of monuments to American Volunteers; Hetch Hetchy, Cal.—San Francisco's new water source, O'Shaughnessy Dam reservoir holding 66,000,000,000 gallons, completed; Henley - On - Thames, Eng. — Britain wins honors at Henley Regatta; Siena, Italy—Festival of Medieval costumes and banners; In the Limelight—Daughter of German President on honeymoon; Bobby Jones wins U. S. open golf championship from Cruickshank; Daredevil cyclist's leap for life at Hartford, Conn.

Fox News Vol. 4.—No. 81:—New York City—Advanced styles in fall shoes for milady are displayed by designers—Deauville strap slipper; San Francisco, Cal.—Jiggs, immigrant from Borneo, with a thirst and a headache, doesn't seem to like the U. S. A.; Hastings, N. Y.—Russian ballet is staged in Hudson hills to aid American Legion fund for veterans' mountain camp; Tarrytown, N. Y.—John D. Rockefeller on 84th birthday dispenses nickels; Los Angeles, Cal.—Alligator farm's first feeding time since last winter shows peculiar way big saurians eat; Burlington, Iowa—King Tut, at 40 miles an hour, wins power-boat race and sets world's record for its class; Seattle, Wash.—"Arizona Joe" Twigs and his traveling cowboys capture bear cub and add it to their circus; Cody, Wyo.—Annual "stampede" in Buffalo Bill's old town brings to a big crowd spirit of great West; Meacham, Ore.—President Harding rides in a stage-coach to 80th anniversary celebration of the Oregon Trail; Mineola, L. I.—Mr. Bill Mulcahy, who is willing to take a chance, puts on an aerial rodeo at height of 3,000 feet.

International News, No. 59: Inwood, L. I.—Bobby Jones wins gold championship; In the Pacific — Submarines brave heavy seas en route to Alaska; New York City—Star girl swimmers prepare for Olympics; (International Snapshots—Paris, France—President Poincare dedicates monument to memory of American Volunteers who died in France; Los Angeles, Cal.—Aviators in stunt maneuvers; Cairo, Egypt—King of Egypt in worship at mosque; Atlanta, Ga.—(Omit Atlanta) Monster parade closes Elks' Convention; Washington, D. C. — (Not for Atlanta, Buffalo, and St. Louis) Zoo views; St. Louis, Mo.—(St. Louis only) Lays "cornerstone" by aeroplane for hangars; Rochester, N. Y.—(Buffalo only) Orphans on outing; Atlanta, Ga.—(Atlanta only) Big parade closes Elks' Convention; Los Angeles—Beautiful dancers open movie exposition; Madrid, Spain—Spanish dancers in action; Corsicana, Tex.—Great oil well goes up in flames; Atlantic City—(Not for Mid-West territories) Dogs set fast pace on canine race-track; Hawthorne, Ill.—(For Mid-West territories only) "In Memorium" wins Illinois Derby.

Kinograms No. 2268: Hetch Hetchy, Cal.—Frisco's big water project complete—monster O'Shaughnessy Dam in operation; Inwood, N. Y.—Bobby Jones, 21-year-old amateur, beats all best pros and amateurs for U. S. open golf title; Atlanta, Ga.—Elks get together down in Dixie land; hold competitive drills and big street parade; Hawthorne, Ill.—"In Memoriam" wins Illinois Derby as racing is resumed on Chicago's famous old track; In the Pacific—U. S. submarines strike heavy weather in long trip to Alaska—i harbor off majestic coast in Far North; Nev York—Falls five stories, buys his own weigh in thank-offering candle.



F. B. O. offers "She Supes To Conquer," one of the popular stories of the second of the "Fighting Blood" series by H. C. Witwer. George O'Hara is featured.



Deedic Veldie, who is about to be starred in a serie of two-reel comedies by the Lightning Film Corp.

Billy West's Series for Arrow Well Under Way

Word from the Coast advises that Billy Wes is making rapid strides on his productio schedule for the Arrow Film Corporation The comedian is well launched on the first o series of thirteen comedies which shall be re leased by Arrow under the brand name o "Broadway Comedies."

A competent staff is associated with Wes in the production of these comedies. The scenarists are Jack Dawn, formerly gagman for Larry Seamon, and Keen Thompson, who has been attached to the Hal Roach staff. The direction will be in the hands of Mal St. Clair. Among the members of the supporting cast that will appear with West are Florence Gilbert, who will play opposite the comedian; Fred Lancaster, in the heavy role, and Robert Mason, a newcomer, claimed by Mr. West as a real "find" in the way of comedy talent.

Error Made in Stating Footage of "Chase"

"The Chase," a European picture showing several of the Continent's champion skiiers in action, which was presented two weeks ago at the Capitol theatre, New York, was erroneously described in the July 21st issue of the NEWS, page 276, as two reels in length. The picture is a six-reel production. As presented at the Capitol the footage ran about 4,500, according to information from that source.

Grand-Asher Comedy Finished

Monty Banks is completing his seventh Grand-Asher comedy called "Hot Sands," directed by Herman Raymaker, and starts a new one shortly under Harry Edwards.

Mack Sennett

presents

"Nip and Tuck"

Two parts

THE whole world knows who Mack Sennett is.

His comedies create whirlwinds of laughter in every known language, including the Phoenician.

He is the man who put the first laugh into motion picture comedy and to every Mack Sennett comedy since he has added a few hundred new ones.

Many persons didn't know how to laugh until Mack Sennett showed them how.

Pathe now announces the first Mack Sennett comedy it has been privileged to release.

You who have laughs to laugh, prepare to laugh them now at "Nip and Tuck!"



KEWPIE MORGAN

Pathécomedy

TRADE MARK

BILLY BEVAN

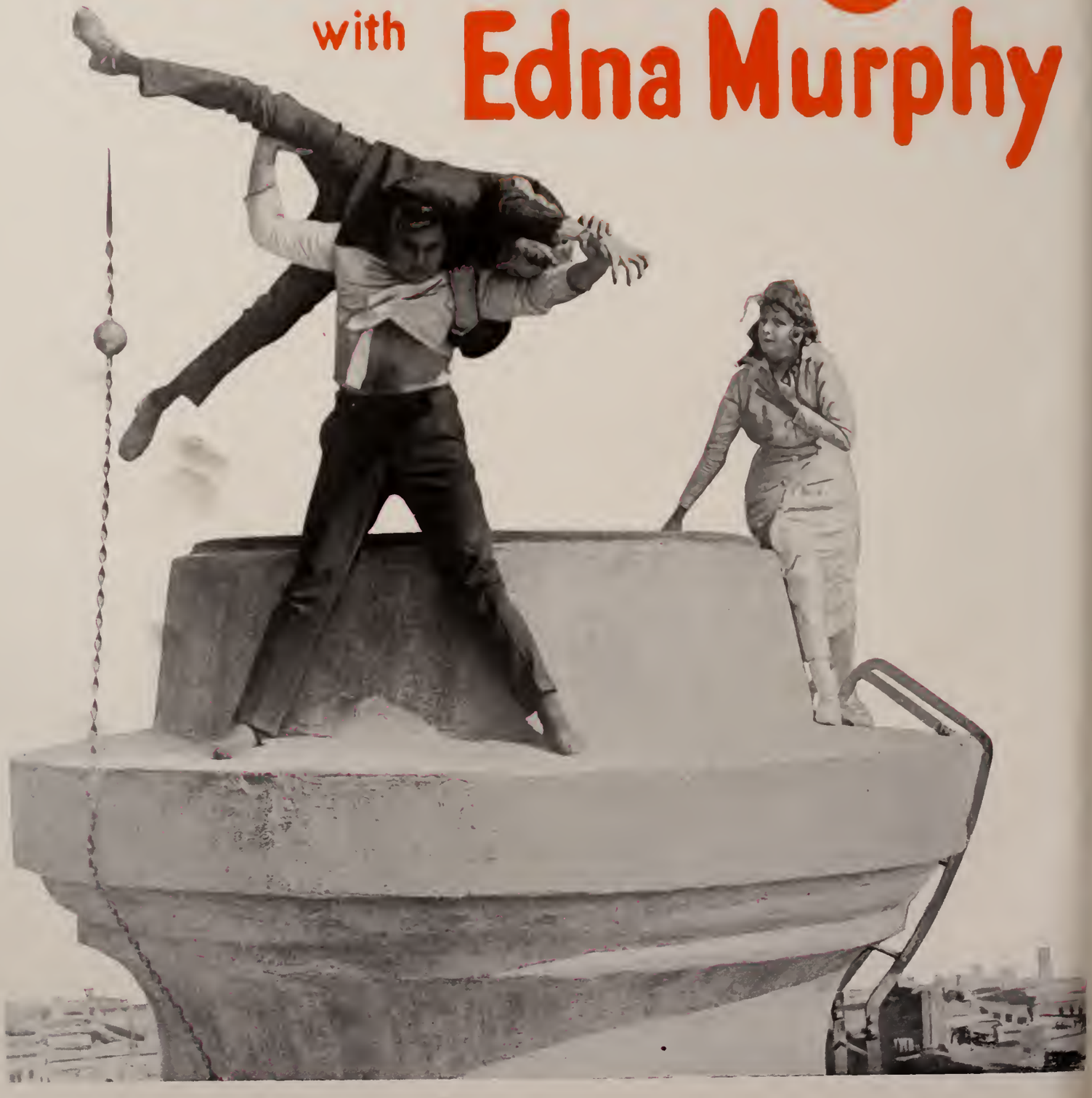




HARRY GRIBBON

"Her Danger

with Edna Murphy



ous Path"

Hal Roach has made a *new* kind of serial for Pathe.

It's new in *length;* for it's only ten episodes long.

It's new in *story;* for it's a real feature,—continued.

It's new in *character;* for each episode is semi-complete in itself.

It's new in *production;* for it's made the way you expect fine features to be made.

It will not only fascinate the regular serial fan,—but it will delight others.

It will create new serial audiences for it's a new kind of a serial.

Produced by HAL ROACH

Pathéserial

TRADE MARK



HAL ROACH *presents*

Our Gang Comedies

Two parts each

If you had to pay per laugh, you'd pay feature prices for these comedies

Clock 'em.

Count the laughs, the roars, the chuckles, the yells.

Consider the originality, the novelty, the naturalness.

Then you'll see why the trade papers print so much exhibitor comment like that below on the "Our Gang Comedies."

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $10.00 Reward for information leading to conviction of any person stealing Pathe films.

The Champeen

"These two reelers are a knockout to any theatre on a Sunday run. Makes the kiddies in town come out and the old folks follow them. If you have not yet used them, get busy."—M. J. Babin, Fairyland, White Castle, La.—*Ex. Herald.*

One Terrible Day

"Great entertainment for old and young. I know of no better series of comedies than 'Our Gang.'"—Wm. H. Creal, Suburban, Omaha, Neb.—*Ex. Herald.*



The tough boy—he's so tough a bulldog won't bite him

Our Gang Comedies—

"Having played the first series, we are patiently waiting the next. We consider them excellent."—H. C. Andress, Loring, Minn.—*Amusements.*



One Terrible Day

"Like this much. Seemed to please as much as any comedy we have had."—Ben L. Morris, Temple, Bellaire, O.—*Ex. Herald.*

Saturday Morning

"Dandy comedy, enjoyed by all. Everybody was laughing."—Geo. J. Kress, Hudson, Rochester, N. Y.—*Ex. Herald*

One Terrible Day

"Good."—Geo. C. Starkey, Opera House, Montour Falls, N. Y.—*Ex. Herald.*

Pathécomedy

TRADE MARK

Universal Plans Aids for New Serial Release

Word received during the week from the New York office of Universal Pictures Corporation is to the effect that an elaborate press book and an attractive line of accessories are in preparation for the release of the new Universal chapter production titled "The Steel Trail," starring William Duncan.

The campaign book is of extra size, printed partly in colors and containing a smashing color cover adaptable for use as a lobby card. Special inserts and clip sheets, carrying eye-catching ads for the exhibitor in cut or mat form, are to be a feature of this service. A special line of novelties are also said to be in process and will be ready for distribution in a few weeks.

The Universal field corps of exploiteers now is at work in each territory, planning the way for the general campaign on "The Steel Trail," which will be put over just prior to the release of the serial, it is declared. This campaign will merge into the individual theatre campaigns attendant upon the first-run showings of the serial, Universal announces, and will then continue so that the second, third and later run houses also may reap the benefit of producer-distributor campaigning.

Educational Comedies in Force in Chicago Houses

The comedy product of Educational Film Exchanges was unusually well represented on the screens of Chicago's leading theatres during the weeks of July 9th and 16th. The subjects shown included the Mermaid Comedies, "This Way Out" and "Kick Out"; the Christie Comedy, "Plumb Crazy"; Lyman H. Howe's Hodge-Podge, "Shooting the Earth," and "Kinograms," Educational's news reel. The houses screening the preceding product included such representative theatres as the Chicago, Riviera, Tivoli, McVickers and the Roosevelt.

The following week Educational Short Subjects also appeared in the Chicago, Senate, Riviera, Tivoli and Roosevelt theatres, the Chicago theatre playing the Hamilton Comedy, "Uneasy Feet," and the Educational Pictures Special, "Golf, As Played By Gene Sarazen."

"Red Russia Revealed" Is Warmly Commended

Trade paper reviewers concurred with the NEWS' opinion of the unusual entertainment value attaching to Fox's screen exposition of present-day conditions in Soviet Russia, titled "Red Russia Revealed."

Excerpts from Moving Picture World read as follows: "Fox Film Corporation offers an unusually interesting two-reel special which deals with Russia under the Soviet government. . . . It is an offering of timely interest on account of the prominent place that news of Russia occupies in the newspapers."

Reviews in the Morning Telegraph and Film Daily also commended the two-reeler.

Baby Peggy at N. Y. Rivoli

Baby Peggy, the Century Comedy child player, in "Nobody's Darling" is the attraction for the current week at the New York Rivoli. Several of the New York press critics commented favorably on the appearance of the little star in her current vehicle.



Elmer Pearson, Pathe's general manager at the Hal Roach studio where the Pathe short-subjects are produced. Mr. Pearson is at the right; in the center, W. R. Fraser, general manager for Harold Lloyd; and at the left, John Ragland, Lloyd's East Coast representative.

Special Campaign for Opening of "Plunder"

The showing of the initial episodes of the Pathe serial, "Plunder," starring Pearl White, at the Folly theatre, Duncan, Okla., was made the occasion for special efforts on the part of the theatre management, which registered most effectively, it is declared.

As a special attraction to the patrons of the theatre, L. E. Brewer, manager of the Folly, issued throwaways, advising the people of a reduction in admission prices to forty cents for a whole family. A space was left at the bottom of the throwaway for the patrons to sign their names, and were presented by the families on entering the theatre.

In order to encourage thrift in the young people, Mr. Brewer arranged an additional attraction for the second episode of "Plunder." Through the medium of advance heralds he announced that he would give away, free of charge, 200 "Plunder" bank novelties, containing money, to the first 200 boys and girls attending the Folly to see the second chapter.

As an extra inducement photographs of Pearl White were distributed.

Lloyd Hamilton Starts New Series for Educational

LLOYD HAMILTON has started making the first of a new series of six Hamilton Comedies for release through Educational Film Exchanges, Inc., at the Fine Arts studio, Los Angeles.

Ruth Hiatt, who supported Hamilton in three of his last series through Educational, has been engaged and has again been assigned the leading role. Playing opposite Miss Hiatt is Del Lorice, a former dramatic actress, who has been cast as a comedy vamp. Andrew Arbuckle and Percy Hildebrand are also in the cast. Andrew Arbuckle has been in scores of important roles in dramatic and screen productions, while Hildebrand is a recruit from the Pacific Coast stock companies.

Lloyd Bacon, son of the late Frank Bacon, is heading the scenario staff. Hank Mann, recognized screen comedian, has transformed himself for the present into a writer of comedy plots and "gags." He will also appear in his familiar role in the first of the new series.

Gill Pratt, one of the best known directors of feature comedies, is directing.

Accessories for "Her Dangerous Path" Prepared

Pathe's exploitation department has prepared a number of distinct novelties and accessories for the new Hal Roach serial, "Her Dangerous Path," in which Edna Murphy is starred.

Instead of the usual broadside which exhibitors receive, a special twelve-page "thrill book," profusely illustrated, has been prepared, showing the outstanding moment in each episode as well as a dramatic synopsis of each of the heroine's love adventures.

A special novelty has also been prepared, which might be called a "thrill cycle"—a device of cardboard in the nature of a throwaway—showing the girl looking at her dangerous path and seeing the future. Everyone securing this novelty will revolve the circle and see the future of the heroine through the peep-hole.

A colorful campaign book with short, special feature stories and exploitation hints has also been prepared, along with a special press sheet filled with fanciful and original newspaper stories. There will also be fifteen miniature photographs showing the outstanding scenes from the serial, and a trailer which is a serial photoplay in itself.

Jackie Lucas, Child Player, Signed by Sennett

The announcement comes from the West Coast that Mack Sennett has signed up Jackie Lucas, well-known child actor, and that Jackie will be seen henceforth in prominent roles in Mack Sennett's comedies produced for Pathe. The youngster's first appearance under Sennett is in the two-reel Pathe Comedy, "Skylarking."

Jackie Lucas is now three years old and is 37½ inches tall. He comes from a theatrical family, being the son of Lucas and Inez, prominent vaudeville artists. Jackie has toured the Orpheum Circuit twice, and performed for the poor war orphans at Cardiff, Wales, when only two years old.

Buddy Messinger in "Lead Pipe Cinch"

With the completion of "The Inventor," Al Herman's latest Century Comedy with Buddy Messinger, Director Herman has commenced work on "A Lead Pipe Cinch" with the same young star.

This new comedy is an original by the director himself. In "A Lead Pipe Cinch," Buddy plays the parts of a plumber's helper, the daughter of a wealthy family and an aristocratic dude, all with equal cleverness, it is stated. Sadie Campbell, Marjorie Welch, Fred Spencer, and the French comedian, Maurice Canon, support Messinger in this picture.

Joe Rock in "Laughing Gas"

Joe Rock is now doing "Laughing Gas," directed by Reggie Morris for Grand-Asher, and on its completion will start his seventh in a series of twelve two-reelers.

The exhibitor who didn't play "Smilin' Through"—
Oh, what a
DULCY
he was!



Mack Sennett's two-reel comedy "Nip and Tuck," appearing on the Pathe schedule, presents the situations above.

Dallas Totals Twenty-Five Baby Peggy Clubs

With the swelling of the number of Baby Peggy clubs in Dallas, Tex., to twenty-five, the amount of such clubs throughout the United States is now one hundred and ninety.

Baby Peggy Kiddie Clubs, since their inception in New York last fall, have become popular with the kiddies. Clubs throughout the country boast memberships of no less than ten, and a maximum of thirty. Dallas claims that each of the twenty-five clubs named after Baby Peggy have no less than twenty. Every state in the country and every key city, excepting New Orleans and Tacoma, is represented.

Another "Bray Romance" Is Shown on Broadway

"The Sky Splitter," which is the second of the series of Bray Romances and which deals with an analysis of speed and light, made its bow to Broadway at the Rialto theatre last week. During the last week in June "Colonel Heeza Liar in the African Jungle," the comic animated cartoon comedy made by Bray, played the Strand theatre, New York. This means that two Bray productions played two representative houses almost simultaneously. These subjects are being distributed by W. W. Hodkinson Corporation.

Short Subject Featured on N. Y. Rialto Marquee

The Rialto theatre, New York, gave a conspicuous place in its electric sign to the announcement of the showing of the Educational Pictures Special, "Golf, as Played by Gene Sarazen." This timely special was shown during the championship matches at Inwood, Long Island, the Rialto taking full advantage of the publicity given the ancient game on the sporting pages of the newspapers.

Grand-Asher Preparing Aids

Word from the New York headquarters of the Grand-Asher Distributing Corporation is to the effect that special lobby displays and lithographs will be a feature of the service that this company will give in the exploitation of their two-reel productions.

Well-Known Circus Star to Appear in Two-Reelers

THE Lightning Film Corporation, with studios at Sherwood Park, Yonkers, N. Y., has outlined an extensive program for the next 12 months, which will be taken up with the filming of a series of high-class comedies, according to the announcement.

Deedic Veldie, known to vaudeville and circus audiences throughout this country and Canada, will be starred in these comedy stories. He is remembered as the head of the Veldie Troup which played the B. F. Keih, Orpheum and Pantages circuits. He is a daring acrobat and comedy pantomimist.

The title of Veldie's first comedy vehicle is announced as "Never on Time," the story of which was written by the star himself and scenarioized by Lewis I. Maisell.

Robert Bruce Starts Extensive Production Program

According to advice received by J. A. Gage, manager of the local Seattle Educational Pictures exchange, Robert C. Bruce, creator of "Wilderness Tales" for Educational, has just left Portland, Ore., for Newport, where he will soon start work on his first picture of the year, "Jean of Heceta Head." Later the company will move to Heceta Head and then to the Willamette River. Heceta Head is one of the most beautiful spots on the Oregon coast line. This is Mr. Bruce's tenth season in the film production game. Of his pictures he will complete this year, some will be made in Oregon, some in Washington and perhaps one in British Columbia, reports have stated.

Familiar Faces Seen Again at Century Studio

Many familiar faces are again seen on the Century Comedy "lot," with the advent of Stern Brothers' twelfth anniversary of picture making.

Among the better known are Joe Bonner, Frank Earl, Jack Cooper, Jack Earle, Billy Engle, Ford West, Jack Henderson, Joe Moore, Fred Spencer, Tad Ross, Maurice Canon, Hyman Bernard, Sadie Campbell, Marjorie Marcel, Edith Lee Grant, Jewel and Neva Lynn, Lucille Du Bois and Marjorie Welch.

Fox News Cameraman Here from the Orient

Eugene M. Lam, Fox News cameraman for China, stationed at Peking, arrived from the Orient recently on a visit and a business consultation with the home office. Just before he left China he received a war decoration from the Chinese government for meritorious service. During 1917-20 Mr. Lamb served as inteligence officer of the United States Navy in China, Mongolia, Tibet, Manchuria and Siberia.



Some of the comedy moments found in "Lodge Night," the new "Our Gang" fun-offering on the Pathe schedule.

Regional News From Correspondents

Buffalo

FOLKS, meet Ernest A. Williams, the new advertising manager of the Buffalo Paramount shop. Ernest was formerly employed at the Paramount exchange as assistant booker, which position he left to accept a position on the Nu-Art sales force. He hustled film in the Death Trail for Fred M. Zimmerman. When Nu-Art was consolidated with Bond Photoplays, Ernie became booker at the Universal exchange, where he remained until his present engagement. Mr. Williams has also had experience in the exhibiting end of the business, having managed the Linden theatre on Jefferson Street for some time.



Ernest A. Williams

After visiting several of the large cities and investigating the organ question, James Cardina has purchased a large Marr & Colton Concert Organ for the new Cardina theatre under construction on Bailey Avenue, Buffalo, N. Y. Mr. Cardina has also purchased from the Marr & Colton Company one of their Grand Pianos for use in the pit.

Harold L. Beecroft, formerly in charge of the exploitation department at the Buffalo exchange of Associated First National Pictures, has succeeded George Blackmon as sales representative in the Syracuse territory. Harold is going to launch a new idea. He plans to sell the picture and then exploit it also. Mr. Beecroft has been motoring about the country enjoying his honeymoon and living on the wealth of the land. It was tough to get back to work again. There has been another resignation at the F. N. office. H. L. Levy who has been covering the Rochester territory has severed his connection with the company. His successor has not as yet been named.

As a special added attraction at the Bellevue theatre, Niagara Falls, this week, Manager Herman Lorence is offering Colletta, former dancing partner to Rudolph Valentino, and Billie, the Columbia record artist. Business? You bet and on the hottest nights.

Joseph G. Zeitler, inspector of so-called soft drink places, is not satisfied with the way a lot of saloonists are observing the anti-screen ordinance. Buffalo saloons are supposed to have no obstructions in their windows. Some have used theatre one sheets, but Mr. Zeitler declares that in the future these also are taboo. So long, free passes!

Albert P. Lourie, representing Timely Films, Inc., of New York, is in the Western New York territory for several weeks in the interest of Topics of the Day and Aesop's Fables. "Al" is making his headquarters at the Pathe exchange. Edgar O. Brooks, Pathe serial sales manager, was also in town over the week end. Al Teschmaker, booker, is on his vacation, but it is reported that he is touring up and down the Niagara Falls boulevard so that he can get in touch with the office in case he is needed quick. Basil Brady, salesman, has left for a motor tour to his old stamping grounds in New York and Bill Wittneben, Rochester salesman, is on his vacation in the Canadian woods. So Manager Bill Mack is sticking close to the job. However, he slipped away the other day to Rochester to screen "Black Shadows," for Manager William Fait, Jr., at the Eastman theatre.

George E. Williams, manager of the New Olympic theatre, is following the ponies. Yep, betting his head off and hoping to win a fortune on the Fort Erie meet. Sometimes plunges a dollar a day on a 20 to 1 shot. George never did care for expenses.

Charlie Babcock, manager of the Babcock theatre in Wellsville, N. Y., is on a fishing trip in the foothills of the Alleghenies. Poor fish!

Motion pictures are being shown this summer at Lily Dale on Cassadaga Lake. This is the famous Spiritualist mecca.

"Hub" Taylor, Pathe pilot, in the Southern Tier, is back from his motor trip to New York where he spent his vacation. It was some vacation. On the first lap of his trip a black cat crossed the road. That started things. In Olean, N. Y., Hub was arrested for parking in a restricted zone. Arriving in Gotham he visited Coney Island. On the ocean parkway he was arrested for speeding. He paid his fine, but was so excited that on his way home he hit a Third Avenue trolley and smashed both his front mudguards. Next year, Hub will spend his vacation in Buffalo, touring around Delaware Park.

Nikitas Dipson, of Batavia, is taking care of the Palace theatre in Olean while Jim Cranie das is enjoying a few weeks in Father Knickerbocker's town.

Leah Baird comes to the Lafayette Square in person next week in connection with the showing of "Is Divorce a Failure?" Manager Fred Shafer is advertising the event heavily and will probabl pack 'em in despite the warm weathe Mr. Shafer leaves Buffalo on July 18 for a tw weeks' vacation. He plans to take his auto aooard the Detroit boat. Arriving in Hank Ford's town he will tour to Indianapolis and other cities in the west. It's up to Big Bill Van Dyne to take care of the house during Mr. Shafer's absence. Some job for a little fellow.

Allan S. Moritz, district manager for New York State of Preferred Pictures, spent the past week in the Albany territory. He is enthusiastic over his company's all product.

F. Ray Powers, former assistant manager of the Buffalo Paramount office, returned the past week from the Lake of Bays country in Canada, being called home by settlement of an estate. Ray expects to return, however, to the wilds for several more weeks before getting back to work again.

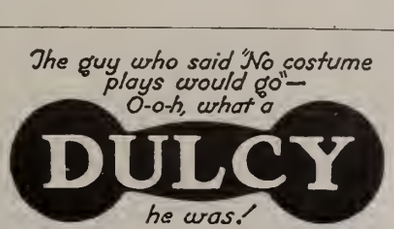
Frank J. A. McCarthy, one of Paramount's star salesmen, has resigned. Mr. McCarthy had been covering the Rochester territory.

Howard Hummell has arrived in Buffalo from New York to work in this neck of the woods as a sales representative for Renown Pictures exchange.

The Eastern Star Theatre Co., Inc., of Buffalo, has been granted dissolution papers by the Secretary of State at Albany. The Eastern Star is now being operated by Dewey Michaels of the Plaza under the name of the Avon. The house is on Lovejoy Street.

It is reported that Fred Perry, of the Strand, Watertown, is negotiating for houses in Mexico, Theresa and Sandy Creek, three northern New York towns.

Dr. Walter G. Hallstead, of Penn Yan, N. Y., has had an original photoplay selected as the vehicle for the second independent production to be made by this Palmer Photoplay corporation.



Fred M. Shafer, managing director of the Lafayette Square, Buffalo, and M. Slotkin, president of the company, operating the house, journeyed to Toronto, Tuesday, July 10, on business and pleasure.

Phil Gentille, of Advance Pictures corporation, of Syracuse, is in western New York with a print of "Love's Old Sweet Song," which was shown last week at the Victoria, Rochester.

F. Ray Powers, former assistant manager at the Paramount office, denies that he eloped, but says he knows several with whom he would like to run away.

Fred M. Zimmerman, manager of the F. B. O. office, is one of the busiest men in western New York nowadays. Fred is continually plugging after business and he is getting it. Exhibitors don't have to come to town to see the F. B. O. manager. He goes to see them. Harry Dixon is on watch for any local business.

Sid Allen, of the Allen theatre, Medina, N. Y., was in town the other day signing up for some of the big ones for the entertainment of Medina folks. Sid has just returned from a trip to his old home town in Illinois.

George E. Williams, manager of the Olympic, Buffalo, has found that a flashy front helps in attracting business these days. So George is plastering everything in front but the kitchen sink. But it sures does catch the eye.

The question of daylight saving is coming up again in Niagara Falls. Whether the city will adopt the new style, time or standard time permanently during the summer months will be submitted to the voters for final decision at the election in November.

The Venango theatre, Oil City, Pa., and one of the finest picture houses in this section of the country, has been sold by Mrs. J. J. Graham to M. Marks, of Butler, Pa.

The orchestra of the Eastman theatre in Rochester has been given a three weeks' vacation. There are 65 men in the orchestra. At union rates, figure the saving. Quite a sum, eh what?

Pete Dana, office manager of the Hodkinson exchange, is sporting a new coupe. Model? That's right!

Albert Hay Malotte, organist at Shea's Hippodrome, leaves soon for a tour of Europe. During his absence the console of the Wurlitzer will be occupied by none other than Buffalo's old friend, C. Sharpe Minor, formerly organist at the Lafayette Square.

If business is bad, Chester Saunders, of United Artists doesn't seem to notice it. He is driving around in a snappy, new Peerless coupe.

Vincent R. McFaul, manager of Shea's Hippodrome, has been spending a week at Niagara-on-the-Lake. A well earned and a much needed vacation.

William G. Croucher, a cigar dealer, is building a new theatre in Newark, N. Y. It will be called the Crescent. The owner is now in the market for films.

E. B. Hendricks, of the Plaza, Corning, was in Buffalo last week. His house is now operating but one day a week. Mr. Hendricks has left for a vacation in and around Boston.

"Gus" Carrick, former manager of the local Hodkinson exchange, passed through town the other day on the way to his new post in the west. Gus is now division manager for Select in Omaha.

The Rochester Theatrical Managers Association will hold their annual outing at Grand View Beach on Tuesday, July 31. John J. Farren, manager of the Victoria, is chairman of the committee on arrangements. Many Buffalonians will also attend this event.

M. A. Shea, of Feiber & Shea, Jamestown, N. Y., was a Buffalo Film Row visitor last week end.

Seattle

CHARLES W. HARDIN, manager of the local United Artists exchange, has just returned to this city after a two weeks' combined business and vacation trip to Southern California. Mr. Hardin was accompanied on the trip by Mrs. Hardin. In Los Angeles they were the personal guests of Mary Pickford and Douglas Fairbanks, who they met several months ago, when the film stars were in Seattle. During his stay in the south, Mr. Hardin conferred with United Artists' officials regarding their product for the coming season, and was also the guest of California theatre managers and producers on tours of inspection around the studios and houses.



Charles W. Hardin

J. R. Beal, for the last several seasons manager of the W. W. Hodkinson exchange here, has just been relieved of this office and is now assistant to S. J. Voegel, Hodkinson's western division manager, with general offices in San Francisco. R. C. Hill has been named to take over the office of exchange manager left vacant by Mr. Beal's promotion. Mr. Hill was formerly connected with some of the Seattle film offices, and more recently has been associated with the Hodkinson organization in San Francisco and Los Angeles.

Guy F. Navarre, manager of the Fox Film Corporation office, has recently returned to Seattle after a month's trip to the Eastern Coast. During his absence Mr. Navarre attended the Fox national convention in New York City, and visited some of the exchanges en route. Jack Cohen, assistant office manager, was in charge of the local exchange during Mr. Navarre's trip. Since his return he has started working with his sales staff on plans for the distribution in this territory of the Fox releases scheduled for the coming months. Much interest in the new release has been shown by exhibitors of the Northwest since the publication of the huge Fall trade announcement by the Fox company in the trade journals of recent date.

Seth Perkins, manager of the Goldwyn exchange, and W. "Butch" Wingham, one of Goldwyn's salesman in the local territory, recently left Seattle on a short sales tour around the state, starting in the Grays Harbor territory. They expected to be gone for four or five days.

Paul R. Aust, manager of the Select exchange, left for Portland recently, where he expected to look over the theatre situation and make plans for the exhibition of some of his Selznick and American Releasing pictures. E. A. Lamb is in direct charge of the Select office during Mr. Aust's absence.

Harold Boehme has recently joined L. J. Schlaifer's Universal Film Company sales staff, and is working out of the local office in the western part of the state. Mr. Boehme was formerly connected with Universal, having left there a few months ago to take up some special government work.

Rivalry among the first run houses of the city was keen again during a recent week, as a result of the arrival in Seattle of the first motion pictures of the intercollegiate crew regatta at Poughkeepsie, N. Y. The University of Washington crew won the regatta, finishing before the championship Navy eight, and as a result there was much interest in this city over the films. Five days after the race, Manager Frank Steffy of the Coliseum theatre, with the assistance of the Pathe News, scooped the rest of the Seattle houses by showing the race picture in his news reel.

Other first run houses of the city did not get or run the race pictures for almost twenty-four hours after the showings at the Coliseum began. Arrival of the pictures was the cause for special newspaper and window card advertising, and brought much additional business to the first house that exhibited the film. The Pathe News was sent here by airplane and fast mail, thus accounting for the speed in reaching this territory.

I. Binnard and A. H. Hilton, owners and operators of the Paramount theatre and the Theatorium in Lewiston, Idaho, have just dissolved their partnership, according to advices received in this city. No details regarding the split had been received here, except for the bare announcement that the partnership was no longer existent. Further news regarding the move was expected on Film Row within the next few days.

T. G. "Shorty" Randolph, International News cameraman in the Northwest territory, has returned from Shelby, Montana, where he covered the recent Dempsey-Gibbons championship fight for his company. Approximately seven thousand feet of film were taken of the fight by Mr. Randolph. The film was not developed, but was packed in boxes, sealed and shipped East, so as not to conflict with inter-state commerce rulings prohibiting the shipping of fight films from one state into another. When developed and fitted with sub-titles, it is estimated that the fight pictures will be practically eight reels in length.

Photographers representing the International News at the ringside, in addition to Mr. Randolph, were Vic Kubes, Joe Bookhurst, Herman Stockoff, Bill Stapp, Sam Crowe, Johnny Brooks, Bill Ironson, Jimmy Northmore, U. K. Whipple, Fred Coffey, George Sheldon and Joe Marsland. Joe Hubbell, manager of the Pacific Coast International Newsreel, was also present. Two regular motion picture cameras, one slow motion camera and a battery of still cameras filmed the entire fight from all angles.

William Farrell, owner and manager of the American theatre at Sunnyside, Washington, was a recent visitor in Seattle. He stopped off here en route to the annual week of horse racing at Vancouver, B. C., and was again seen on Film Row upon his return to Sunnyside after the races.

Harry H. Kenyon has just joined Manager H. B. Wright's staff of employees at the Strand theatre as doorman, succeeding W. H. Kilgore, who left the Strand after several months' service, to join the Shell Oil Company's ranks. Mr. Kenyon has been connected with the Jensen-Von Herberg organization for some time, having been associated with them at their Bremerton theatre for the last several seasons.

Z. A. Sax of the New Grand Theatres Company of Portland, Ore., was in Seattle recently on a short business and pleasure trip, and while here booked a number of pictures to play in the Oregon city during the coming months. The New Grand company operates the Princess, American and New Grand theatres in Portland, all operating under a second run policy.

Dr. H. M. Johnson, owner and manager of the Lois theatre, at Toppenish, and W. L. Doudlah, of the Liberty theatre, Wenatchee, are two exhibitors who were recent visitors in this city.

Kansas City

WITH a crowd standing in the lobby of the Main Street theatre, a combination picture and vaudeville house of Kansas City, a bandit stepped onto the running board of the motor car of Samuel Bramson, treasurer, and Taylor Myers, a special officer, and forced them to drive ten blocks from the theatre, robbing them of a bag containing $2,500, the box office receipts of Tuesday, which Bramson was taking to the bank. The bandit escaped. The holdup was the second for Bramson at the theatre, the largest house in Kansas City, he having been locked in the theatre vault, April 8, when $6,000 was taken.

The Regent motion picture theatre, one of the larger downtown houses of Kansas City, was ordered closed by Judge M. J. Kilroy of the North Side court. The order followed the refusal of Edward Dubinsky, manager, to comply with a request of the fire warden and fire chief. In addition, Mr. Dubinsky was fined $100. The fire warden and chief testified that a "hot dog" stand and soft drink stand were located near the front entrance and exit of the theatre, asserting they constituted a fire hazard. Mr. Dubinsky insisted the two stands were not a danger and did not interfere with entrance and exit to the theatre. The closing order, Judge Kilroy told Mr. Dubinsky, will stand until the fire chief's order is complied with. A temporary injunction, naming the mayor, officers of the police department, fire and water board and fire chief, restraining those officials from interfering with the operation of the theatre, has been served on the police department.

A queer incident occurred in the projection booth of the Victory theatre, Kansas City, this week. When it was noticed that the picture was not functioning properly an employee of the house went to the booth and found W. C. Kress, operator, unconscious, suffering from ptomaine poisoning. He was rushed to a hospital, where it was said that his condition was dangerous. The picture had been running for about twenty minutes before the condition of the operator was discovered.

"Beat the public to its own conclusion," is the theory of W. H. Humphrey, manager of the Community theatre, Mound City, Kan. Last week there was a fire in the house which destroyed the projection booth, as well as the picture for that night. The fire occurred before any patrons had entered the theatre for the night's performance. To offset any fear that might gain ground, Mr. Humphrey immediately issued a printed circular, emphasizing the fact that the theatre was entirely safe to the public, contrary to the expressed opinion of many residents.

Two Missouri theatres closed their doors for the summer last week, the Lyric theatre at Concordia and the Rex theatre at Higginsville. Neither house has a cooling system.

The zoning plan, announced by the M. P. T. O. of Kansas recently, formally was approved by the executive board at a meeting in Kansas City this week. It also was decided to accept the site for the new M. P. T. O. K. headquarters that may be submitted by the committee now investigating a location, which, it is believed, will be in a new building now being erected at Eighteenth and Baltimore avenue, near the present headquarters.

The following new theatres and changes in management in the Kansas City territory have been announced during the past week:

De Luxe theatre, Moline, Kan., purchased by Needham & Mattingly from C. A. Morris; Legion theatre, Manhattan, Kan., re-opened under management of Earl Barnett; Elsmore theatre, Elsmore, Kan., opened by George Moore.

E. L. Dyson joined the United Artists' sales force in Kansas City last week. He formerly was of the Park and Palace theatres, St. Joseph, Mo. Louis Sponsler is the latest representative of Richards and Flynn, Kansas City.



Albany



WITH a paid secretary, and occupying permanent headquarters, the Albany F. I. L. M. club has opened and is already functioning. The exhibitors will be represented by Louis Buettner, of Cohoes; William Benton, of Saratoga, and Rae Candee, of Utica, general manager for Nate Robbins. The exchanges will be represented by Alec Herman, of the First National; G. A. Woodward, of Fox, and Jack Krause, of the Bond Photoplay exchange. Miss Grace L. Ticknor, until recently secretary to Commissioner Blakeslee, of the Public Service Commission, becomes secretary to the film board.

Vincent Fisher, one of the well known bookers along Albany's Film Row, is spending his vacation at Loon Lake in the Adirondacks.

Alec Herman, manager of the First National exchange, took a considerable swing through the state last week, despite the heat, and visited Newburgh, Glens Falls and other places.

L. L. Connors, of the Victory, in Cambridge, motored down to Albany last week, and booked several pictures for early showing.

H. E. Wilkinson, until recently manager of the Lincoln, in Troy, now managing Warner Brothers' office in Buffalo, was in Albany and Troy last week, placing pictures.

The Hudson theatre, in Albany, owned by W. W. Berinstein, came within an ace of going up in smoke one night last week, a $150,000 fire nearby. The theatre was closed for a day or two, until danger passed from falling walls.

Two-thirds of the mail last week at the First National exchange in Albany, consisted of postal cards from Edwin Lewin, who is spending his vacation in Atlantic City, accompanied by his wife and daughter. Mr. Lewin is connected with the First National exchange and his associates are willing to swear that each and every one in the office received at least three postcards during the week from Mr. Lewin.

Doughty Ben Apple, owner of the Griswold and the American in Troy, and tipping the scales at better than 200 pounds, was a lively participant the past week at the Kiwanis club outing. Despite his weight, Mr. Apple is an extremely fast man on his feet and generally manages to annex two or three prizes in running races at outings he attends.

Oscar Perrin, manager of the Leland and the Clinton Square theatres in Albany, is spending each Sunday at Long Beach with his family. Mr. Perrin takes the night boat out of Albany each Saturday night.

Albany received a visit from Earl Kramer last week. Mr. Kramer is now manager of the Universal offices in Buffalo, and was formerly in charge of the Select exchange in the Capital city.

Charles Greenstone, of the Empire in Glens Falls; Fred Elliott, and Ollis Stacey, of Albany, attended the Willard-Firpo fight. As a general thing, Mr. Stacey books all fight pictures shown in Albany, and by attending the fights, manages to get a good line on what will be expected by the picture itself.

Tony Vignola, foreman in the Kenmore barber shop, in Albany, and a brother of Robert Vignola, the well known director, leaves next month to enter the movies under the direction of his well known relative.

Frank L. Sands, of Pyrites, has taken over the lease of the Wonderland theatre, in Hermon. This gives Mr. Sands four houses, one at Pyrites, one at Russell and another at Dekalb Junction.

The heart of C. R. Halligan, of the Universal exchange in Albany, almost tickled his palate one night last week, when he was on his way back from visiting the theatres in Schenectady. Owing to the street car strike in that city, there is a jitney service between Schenectady and Albany, as well as to Troy. According to Mr. Halligan, he hit 65 miles an hour, and is perfectly willing to admit that he was scared stiff.

Until burlesque is resumed, the Majestic in Albany is running straight pictures, with two changes a week.

If any visitor manages to get out of the Selznick Distributing Corporation offices in Albany these days without placing a contract, they are wonders. The two Bendell boys are running the exchange, and between Bob and Vic, they are doing a land office business. Robert spent some time in Utica last week, while Vic visited Hoosick Falls and other places.

Frank Bruner, manager of the Pathe exchange, in Albany, will leave on July 28, for Washington, D. C., for a week after which he will take the remainder of his vacation at Old Forge, in the Adirondacks.

Of the many theatres in the Albany district, none are more cool and inviting these days than the Strand in Syracuse. Manager Edgar Weil had a happy conception when he placed a fringe of green plants and vines along the edge of the marquee, and then intermingled the American colors.

The new Central Park theatre in Schenectady is going well, according to Humphrey and Allen, the owners. The house has just booked its first serial in "The Oregon Trail."

C. H. Moyer, of Little Falls and Herkiner, was along Film Row last week, but declared that he did not want to talk business, although booking several pictures.

After again seeing the effects of daylight saving, exhibitors in Albany, Troy and Schenectady, declared the past week that they will be a unit next year in fighting any such ordinance. First shows each evening amount to but little, with a big spurt coming on at 9 o'clock.

Letters received here this week from William Brandt, newly elected president of the M. P. T. O. of New York State, suggest the possibility of an executive meeting in the near future at either Saratoga or Buffalo.

While a few houses have closed in the three cities of Albany, Schenectady and Troy, the majority of the owners are against such a movement. For instance, Oscar Perrin, of the Leland and the Clinton Square theatres in Albany, said last week that he was against closing his house unless all theatres were closed, believing that it was better to keep going during the summer months, providing as good a bill as possible, rather than to chance the loss of regular patrons to some other house, which operated throughout the summer.

The Pathe exchange in Albany handled a record volume of business during the last week including a heavy booking for the Strand in Syracuse by telephone.

Harry Symansky, who is handling the Lincoln theatre in Troy, is doing exceptionally well these days and for the first time in its history, the theatre is making money.

L. G. Ross, the new manager for the F. B. O. exchange in Albany, plans to bring Mrs. Ross to the Capital City this week. They will reside at the Hotel Wellington for the time being.

Louis Schine, of the Schine circuit, with headquarters in Gloversville, was in town the past week.

David A. Blythe, sales director for the Selznick Distributing Corporation, with headquarters in New York, was in town this week.



Des Moines



DOROTHY DAY, who shoots hot stuff from the publicity desk at the A. H. Blank offices, Des Moines, returned Monday after a vacation trip into the Dakotas. She made the trip by automobile, accompanied by husband and son, Bobbie.

Jack Curry of the Famous Players acccssory department will return to duty on Monday. He spent most of his vacation time playing about Des Moines.

Harry M. Weinberg was also vacationing the last week at St. Louis. Mr. Weinberg on Monday again ruled from the exchange manager's desk, First National office, Des Moines.

Ray Lydick is planning to catch some big fish on his vacation trip into Minnesota. He leaves next week for a two weeks' automobile trip north and into Canada. He has also guaranteed to send back some five-pounders to the rest of the staff.

Steve O'Brien is the new associate branch manager at the Pathe exchange, Des Moines. He was formerly branch manager at Omaha for Select. Harry Frankel has been temporarily filling the associate manager's place.

Nate Chapman of Iowa City called at the First National exchange offices this week. Mr. Chapman is manager of the Garden theatre.

Mrs. Omar Kenyon, wife of Omar Kenyon, manager of the Majestic, playing vaudeville and pictures in Des Moines, is now in Denver, Col. Mrs. Kenyon's parents are in very poor health.

Dan Burgum, directing manager of the Rialto theatre, left Sunday morning for a vacation trip in the East to last until the first of August. He will automobile through Pennsylvania, visiting also Cleveland and Chicago. Mr. Burgum's relatives live in Pittsburg. Mrs. Burgum and daughter Ruth will accompany Mr. Burgum.

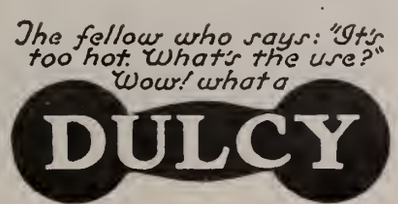
C. M. Davie, salesman for Universal, Des Moines, visited in Detroit on his vacation trip.

Hugh Bennett, short subjects man for Universal, returned to Des Moines Saturday. He says that he visited Cuba in his vacation. He returned to the desk Monday after a week's absence.

Trese Roden and Margaret Anderson are the new cashiers at the Strand theatre, Des Moines. Millie Clein Johnson, who had been acting as cashier for the Strand, moved to Minneapolis, where her husband is engaged in jazz orchestra work. They made the trip to Minnesota by car and also took a flyer in an act on the road before they went to Minneapolis.

The Rialto theatre, Des Moines, plans the adoption of a new policy starting July 22. This will be the beginning of "star week," during which time three pictures starring Gloria Swanson will be run. The next week will be Thomas Meighan week, showing three pictures in which he stars, and the next DeMille week. This will be continued as a hot weather policy for several weeks.

On Tuesday, July 17, the A. H. Blank employees celebrated Anniversary Week for Blank's largest theatre, the Des Moines, with a swimming party and feed at Camp Dodge swimming pool, Des Moines. The party included some former, as well as present, members of the association and numbered about 150 people. Eleven o'clock was the hour set for the swimming party. Eats in abundance followed the swim. Herb Groves of the Des Moines theatre was in charge of the arrangements.



In and Out of the Omaha Branch-Offices

JULIUS K. JOHNSON, three years managing director of A. H. Blank's Rialto theatre here, will leave on July 21 to become managing director of the new Forum theatre at Los Angeles. In connection with his managerial duties in Omaha he has been organist at the Rialto, gaining in this latter capacity quite a reputation. The new theatre of which he will have charge will cost when entirely completed about $1,000,000, and will be one of the finest suburban theatres on the west coast. It is of Roman architecture, modeled after the Pantheon. Between the time of his leave-taking from Omaha and his new work in Los Angeles he will fill several engagements as concert organist and pianist. Manager Julius K. Johnson will be succeeded by Harry Watts, who is manager of the Strand theatre here, the Strand being one of the A. H. Blank houses. Manager Cunningham of the Princess theatre, Sioux City, will take Mr. Watts' place at the Strand, and Mr. Cunningham's place at Sioux City will be taken by James Martin, manager of Mr. Blank's theatre at Boose, Ia.



Julius K. Johnson

Frank M. DeLorenzo has been transferred from the Omaha to the Milwaukee branch managership of Selznick Distributing Corporation. He came early this year to succeed Steve O'Brien, having been previously identified for years in the Cream City with the motion picture business. In truth it may be said that Mr. DeLorenzo made some lasting friendships during his brief residence here. The Omaha Film Board of Trade gave him a farewell banquet at Hotel Fontenelle. His place here is being taken by Gus Carrick, who was with Associated Exhibitors here two and one-half years ago and recently having served as special Eastern representative for that company. Mr. Carrick assumed the managership here on July 15. At Milwaukee Mr. DeLorenzo will take over the American Releasing Corporation's business in connecton with the new Selznick office.

M. J. Frisch, who came here in April to open the local office of the Al Lichtman Company, now known as the Preferred Pictures Corporation, resigned on July 21. E. G. Grossman, district manager, is here in charge of affairs until a new branch manager has been selected.

E. N. McFarland, United Artists branch manager, suffered two broken ribs and other injuries recently near Des Moines when an automobile in which he was riding with Slater O'Hara, salesman, crashed into a lumber pile.

J. D. Lloyd, father of Harold Lloyd, was in Omaha for a day this week. He discussed the new Harold Lloyd Corporation.

William Beale has transferred his activities as salesman from Universal to United Artists.

The annual picnic of the Omaha Film Board of Trade was held on July 23. The committee in charge were F. M. DeLorenzo, Sid Baker, Roger Thompson. An automobile parade from the Film building was a feature.

Phil Reisman, district manager of Famous Players-Lasky Corporation, was here for a few days at the local branch.

The Hostettler Amusement Company of Omaha has acquired the Lyric, Auditorium and Grand theatres at Norfolk, Neb.

J. B. DeLorenzo, brother of F. M. DeLorenzo, came from Milwaukee to be traveling representative for Enterprise Distributing Corporation.

L. V. Calvert, district manager of Educational Pictures, was here this week.

Harold D. Barnes, who made his presence felt while here as exploitation man for F. B. O., has assumed the management of A. H. Blank's theatre at Clinton, Ia.

Frank J. Paskert, Universal auditor, is here for a stay of several weeks.

J. J. Rogers, branch manager of Enterprise Distributing Corporation, has returned from a tour of the key cities in Iowa, promoting the new C. C. Burr productions, "Lucky," "Secrets of Paris," "The Last Hour" and "You Are Guilty."

Henry Kaufman, inspector booker for Pathe, while here on a business mission of two weeks, combined business with pleasure by renewing acquaintances in Omaha, his old home town.

Sam Goldflam has changed his affiliations from Fox to Pathe as salesman in Nebraska territory.

Omaha film folk gathered at Hotel Fontenelle for a farewell dinner to Harry L. Hollander, manager of the Omaha Goldwyn office, who goes to Chicago to take charge of the second largest Goldwyn exchange in the United States. Twenty-four representatives were present.

Among those present were: James S. Ambrose, toastmaster; F. M. DeLorenzo, Selznick; S. MacIntyre, Metro; Carl F. Senning, Educational Pictures; Al Kahn, Crescent Federated; O. N. Hanson, Pathe; L. I. Jacques, Selznick; Louis Fryberg, Goldwyn Cosmopolitan; J. L. Stern, Independent; M. Wintroub, Fontenelle; I. Schlank, F. B. O.; Phil Monsky, Liberty Films; G. C. Diamond, Selznick; S. J. Baker, Associated Exhibitors; Eugene Blazer, attorney for the Film Board of Trade; C. O. Lynch, Goldwyn Cosmopolitan; Charles R. Gilmore, Fox; C. A. Fuhlrodt, F. L. Hershorn, J. E. Kirk, S. G. Bialac, Earl A. Bell, L. N. Prince and C. P. Nedley.

Mr. Hollander has had charge of the Iowa and Nebraska territory for Goldwyn for the past six months, and, because of his never-tiring efforts and wonderful ability, his promotion is due.

Clayton F. Lynch will succeed Mr. Hollander in the Omaha office, and has been promoted to this position from a salesman in the Iowa territory. Mr. Lynch has many friends in the industry who will be pleased to learn of his promotion.

Canada

MUSIC with moving pictures will probably cost more starting next fall in Montreal, Quebec, as a result of the drawing up of articles for a new agreement by the musicians of Montreal, whereby exhibitors are called upon to provide a considerable increase in wages. The demand for higher pay was submitted on July 12 to the Mntreal Theatrical Managers' Association, and the proposal forms the suggested basis of agreement for the 12 months beginning September 1 to replace the agreement ending August 31.

Four hundred musicians, members of the Musicians' local 406, are involved. No statement has been given out by officials of the union as to the exact extent of the wage increase demanded, announcement being made that the details would be given out after a reply is received from the theatre managers.

Announcement has been made at Toronto, Ontario, that preliminary preparations are under way there for a convention of moving picture exhibitors of Canada, the purpose of which is to organize a Canadian branch of the Motion Picture Theatre Owners' Association of America. The Canadian conference is scheduled to be held in September, and intimation has been given that Sydney S. Cohen, president of the M. P. T. O. Association, would go from New York to Toronto to attend the meeting in order to lay the aims of objects of the Association before the Canadian theatre men.

It is believed that a Canadian branch of the Association can be organized among the independent exhibitors of the Dominion by making use of several local organizations as a nucleus for the International body. One of the most active exhibitor organizations in the Dominion is the Manitoba Exhibitors' Association, with headquarters at Winnipeg, Manitoba. This organization has been enjoying an active state for years, and meetings are held regularly throughout the year. Another association that will fall in line, it is expected, is the Motion Picture Exhibitors' Protective Association of Ontario, of which J. A. Brady, proprietor of the Madison theatre, Toronto, has been president for years.

In the Province of Quebec, there is the Montreal Theatrical Managers' Association which includes practically every theatre man in Montreal. Outside of the one city, however, there is practically no organization of exhibitors in Quebec.

Raymond S. Peck, director of the Canadian Government's Moving Picture Bureau, Ottawa, Ontario, has spent a week at the plant of the Rothacker Film Mfg. Co., Chicago, Ill., for the purpose of making various laboratory arrangements for the coming year. The Canadian Government's studio and laboratory at Ottawa is being changed about considerably in the large three-story building at Kent and Wellington streets, additional space having been taken over by the branch to provide increased facilities for a larger film output.

Montreal, Quebec, being largely a French city, more than usual significance was attached to the presentation of an atmospheric tableau, "La Prise de la Bastille," which was presented at the Capitol theatre, Montreal, as a program feature during the week of July 8 for the observance of the two hundred and thirty-fourth anniversary of the Siege of the Bastille, a National event in France. Manager Harry Dahn arranged special scenic and lighting effects, and the climax came in the singing of "La Marsellaise" by Mlle. Blanche Gauthier. The patriotic novelty was staged in conjunction with the presentation of the film attraction, "Enemies of Women."

The Grand theatre, Toronto, owned for years by Ambrose J. Small, who disappeared in December, 1919, may revert to the Small Estate as a result of the voluntary liquidation of Trans-Canada Theatres, Limited, Montreal. The latter company paid $1,000,000 in cash, and gave a mortgage of $750,000 on the Toronto Grand for the chain of theatres in Ontario owned by Mr. Small, the provision being made that the Grand would revert to Small in case of non-fulfillment of the agreement, which called for an annual cash payment of $37,500. As the Trans-Canada Company has failed, the Grand will go back to the Small Estate, it is believed.

Cleveland

J. A. KOERPEL, Goldwyn district manager, golfer, polo player, et al., was thrown from his pony during a polo game at the Meadowbrook Hunt Club. He wasn't hurt, but, just to make sure, he was taken to the Deaconess Hospital in New York and carefully examined. The only damage done was the necessity of calling off an interesting polo match in which he was to have participated at the Chagrin Valley Hunt Club, Gates Mill, Ohio.

Art Ayers has resigned as assistant booker of the local First National exchange. He is succeeded by Gregory Vogie.

Hilma Stern, private secretary to Goldwyn Exchange Manager Nat Barach, is receiving mail at the Breakers Hotel, Atlantic City, and will continue to do so during the full term of her two weeks' vacation.

Herman Garfield was in the city for several days last week in the interest of independent productions.

Harry Charnas, president of the Standard Film Service Company, and president of Film Classics, is in Chicago, attending a meeting of those interested in Film Classics and the Warner product. The meeting was held at the Drake Hotel.

Carl Hoague, well known all about here, both through his connections with the local Paramount and the local First National office, is now affiliated with the Standard Film Service Company.

E. M. Saunders, general sales manager for Metro, and W. C. Bachmeyer, central division manager, were in town last Sunday and Monday conducting a sales meeting. Saunders is on his way out to the Coast. Cleveland and Chicago were his only stops en route.

C. C. Deardourff, publicity manager for Metro in the central territory, with headquarters in Cleveland, is spending the month from the middle of July to the middle of August in Johnstown, Pa., where he will "put over" Metro month at the Nemo theatres.

Sam Gorrel of the Progress Pictures outfit took his trick Ford out in the territory this week. This Ford is guaranteed to need more tires, parts and gasoline than any other Lizzie in captivity. For verification of this consult anyone who has ever taken a journey with Gorrel.

Jim Dunlevy, manager of the Strand theatre, Akron, and Mrs. Dunlevy took last Sunday off to spend the day in the country. This fact in itself is not important until it is known that it's the first Sunday that Dunlevy has ever been away from the theatre in all the years he has been its manager. But there was a real occasion for the outing, for it was in celebration of the arrival of his fifteenth grandchild. Congratulation to both grandmother and grandfather!

Nat Charnas manages the Strand theatre, Toledo. He's got another occupation as well—and that's to break in his new Willys-Knight.

Eddie Zorn, who managed the Temple theatre, Toledo, for many years, is now associated with the Butterfield interests in Michigan.

A. C. Hoganson, general manager of the Alhambra and Pantheon theatres, Toledo, is recuperating from the hardships of a vacation.

R. C. Stueve of the Orpheum theatre, Canton, was host to Howard Reiff of the circuit of Scoville, Essick and Reiff, and to Frank Greenwald of the Greenwald-Griffith exchange. It was a big party, with refreshments, both solid and liquid, and good jokes flowed like the wine of yesterday.

Scoville, Essick & Reiff are keeping open their chain of motion picture theatres in Cleveland for the entire summer. Reiff stated that he think it's wiser to stay open all summer and play up all the back product booked, so that in the fall they can start out all fresh and new, than to hold these old bookings over until fall and then spend the whole season trying to catch up. Also, Reiff claims that the pictures keep the people in the neighborhood instead of chasing them away for amusement. On the whole, he figures that in the end it's cheaper to keep open in the summer and take a slight loss than to break even by closing and having a lot of old pictures on hand that have to be played.

George Moore of Bucyrus and Bellvue was around the exchanges this week.

Ralph Lutes, manager of the Strand at Brownsville, Pa., sends in word that business was never better than it is today. Lutes' system is to hold the big pictures over for the summer. He's getting winter admission prices, and doing better than average winter business. Lutes claims that it's easy to sell the average picture to patrons in the winter. That's why he gives them the average picture in season and the big pictures out of season. Sounds like good reasoning. And it works.

John J. Murray of the Opera House and Hippodrome, Warren, spent the day in Cleveland recently and devoted the greater share of his time to the Universal exchange, where he signed up for the entire 1923-24 program.

I. Spoth has taken over the Mt. Lebanon theatre, Cleveland. It is being operated under the management of Leo Greenberger.

Victor Wolcott has purchased the Reel theatre, East Ninth Street, Cleveland, from the Zoffer Brothers. Wolcott owns a chain of downtown transient houses.

L. Benedetto has sold his State theatre, Alliance, to Joe Myardi and John Bertolan.

Jack Kuhn, house manager of the Loew theatres, Cleveland, is spending his vacation on a lake trip. J. C. Cagney is now operating the Opera House, Hicksville, in addition to his houses in Bryan, Ohio.

Washington

FRITZ D. HOFFMANN, auditor of the Crandall theatres, spent three days in New York in the interest of the Crandall enterprises and Associated First National Pictures, Inc., of which Harry M. Crandall is franchise holder in this territory.

A new independent exhibitor entered the Washington suburban field July 11, when the new open air style "Garden" theatre, promoted by Andrew A. Crawford of Carter-Crawford Productions (National Pictorial News), made its bow to the film fans of Mt. Rainier, Maryland and District of Columbia. The new house seats from 350 to 500.

Jake Flax returned Thursday from a tour of the Eastern Shore, making many beach resorts, including Betterton, Ocean City, etc.

I. Weinberg, Lexington, Va., First National sub-franchise holder, was a visitor early in the week at the offices of Messrs. Smeltzer, Hayner, Robin and other local film exchange luminaries.

The vacation schools being conducted by the Federated Council of Churches in the Crandall residential houses under the auspices of the Public Service and Educational Department of the Crandall theatres are taking full advantage of the opportunity so afforded to avail themselves of visual instruction which Crandall made possible ahead of any other chain-theatre owner in America. The schools hold sessions on Tuesdays at Crandall's Avenue Grand and York theatres at 11 A. M. and 2 P. M., respectively, and on Wednesdays at the same hours at Crandall's Savoy and Apollo theatres.

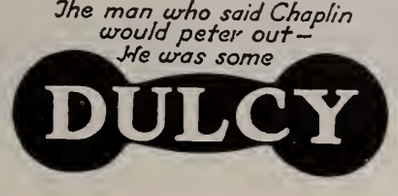
The announcement is made from the executive offices of Sydney B. Lust's Super-Productions that his partner and exploiteer, Leo G. Garner, has resigned, effective July 15. Leo G. Garner, has opened the "Raymond Booking and Film Agency."

It is reported that the O'Donnell-New Meaders theatre in Southeast Washington has sold its Photoplayer to a Maryland exhibitor for use in a new county seat town theatre near Baltimore.

Mr. and Mrs. George Osborne, of Westminster, Md., were visitors in Washington exchange circles last Wednesday, and paid a visit to the office of Sam and Jake Flax. Their new Star theatre, now being rushed to completion at the Carroll county seat, is expected to open in September, as it is now under roof. The capacity of the new house will approximate 1,100. At the present a temporary 180-seat auditorium is caring for their trade. Their visit was in connection with the purchase of a Photoplayer.

Mrs. Jane Vaschton, pioneer eastern shore exhibitor, has taken over the Casino theatre at Ocean City, Md., and is to present first-run movies and tab shows. She operated the opposition house there, Trimpler's Pier theatre, for five years, and before that was known as a talented actress.

Herndon Edmunds, of Metro, has recently returned from several days in the far-famed Easter Sho', and visited his brother, Dave Edmunds' resort, "Safety Beach," near St. Michaels, Md.



Miss Gertrude Lucas has taken the place left vacant by Miss A. M. Clarkson in the Federal Pictures exchange. Miss Clarkson is now in the offices of the Universal exchange on New Jersey avenue.

Local moviedom is congratulating Thomas Moore, Sr., exhibitor and exchange man of Washington, on the arrival of the newest future film magnate, Thomas Moore, Jr. Will there, ask the local film golfers, now be a "Little Tom" prize golf cup?

Richmond, Va., camps of Patriotic Order, Sons of America, rented the Fulton theatre, Louisiana street, near Williamsburgh avenue, Richmond, for five days the past week, including July 9. They operated a picture show each afternoon and evening there for the benefit of their charity and jubilee funds. The jubilee portion of the proceeds will help finance the tour of 160 local delegates to the Philadelphia convention in August, of the P. O. S. of America. The Myrtle Lawn Babies' Home will share in the charity fund.

Recent Virginia amusement charters list the Park of Chesapeake Beach, Inc., for general amusement purposes, incorporated by Paul Y. Leanos, Norfolk, president; H. G. Bakalis, secretary, and Pete Pepares, all of Norfolk. Capital, $25,000.

The John T. Wilson Company of Richmond, Va., reports that in addition to several millions in new construction under way there, they are rapidly completing the Pryor Bros.' New National theatre on East Broad street. The new skyscraper, million dollar place of film entertainment, is to open about mid-September.

Exchange and Exhibitor Items from St. Louis

AL BARTLETT, manager of the Eddie Dustin benefit shows given at the William Fox Liberty theatre on July 9 and 10, reports that the affair was a huge success financially. However, all the returns on tickets have not been made as yet, so it is impossible at this time to say how much was cleared for the veteran film manager and producer. All of those who participated in the show donated their services. They were: Romaine Fielding, president and director general of the General Film Mfg. Co.; Joan Arliss, star of "The Love Power;" Naval Reserve Band, conducted by Bartlett: Knickerbocker Quartette, Mendelssohn Quartette, McKean Sisters, Helen Brady, Elmer McDonald, J. Harris and Baby Alloyd Bartlett, also a minstrel troupe composed of film salesmen.

Plans have been completed for the new Washington Square theatre, to be erected on Hampshire Street, Quincy, Ill., by Pinckelman & Corey, who own five smaller houses in Quincy. Work of razing the old structures on the theatre site will start within the next few weeks. The building will be four stories high with stores on the ground floor and offices and apartment suites above. It will have a frontage of 84 feet by a depth of 191 feet and will cost upwards of $250,000. Construction contracts will be let to Quincy contractors.

Tom Leonard plans to move his Progress Pictures office from 3435 Olive Street to 3405 Olive Street on or about August 1. Since the removal of the Peacock and Hodkinson exchanges the quarters at 3435 Olive Street have been somewhat larger than Tom needed.

Officers and directors of the Independent Producers Film Corporation, 3405 Olive Street, will meet this week to decide upon the future fate of the exchange. D. E. Boswell of University City is president of the company. It is probable the exchange will liquidate. Al Bartlett, who had been operating the exchange under a rental basis, has received several offers to travel for local film exchanges. He is undecided as to his plans.

Harry Strickland, former manager of the local American Releasing Corporation office, has succeeded Barney Fegan as manager of the Aubert theatre, Aubert and Easton Avenue, owned by Sam Bromley and associates.

Because of his promotion to the managership of the local F. B. O. office, Tom McKean was forced to resign as president of the Motion Picture Salesmen Club of St. Louis.

F. S. Russell has purchased the Yale theatre, Shelbyville, Ill., from the Illmo Amusement Company of St. Louis. Recently Mrs. I. W Rodgers of Poplar Bluff, Mo., and Cairo, Ill., leased the Yale theatre, Anna, Ill., formerly operated by the Illmo Amusement Company.

Walter Freimeth, chief field deputy of the Internal Revenue Department, attached to the St. Louis office, reports that there apparently has been no effort made to evade the payment of Federal amusement taxes in the St. Louis districts.

"There have been a few delinquencies reported to the local office by our investigators," Freimath said. "In each of such cases it was found that the persons technically violating the law were theatre managers and owners who had recently entered the business and were not thoroughly acquainted with the provisions of the law.

"Their errors, usually, were unintentional, and could not be construed as an attempt to avoid making the correct returns."

Development of aviation from the early experiments of the Wright brothers to the present time, when daylight-to-dusk transcontinental flights are being attempted, were shown to members of the Flying Club of St. Louis at the University Club Monday evening, July 16. The film was prepared by the air photographic section of the United States Army.

Jack Underwood, manager of the St. Louis office of the Enterprise Picture Corporation, was awarded a gold watch chain, the first prize for the largest volume of sales during Enterprise Week, July 1 to 8.

Sam Harris, Pathe manager and president of the St. Louis Film Board of Trade, attended the gathering of Central Western States film board presidents at Chicago Tuesday, July 17.

William Weiss of the First National sales organization was married to Miss Mary Peihler of St. Louis on Friday, July 13. Nothing superstitious about that pair. William is a brother of Harry Weiss, manager of the St. Louis First National office.

The Maryland and Wilson theatres, St. Louis, Mo., have closed for the summer months.

William Chalet, manager of the United Artists, who returned from his honeymoon last week, is hitting on all cylinders. He still believes two can live as cheaply as one.

Visitors of the past week included: D. E. Lonay, Janus theatre, Shelbina, Mo.; Joe Hewcitt, Strand theatre, Robinson, Ill.; Tom Reed, Duquoin, Ill. and J. Wilson, Ava, Mo.

Photoplay Personals and Events in Southeast

PHELPS SASSEEN, who travels the Carolinas for Al Lichtman corporation, has sold his Lyric theatre, Easley, S. C., to E. A. Armistead, of Social Circle, Ga., and Brandentown, Fla. Mr. Armistead took charge of the theatre immediately. Mrs. Sasseen has been operating the theatre for the past year, and will continue her residence in Easley.

J. W. Prevo, Thomasville, N. C., will open his thousand-seat house on October 15, The theatre will cost $70,000, and is being built by C. F. Finch, architect and contractor. Powers latest type projectors will be installed, standard stage set for vaudeville, American photoplay and Mushroom ventilating system. American Seating Company seats, purchased through J. E. Reilly, Charlotte representative. The policy will be feature pictures, vaudeville and road attractions.

O. L. Crabtree opened his new house, the Gem theatre, at Hillsboro, N. C., on July 15. The house seats three hundred, and Powers projectors are used. The policy is a daily change of pictures, and it is a very attractive strictly modern house in every respect.

William C. McIntyre will remodel the Rose theatre in Burlington, N. C., enlarging the seating capacity, new marquis, entirely new front and interior redecorated. All work will be done by local contractors. The Mack theatre will remain closed, but will open while the Rose is undergoing repairs.

F. W. English, owner of the Premier theatre, at Pilot Mountain, N. C., is opening a colored theatre of 200 seats at Mount Airy, having opened last week.

W. J. Allen has taken over the Strand, at North Wilkesboro, N. C., and has just installed a new 45-Photoplayer, will remodel and redecorate including erection of marquis.

P. A. Boone, resident manager of the Broadway, at Mount Airy, N. C., is busy superintending the remodeling of the Broadway. The entire interior will be redecorated, two new Simplex machines installed with Mazda equipment, also a new style 48-Photoplayer. This is one of the very few smaller cities in the state which puts on elaborate prologues with their picture presentations, and Mr. Boone is one of the livest showmen in the state.

The Broadway, Winston-Salem, N. C., has just installed a new Robert Morton Organ, Style 65.

The Auditorium, Winston-Salem, will put in Keith vaudeville for three days a week, opening first of September.

U. K. Rice is off on a vacation trip, leaving the Broadway, Winston-Salem, in the hands temporarily of W. W. Grist, Jr., his capable assistant.

Exhibitors in three Kentucky towns last week purchased Automatic Player Pianos from the Automatic Player Piano Company, Atlanta, as follows: Rex theatre, Hopkinsville; the Dreamland, Bowling Green, and the Dixie, Tracy City.



Pleasing lobby display on "When Knighthood Was in Flower" by Manager Guy A. Kenimer of the Arcade theatre, Jacksonville

The beautiful Oldham theatre, McMinnville, Tenn., is nearing completion. Mr. Oldham has just purchased a complete lobby display of the Newman brand through the Lucas Thea-

Paul Wagner, the editor of "Pep," the snappy house organ of the Paramount exchanges, is in the Southeastern States, making all Paramount exchanges in connection with Paramount Period Drive. In New Orleans at the recent sales conference he published a special convention number of the magazine.

Dave Love, whose work as conductor of the Palace theatre orchestra in Memphis, has been the subject of a great deal of favorable comment, was in Atlanta on a visit last week attending the Elks Convention. He was formerly conductor of the Atlanta Metropolitan theatre.

John Snyder and Bruce Snyder, of Bessemer, Ala., are two exhibitors who are having a wonderful trip. They motored from their home to Wrightsville Beach and returned last week.

C. D. McConnell, of Prattville, Ala., was a visitor in Atlanta's Film Row the past week. He owns the Palace in his home town.

S. E. Mortimer, formerly of F. B. O. sales force, is now on the road for Goldwyn in the New Orleans territory.

Scotty Chestnutt, for a long time Florida salesman for Paramount, will be manager of the Jacksonville Paramount office soon to be opened. The Memphis office opens July 23, with Myron Davis, formerly in the Charlotte office, as manager. H. F. Wilkes will have charge of the sales division, and Miss O. E. Weems the accounting department. R. S. Fontaine, of the New York office, was in Atlanta last week, supervising the transfer of accounts. A banquet, inaugurating the Memphis opening, will be a big event, and the Commercial Appeal will get out an elaborate special edition.



Detroit



VACATIONS are the order of the day around this section and many are the comings and goings. One of the first to return, with a nice coat of tan is Russell Chapman, manager of the Capitol, who visited his native haunts, the City of Toronto, Ontario and environs. Although a Canadian by birth, Chapman was for a number of years an adopted New Yorker, where he was the assistant manager of the Astor theatre.

A. D. Wayne, formerly the star salesman for the Paramount exchange in Columbus, Ohio, has recently arrived in Detroit where he will take over the responsibilities and duties of salesmanager. Another newcomer to the forces is Chester Bell who will be one of the salesmen. This is Bell's first connection with the film business.

M. R. Clark, also of Columbus, is in the city for a short time, doing special work for the local office.

Several members of the Paramount exchange are responsible for the only true fish story thus far on record. Here it is. On the glorious Fourth, Otto Belle, manager, A. Little, head booker, A. D. Wayne, salesmanager and M. R. Clark all went to the Clark cottage on Union Lake for a fishing trip. When they returned Thursday they sadly but truthfully confessed that nary a fish did they catch, not even did they boast of the big fellows that got away. Quite a remarkable crowd, these Paramount Go-getters.

With fresh, new decorations, but with the stage not yet completed, the Madison opened its doors on Sunday, July 15, after being dark for three weeks.

The M. P. T. O. and the Michigan Film Review will sponsor a golf tournament to be played by the various film men at the Redford County Country Club on July 23. M. Harlan Starr, of the Educational exchange will give a special screening of "Golf as Played by Gene Sarazen" on Thursday preceding the tournament. It should be an expert crowd if they all profit by Gene's work before the camera.

The local film colony can boast of two successful screen authors now that Sam Carver, Universal publicity man, has written and sold to his company a five reel farce, called "Beginer's Luck." Royal A. Baker's "When a Woman Reaches Forty" will be produced by Preferred Pictures.

Warner Brothers exchange will soon have new quarters as their offices will be removed to Room 605 of the Film Building. Carl J. Sonin, manager, attended the conference of the Warner distributors which was held in Chicago, July 14 and 15.

Jack Flynn, vice-president of Goldwyn-Cosmopolitan was in the city for a few days last week. He was the guest of W. E. Wilkinson, Sunday, at his summer home on Grosse Isle.



Portland, Ore.,



C. S. JENSEN, head of the firm of Jensen & Von Herberg, operating the Northwest's largest chain of motion picture theatres, is on an extended automobile tour through Western Canada and to Banff. He is accompanied by Mr. and Mrs. Henri Keates and other friends. Keates is organist at the Liberty theatre, but is temporarily incapacitated by a mild illness which he hopes to lose while away. Jensen will be absent about three weeks, but Keates will not be back at the Liberty Wurtlitzer for six weeks, it is said. During Jensen's absence local affairs will be in charge of A. C. Raleigh, manager of the Liberty theatre, and the several house managers here.

Francesco Longo, new leader of the Rivoli theatre orchestra, succeeding Salvatore Santaell, arrived in Portland Friday, the 13th. Longo, who used to be pianist in the Rivoli orchestra, which was directed by Mischa Gutterson, has recently been doing concert work and accompanying concert artists. He is bringing with him what he claims is his own score for "Enemies of Women," the Goldwyn feature, which will be the first program he will play. He wired ahead for a piano, which was to be placed in his room at the Benson hotel where he will practice for the first Sunday noon concert he is to direct.

A shift in musical affairs occurred this week at the Columbia theatre, presided over by M. M. Newman, manager of coast theatres for Universal, and as a result Harry Linden will next week succeed John Britz as leader of the orchestra. The unit will be enlarged under Linden's direction, Newman promises. Britz, former director of the Alcazar Musical Stock Company and of the People's theatre orchestra, may remain in Portland. Linden is well known locally. He was formerly a member of Salvatore Santaella's Rivoli theatre orchestra.

New equipment for the Liberty theatre's big Wurlitzer organ has been ordered and will be installed as soon as possible. Ernest Nordstrom is at the organ for the main shift during the absence of Henri Keates, and Edith Nordstrom Hobbs, his sister, is playing the relief shift.

Marsden & Noble, the well known exhibitors, are installing a large Marr & Colton concert organ in their theatre in Marshfield. This organ, when completed, will be one of the finest theatre organs in the Northwest.

Trade Jottings from Central Pennsylvania

MOTION picture shows for the instruction of their sales force have been introduced by Bowman & Co., who conduct one of the largest department stores in Harrisburg. A film is shown in a large space set aside in the fifth floor of the store building, and the employees assemble there in a series of classes composed of small groups from the various departments. It requires four or five days to show the film to all the employees, and a new film is provided once a month. The film is run off in about forty minutes.

In connection with the policy of the management of Paxtang Park, an amusement park in the suburbs of Harrisburg, which recently introduced Sunday performances for the first time in the community of Harrisburg—an experiment which is being watched with keen interest by the owners of motion picture theatres in Harrisburg where Sunday shows have never been attempted—the park manager, R. F. Dawkins, received a letter on the night of July 7, warning him to "get out of town in 24 hours."

The letter was signed "K. K. K.," but Mr. Dawkins says he doubts whether it was sent by the official organization of the Ku Klux Klan. Moreover, he declared that he had no intention of leaving town, and that he would not go unless he was taken away "in a wooden kimono."

There is nothing to show that the writing of the letter was in any way connected with criticism that has been expressed of the policy of the Park in introducing Sunday amusement programs, as the letter made no reference to that subject.

John G. Newkirk, manager of a picture theatre controlled by the Wilmer & Vincent interests in Allentown, and former manager of the Victoria, a Wilmer & Vincent house in Harrisburg, was the week-end guest of his parents, Mr. and Mrs. Charles Newkirk, 1532 North Fourth Street, in Harrisburg, over Sunday, July 8. Newkirk, who is barely twenty years old, is declared by his friends to be the youngest manager of a large motion picture theatre in the state of Pennsylvania. He has been very successful.

Motion pictures, provided by the United States War Department, have just been introduced as a part of the recreational program of the soldiers of the Medical Field Service School, of the army, located in Carlisle.

Among the Harrisburg members of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, who are planning to attend the annual convention of the organization to be held in Atlantic City, August 6, 7 and 8, are Peter Magaro, manager of the New Regent, and C. Floyd Hopkins, who is manager of all the Wilmer & Vincent theatres, numbering half a dozen, in the city of Harrisburg.

Matinee performances for the summer season have been abandoned by the Family, one of the leading picture houses in Hazelton.

The Comerford Amusement Company is reported to be planning the erection of a new motion picture theatre in Northumberland to replace the Palace, which was recently destroyed by fire. The Palace was the only theatre in the town.

R. S. Taylor, an attorney acting for Aaron Potruch, has purchased the property of the People's Theatres, a tract of land at Broad and Main streets, Bethlehem.

A large new electrical sign has been placed on the Victoria theatre, Mt. Carmel, which is controlled by the Chamberlain Amusement Company.

Special exercises, it is announced, will mark the opening in August of the New Lehighton Opera House, Lehighton, controlled by Charles Baer.

The producer who doesn't count production costs—
Ouch! what a
DULCY

Loew Predicts Record Season for Metro

"AS an exhibitor as well as producer, I am confident that Metro will lead the field during the season of 1923-24 with productions that will build prestige and make money for myself and my fellow-exhibitors," declared Marcus Loew in a statement this week.

"Metro has got to make good pictures. They have got to measure up to the standards that I have set for my own first run houses. If they are built to make money for my own theatres, exhibitors can be assured that these pictures will make money for their theatres.

"We are all in the business together. That means that we have to work together to realize to its fullest the possibilities of the business. We have been building on the sound foundation of Metro productions. They have made money for me and for other exhibitors. They are going to make more money for all of us in the coming season.

"We all know what Metro accomplished last year. With hardly an exception, every picture lived up to our claims and many productions exceeded our most enthusiastic expectations.

"Metro has given exhibitors what they want and our current plans provide for productions that will exceed even those of previous seasons.

"I expect that the Rex Ingram production of 'Scaramouche' will be the most important picture of the year. We are spending a fortune in an effort to excel 'The Four Horsemen of the Apocalypse,' and I believe that in this epic of the French Revolution we will succeed.

"Jackie Coogan will start the season with Mary Roberts Rinehart's 'Long Live the King!' and we count on it being the youngster's biggest box office triumph. Excellent vehicles have been obtained for all of the stars whose pictures will be released by Metro, and exhibitors can be certain that the series obtained for Mae Murray, for Viola Dana and for Buster Keaton will be of top-notch calibre.



Marcus Loew, president Metro Pictures Corporation

"In addition there will be special productions with casts made of screen favorites with strong drawing power directed by men of such sterling worth as Fred Niblo, Reginald Barker, and Allen Holubar; and six Metro Premier Features that will all be money makers.

"As an exhibitor, I realize that there can be no limit on the time, effort and money invested to turn out artistic productions. The Metro producing units, composed of the best people obtainable, have a free rein. We rely upon them to surpass their best efforts this year. The better the picture, the better the box office results.

"It is the box office we are aiming at in the long run and I predict Metro will make new records this season in financial returns for itself and for the exhibitors showing Metro pictures."

METRO announces six special Premier Feature productions for 1923-1924, to be presented with all-star casts.

The first will be "The Eagle's Feather," an adaptation of Katherine Newlin Burt's thrilling story of a woman ranch owner that created a sensation when it appeared in "The Cosmopolitan." A stampede of 4,000 cattle is among the big scenes in this exciting picture of the outdoors.

James Kirkwood, fresh from his stage triumph in "The Fool," in which he played the title role for a year on Broadway, will be seen as the gentleman adventurer. Others in the cast are Rosemary Theby, Mary Alden, Elinor Fair, Crawford Kent, Lester Cuneo, George Seigman, John Elliott, Charles McHugh and William Orlamond. Winifred Dunn made the screen adaptation.

Edward Sloman, the director, left his own production company to make this picture for Metro. Mr. Sloman was producer of "The Ten Dollar Raise," "Pilgrims of the Night," "Shattered Idols" and "Backbone." Several years ago he produced "The Mutiny of the Elsinore" and "Burning Daylight" for Metro. He is a maker of big pictures and has an unusual opportunity with "The Eagle's Feather."

After "The Eagle's Feather" comes "Held to Answer," by Peter Clark MacFarlane, featuring House Peters and including Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, Bull Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and J. J. Hughes. It will be directed by Harold Shaw, who has returned to America after a series of successes in England.

The Louis Burston production of "Desire," an original story by John B. Clymer and Henry R. Symonds, will follow on the release schedule. This has been directed by Rowland V. Lee. The cast includes Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson, Hank Mann, Chester Conklin, Vera Lewis, Nick Cogley, Sylvia Ashton and Frank Currier.

"The Living Past," adapted from William J. Locke's novel, "The Tale of Triona," will be the fourth of this series. The cast and director have yet to be selected. The story itself was one of the biggest literary successes of the year. The adventurer of Red Russia, Thibet and Kurdistan, who finds his past haunting him in London, is one of the greatest of Locke's characters.

"The Book of Fate" and "Borrowed Plumage" will complete the Premier Feature list. Details of these productions will be announced later.



Metro Executives: Joseph W. Engel, General Manager Metro West Coast Studios; Charles K. Stern, Treasurer; W. E. Atkinson, Vice-President; and General Manager; E. M. Saunders, General Sales Manager; J. E. D. Meador, Director of Publicity, Advertising and Exploitation and Arthur Loew, Foreign Manager

Biggest of All Metro Years, Says Atkinson

"EACH Metro year has overshadowed the preceding one by a superior output embracing a great number of superior pictures," declared W. E. Atkinson, General Manager of Metro in a statement this week. "Each Metro year has seen a larger group of greater and more diversified talents engaged in producing Metro Pictures. We do not point to this as a growth peculiar only to Metro but such development has been consistent throughout Metro's entire career, and cannot fail but have an effect upon the industry as a whole.

"The season of 1923-1924 will undoubtedly be the greatest in Metro history. After all is said and done the picture is the final test. Since, however, all future programs are but promises the present test lies in the stories, directors, stars, supporting casts and other personnel and organization, which have gathered together to bring contemplated pictures into existence. An examination of these factors proves conclusively that 1923-1924 will be the greatest in Metro history and that Metro productions will be a marked unit in the entire industry.

"All other things being equal, good stories, good casts, appropriate settings, etc., probably the single most important unit in motion picture production is the director. A director can either make or break a picture depending upon whether he is competent and suited to his particular task or not.

"'Scaramouche,' only half complete at this time, has already aroused the interest of the country because it is being directed by Rex Ingram. Metro has confidently entrusted to him unlimited means to perfect 'Scaramouche' into the greatest of all pictures, greater than Mr. Ingram's monumental and enduring production of 'The Four Horsemen' and 'The Prisoner of Zenda' among other highly successful pictures.

"Fred Niblo, now engaged on 'Strangers of the Night' is another who needs no introduction to exhibitors and the public. 'Strangers of the Night' is particularly suited to Mr. Niblo's talents, an airy, delightful romance adapted from 'Captain Applejack,' one of the recent outstanding successes of the Broadway stage, as famous on the English stage as in this country.

"Reginald Barker will make several productions for Metro distribution. He is now finishing up 'The Man Thou Gavest Me,' a picture which combines elements at which Mr. Barker is the most practised hand in the entire field of motion picture directors.

"Allen Holubar's name stands among the top-list of all directors. He will make several productions for Metro and we have no hesitation in saying that they will rank among the great pictures of the coming season.

"Other and equally notable men who are directing or will direct Metro pictures for the coming season are Robert Z. Leonard, who is responsible for all the magnificent Mae Murray pictures; Victor Schertzinger, now directing Jackie Coogan in his first Metro picture, 'Long Live the King;' Harold Shaw, who recently completed 'Rouged Lips,' with Viola Dana and is directing 'Held to Answer'; Oscar Apfel, now making 'The Social Code' with Miss Dana; Ralph Ince, director of the Williamson Technicolor Special, 'The Uninvited Guest;' and Edward Sloman, filming 'The Eagle's Feather.'

"Among the stars appearing in Metro pictures are such well known box office attractions as Mae Murray, Jackie Coogan, Buster Keaton, Viola Dana, Alice Terry, Ramon Novarro, Lewis Stone and others of equal note.

"Now comes another important factor in motion picture production—one that Metro never overlooks. We are living in an era which demands the biggest and best known people in the supporting casts of the stars. In meeting this condition, Metro is able to announce a list of supporting players that includes many notable names, among them:

"Barbara La Marr, James Kirkwood, Bull Montana, Rod La Rocque, James Morrison, Ward Crane, Earle Williams, Wallace Beery, Eleanor Fair, Adolph Menjou, Renee Adoree, William Orlamond, George Seigman, Robert Brower, Norma Scherer, Tom Moore, House Peters, Evelyn Brent, John Sainpolis, Huntly Gordon, Hedda Hopper, Arline Pretty, Pat Harmon, John Bowers, Vera Lewis, Ruth Renick, Lester Cuneo, Wm. Humphrey, Julia Swayne Gordon, Lydia Knott, Matt Moore, Enid Bennett, Robert McKim, Bob Daly, Mary Alden, Robert Anderson, Josef Swickard, Pat O'Malley, Rosemary Theby, George Kuwa, Snitz Edwards, Rose Dion, James Marcus, Gale Henry and Burwell Hamrick.

"I anticipate the coming season will be the biggest that Metro has ever enjoyed. If it is a big year for Metro it naturally follows that it will be a big year for every exhibitor who has the good luck to play Metro pictures.

"At least a third of the thirty-three major productions scheduled by Metro for the 1923-1924 season are either already completed or fast nearing completion. Several of the big independent productions set for early Metro release have also been finished and are now being cut and edited for preview form.

"In this biggest of all Metro years are included a number of Rex Ingram productions, notably the mammoth spectacular drama, 'Scaramouche;' Fred Niblo and Reginald Barker picturizations of famous plays and novels with distinguished all-star casts; several Jackie Coogan pictures; three Robert Z. Leonard presentations of Mae Murray in Metro-Tiffany pictures; three Joseph M. Schenck presentations of Buster Keaton in five-reel feature comedies; six Metro Screen Classics; five Viola Dana pictures; three Allen Holubar productions, one Williamson-Technicolor picture and one Sawyer-Lubin production.

"There is also the possibility that other pictures will be added in the next several months when pending negotiations will be completed.

"The opening gun will be fired in September with Mae Murray's latest picture 'The French Doll,' taken from the famous Paris and New York stage success of the same name. 'The French Doll' was acted here last season by Irene Bordoni and Miss Murray has created the film role which Miss Bordoni played on the stage. It is based on A. E. Thomas's English adaptation of the French play 'La Jeune Fille a Marie' by Paul Armont and Marcel Gerbidon, famous Parisian authors. Included in the cast with Miss Murray are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Cazeneuve, Willard Louis, Bernard Randall and Lucien Littlefield. The screen adaptation was prepared by Frances Marion. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director-general and M. H. Hoffman, general manager.

"Following 'The French Doll' Louis B. Mayer will present through Metro the Fred Niblo production of 'Strangers of the Night,' based upon the London and New York stage success, 'Captain Applejack,' written by Walter Hackett. Bess Meredyth prepared the play for the screen, and Alvin Wyckoff was at the camera. In the cast of this Metro super special are Enid Bennett and Matt Moore, Barbara La Marr, Adele Farrington, Emily Fitzroy, Otto Hoffman and Robert McKim.

"Next in order to be released will be 'Rouged Lips,' a Viola Dana picture based upon Rita Weiman's story, 'Upstage,' scenarioized by Thomas J. Hopkins and directed by Harold Shaw. This director has since been signed to oversee several other Metro productions. Included in the supporting cast of 'Rouged Lips' are such well known players as Tom Moore, Nola Luxford, Sidney de Grey, Arline Pretty, Francis Powers, Georgie Woodthorpe, and Burwell Hamrick. 'Rouged Lips' was photographed by John Arnold.

"The last in September release will be Buster Keaton's first five reel comedy feature, 'Three Ages.' This picture has already enjoyed a brilliant London reception and within the next few days will be released simultaneously in many English theatres. It was directed by Buster Keaton and Eddie Cline from the story by Jean Havez, Joe Mitchell and Clyde Bruckman, and photographed by William McGann and Elgin Lessly. Art direction was in charge of Fred Gabouri. This entire series, presented by Joseph M. Schenck and distributed by Metro will receive extensive exploitation and already a great deal of interest has been aroused among exhibitors, as Keaton's prestige with the public has long warranted full length features.

"The month of October will see five new productions headed by the Metro Screen Classic, 'The Eagle's Feather,' now in the making in the Metro West Coast studios under the direction of Edward Sloman. 'The Eagle's Feather' is from a story by Katherine Newlin Burt, prepared for the screen by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Lester Cuneo, Elinor Fair, George Seigman, Adolph Menjou, John Elliott, Charles McHugh, William Orlamond,. and Jim Wang. J. J. Hughes is art director and Georges Rizard is at the camera.

"Second during October will be Reginald Barker's production, 'The Man Thou Gavest Me.' This picture was filmed under the working title of 'The Master of Woman,' from the novel 'The Law-Bringers' by G. B. Lancaster. It was adapted to the screen by J. G. Hawks and Monte M. Katterjohn. The cast consists of Renee Adoree, Earle Williams, Barbara La Marr, Pat O'Malley, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Ed. J. Brady, and Robert Anderson. It was photographed by Percy Hilburn. 'The Man Thou Gavest Me' is presented by Louis B. Mayer through Metro.

"October will be particularly memorable for the first Jackie Coogan feature under Metro auspices. Jackie is now at work in the Metro studios under the direction of Victor Schertzinger on Mary Roberts Rinehart's story, 'Long Live the King.' It is a colorful picturization of the adventures of the young Crown Prince of the mythical kingdom of Lavonia. The novel was adapted to the screen by C. Gardner Sullivan and scenarioized by Eve Unsell. An able organization was gathered by Jack Coogan, Sr., to assist in this production. J. J. Hughes is in charge of art direction, William Van Brincken in charge of research, and the production is being photographed by Frank Good and Robert Martin. The whole is under the personal supervision of Jack Coogan, Sr. Among the players supporting Jackie are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale, Alan Forrest, Walt Whitman, Robert Brower, and Raymond Lee.

"There will also be a second Metro Screen Classic in 'Held To Answer,' which will be one of the notable films of its time, as the book was a famous best-seller.

"In this month also there will be released a second Viola Dana picture, 'The Social Code,' from Rita Weiman's poular story, 'To Whom It May Concern.' Miss Dana is already at work on this picture under the direction of Oscar Apfel. The supporting cast includes such distinguished players as Malcolm McGregor, Huntly Gordon, Cyril Chadwick, John Sainpolis, William Humphrey and Edna Flugrath. Rex Taylor adapted 'The Social Code,' and it is being photographed by John Arnold.

"Four productions will be released by Metro during November. The first is an Allen Holubar production, 'The Human Mill,' adapted from John Trotwood Moore's novel, 'The Bishop of Cottontown.' Second will be a new fred Niblo production, 'Man, Woman and Temptation,' presented through Metro by Louis B. Mayer. Third will be 'Pleasure Mad,' to be directed by Reginald Barker from the well-known novel, 'The Valley of Content' by

(*Continued on page* 440)



Metro Diretcors: (Above) Reginald Barker, Rex Ingram and Fred Niblo. (Below) Allen Holubar, Victor Schertzinger, Harold Shaw and Edward Sloman.

Metro Assembles Strong List of Directors

METRO believes it has the strongest force of directors ever assembled in the history of the screen.

"Rex Ingram alone is enough of a directorial genius to put his company in the lead of the field, but when in addition to the services of this peerless director, a motion picture corporation draws for its producing and releasing schedule upon the work of such men as Fred Niblo, Reginald Barker, Victor Schertzinger, Robert Z. Leonard, Edward Sloman, Allen Holubar, Harold Shaw, Ralph Ince, Oscar Apfel, Eddie Cline, Paul Powell, Thomas Heffron and others, it has a formidable array which augurs well for the quality of productions and the profits of exhibitors," declares the Metro announcement.

"Thirty-three major productions are on the Metro schedule. A picture in the making which is commanding universal attention is the mammoth production of 'Scaramouche,' Rafael Sabatini's colorful romance of the French Revolution, with a cast of 10,000. 'Scaramouche' promises to show the greatest advance in the art of the screen. Ingram won into national screen fame with his 'The Four Horsemen of the Apocalypse'; with 'Scaramouche,' it is expected he will rise to heights yet unreached by others.

"Fred Niblo, who started his series of Louis B. Mayer presentations for Metro with 'The Famous Mrs. Fair,' has 'Strangers of the Night' as the second of the series. In picturing this version of 'Captain Applejack,' Walter Hackett's stage success, Mr. Niblo had constructed a fleet of seventeenth century pirate brigs and the filming was done at sea, along a rocky section of the Pacific coast, and at the Mayer studios. After 'Strangers of the Night,' Mr. Nible will start work on 'Man, Woman and Temptation' and will then make his third and last picture of the year, 'Thy Name Is Woman.' Bess Meredyth scenarioized 'Strangers of the Night,' Robert Ellis served as scenic architect and Alvin Wyckoff as cameraman.

"Robert Z. Leonard's pictures for Mae Murray will include, 'The French Doll,' 'Fashion Row' and 'Mademoiselle Midnight.' These will be Robert Z. Leonard presentations through Metro, sponsored by Tiffany Productions, of which Mr. Leonard is director general and M. H. Hoffman general manager. 'The French Doll' is by A. E. Thomas, with adaptation and continuity by Frances Marion. 'Fashion Row' is by Sada Cowan and Howard Higgins, and 'Mlle. Midnight' by Edmund Goulding.

"Victor Schertzinger is directing Jackie Coogan's first Metro picture, 'Long Live the King,' a screen version of the novel by Mary Roberts Rinehart. Mr. Schertzinger will be remembered as Charlie Ray's director in Ray's early successes and also for his work with Mabel Normand and Tom Moore. He recently finished 'The Man Next Door' and directed Katherine MacDonald in her last four pictures. He is recognized as one of the most competent directors of the screen, and also has a big reputation as a composer of music. He has written symphonies, cantatas and popular ballads.

"The adaptation of 'Long Live the King' was made by C. Gardner Sullivan and the continuity was written by Eve Unsell. The cast includes Rosemary Theby, Alan Forrest, Alan Hale and many other well-known players.

"Reginald Barker is producing 'The Man Thou Gavest Me,' adapted from G. B. Lancaster's novel, 'The Law-Bringers.' Other Barker productions for the season will be 'Pleasure Mad' and 'Women Who Wait.'

"Mr. Barker's name on a photoplay signifies a picture surcharged with thrilling effects. For instance, the great forest fire in 'Hearts Aflame' was acclaimed as the most spectacular effect ever achieved on the screen. In 'The Man Thou Gavest Me' there are many thrilling scenes, which were screened in North Vancouver and in Alberta. The cast of the production includes Renee Adoree, Pat O'Malley, Barbara La Marr, Earle Williams, Wallace Beery, Josef Swickard, Pat Harmon, George Kuwa, Ed J. Brady and Robert Anderson. 'The Man Thou Gavest Me' will be presented by Louis B. Mayer, through Metro.

"'Pleasure Mad' is another picture that will give Mr. Barker an opportunity for big effects. This is a picturization of Blanche Upright's 'The Valley of Content,' in which thrilling incidents are pyramided to a climax of terrific intensity.

"Edward Sloman, producer of 'The Ten Dollar Raise,' 'Pilgrims of the Night,' 'Shattered Idols,' 'Backbone' and other successes, has left his own production company to take charge of 'The Eagle's Feather' for Metro. 'The Eagle's Feather' is a picturization of the sensational story by Katherine Newlin Burt, author of 'The Branding Iron' and 'Hidden Creek,' which appeared in the Cosmopolitan. The cast includes James Kirkwood, Rosemary Theby, Mary Alden, Lester Cuneo, Elinor Fair and Crauford Kent. Mr. Sloman is the man who produced Jack London's 'Burning Daylight' and 'The Mutiny of the Elsinore' for Metro several seasons ago.

"Harold Shaw, one of the pioneers of the screen industry, has come from England to direct Viola Dana in 'Rouged Lips' and 'In Search of a Thrill.' Mr. Shaw is a native of Tennessee, who, after a success on the American stage and on the screen, went to England and became director general for the London Film Company. There he directed pictures for such famous stars as Sir Herbert Tree and Cyril Maude; also many pictures starring his wife, Edna Flugrath, who is Viola Dana's sister.

"'Rouged Lips' is an adaptation by Thomas J. Hoppkins of Rita Weiman's story, 'Upstage.' 'In Search of a Thrill' is based upon a story by Kate Jordan.

"Another Viola Dana picture, 'The Social Code,' is being directed by Oscar Apfel, who has just returned from Europe and written a book on the comparative methods of European and American production. Mr. Apfel won fame by his productions of 'The Squaw Man' and 'Ten Nights in a Barroom.' 'The Social Code,' like 'Rouged Lips,' is the work of Rita Weiman.

"Allen Holubar has come to Metro to direct 'The Human Mill,' 'Life's Highway' and 'Robes of Redemption.' Ralph Ince and a number of other directors are making special productions to be distributed through Metro.

"Buster Keaton, too, must be included in a directorial classification, for the Joseph M. Schenck star was associate director with Eddie Cline in the filming of Buster's first 5-reeler for Metro, 'Three Ages,'"

Mae Murray Pictures Form Important Unit

The entire series of Mae Murray pictures form a distinct and highly important unit in the Metro Fall program.

At the recent New York convention of the Metro sales organization, plans were outlined for putting the nationwide resources of Metro 100 per cent behind the Murray series, providing extensive exploitation culminating in the widest distribution possible.

Miss Murray, having but recently finished her newest Metro picture, "The French Doll," has already begun the preliminary work on her next production, "Fashion Row," a story especially written for Miss Murray by Sada Cowan and Howard Higgins. During the recent visit of Miss Murray and her director-husband, Robert Z. Leonard to New York several scenes of metropolitan atmosphere were "shot."



Metro Stars: (Above) Mae Murray, Ramon Novarro, Alice Terry. (Below) Buster Keaton, Viola Dana and Jackie Coogan

Big Things Are Expected of "Scaramouche"

METRO declares that upon the forthcoming Rex Ingram production of "Scaramouche" a fortune is being spent in an effort to excel "The Four Horsemen of the Apocalypse," the picture with which Mr. Ingram made screen history.

"Scaramouche" is founded upon Rafael Sabatini's novel of the French Revolution. When Mr. Ingram first read it, he saw flashing before him picture after picture, scene after scene, that fairly cried out for reproduction on the silver sheet. The whole colorful epic of the Reign of Terror was there as a background for a story that told itself in action.

"There are undoubtedly greater stories from a literary point of view," said Mr. Ingram, "But 'Scaramouche,' from the point of view of the screen, is by far the greatest story of them all."

Every producer recognized the wonderful screen possibilities of the story and there was a scramble among them for the picture rights. In obtaining these rights, Metro obtained its greatest opportunity for a supreme motion picture achievement.

Each of the Ingram pictures since his epic production of the Ibanez story—"The Conquering Power," "The Prisoner of Zenda," "Trifling Women" and "Where the Pavement Ends"—has shown a distinct advance in pictorial excellence over its predecessor. In "Scaramouche," the chance has arrived for this cumulative excellence to have full expression on a massive scale.

"The picture, now in course of production, will have taken nearly a year of unremitting effort to complete," says the Metro announcement. "The preliminary work has included an exhaustive study of historical sources to make the picture absolutely accurate in its historical background. Forty-five persons worked steadily for four months in making the costumes. An army of workmen built a whole French village, the village of Gavrillac in Brittany, on sixty acres of ground at Hollywood. Enormous sets were constructed to reproduce the streets of Paris and Rennes.

"More than 10,000 persons will be employed in picturing the Paris mob scenes, which include the attack on the Bastille and the Tuileries. There are thirty principals.

"Alice Terry, who has played the leading feminine roles in the majority of the Ingram productions, will be seen as Aline, the dainty, high spirited aristocrat, who falls in love with Scaramouche which is a stock name for one of the characters in a company of strolling players.

"Ramon Novarro, who made such a stirring success as Rupert of Hentzau in 'The Prisoner of Zenda,' and in 'Trifling Women' and 'Where the Pavement Ends,' will have the title role, one of the richest parts that ever fell to a screen player. Scaramouche, who 'was born with the gift for laughter and conviction that the world was mad,' is a strolling player and revolutionist.

"Lewis Stone, the Rudolf Rassendyl of "The Prisoner of Zenda,' is cast as the suave Marquis de la Tour d'Azyr, the distinguished and fascinating representative of the old regime. Others in the cast include Edith Allen, Lloyd Ingraham, Otto Matiesen, Julia Swayne Gordon, James Marcus, Lydia Yeamans Titus, William Humphrey, J. Edwin Brown, Carrie Clark Ward, Bowditch Turner, George Seigman, John George, Joe Murphy and Snitz Edwards.

"'Scaramouche' will be first shown in the principal cities of the country in legitimate playhouses at advanced prices. It will go to the exhibitor with a record of long runs and valuable advertising. The New York release is fixed for next January.

"Some idea of the size of the production may be obtained from the following statistics of the material used in the construction of sets:

"Six hundred and ten tons of sand and gravel in the plaster and cement; 340 tons of plaster; 762,264 feet of lumber; 200 tons of casting plaster; 4,000 tons of nails. Electricity consumed amounted to 250,000 kilowatt hours, enough to keep a sixty candlepower incandescent lamp burning for almost 571 years. Studio passenger automobiles and trucks transporting actors, cameras and properties recorded a total of 127,580 miles travelled.

"The workers have included 630 carpenters, 75 plasterers, 88 painters and scenic artists, 65 electricians, 48 chauffeurs and teamsters, 23 property men, and 34 assistant directors. In addition there are 22 camera men employed for photographing the big mob scenes.

"In making the costumes 40,000 yards of muslin were used; also, 40,000 yards of lining, 10,000 yards of satins, brocades and velvets, 10,000 yards of other cloths, 300 hides of leather, 10,000 spools of cotton thread, 10,000 spools of silk thread, 1,000 miles of gold and silver thread for embroidery, 10,000 yards of lace, 200,000 buttons and 300,000 hooks an deyes.

"The chief photographer of the production is John F. Seitz, who has shared in all of the Ingram triumphs, and whose work has been greeted by the leading critics as representing the finest achievement for sheer beauty and realization of the artistic possibilities of the camera that the screen has ever known.

"But the play's the thing. No amount of magnificence in setting, gorgeousness in costume and artistry of production will make up for the lack of sustained interest and vitality of theme. It is upon the story above all that Metro is banking for an overwhelming screen success.

"Rafael Sabatini, whose novels include 'Captain Blood,' 'The Sea Hawk,' 'The Snare' and 'The Gates of Doom,' achieved his masterpiece in 'Scaramouche.' Literary critics hailed him as 'the modern Dumas.'

Keaton's Five-Reel Comedy Arouses Interest

THE recent acquisition of Buster Keaton to the roster of Metro stars was another step in the program of Metro to make the 1923-1924 season a banner year all around.. The fact that this new association would be inaugurated with a series of five reel comedy features added another phase of interest to the keen curiosity which the announcement had aroused among exhibitors and the public.

Keaton's first five-reeler, "Three Ages" will not be released in this country until September but it has already enjoyed a triumphant reception in London where the premiere was attended by royalty. Shortly after its London premiere "Three Ages" was simultaneously released to theatres throughout England.

Joseph M. Schenck, the producer of the Keaton features for Metro release, declared recently that nothing would be spared to make this comedian's forthcoming pictures leaders in their particular field. A capable organization has been selected by Mr. Schenck, and no technical or artistic developments in the industry will be left untried to make the Keaton series a top-notcher in every respect.



Prominent Players in Metro Pictures: (Above) Elinor Fair, Cullen Landis, Enid Bennett, Tom Moore, Edith Allen, Malcolm McGregor, and John Bowers. (Below) Marguerite De La Motte, Pat O'Malley, Earle Williams, Renee Adoree, Huntly Gordon and Barbara La Mar.

33 Metro Productions For 1923-1924 Season

(*Continued from page* 437)

Blanche Upright. 'Pleasure Mad' will be a Metro-Louis B. Mayer attraction and the following cast has already been selected: Huntly Gordon, Mary Alden, Norma Scherer, Hedda Hopper and Ward Crane. Several other players may be added later.

"There will then be issued a second Buster Keaton five-reeler, but the details concerning this will not be announced until later.

"December will show four more Metro releases. Of these 'Desire,' the third Screen Classic of the Fall program, will be the first. It is a Louis Burston presentation through Metro directed by Rowland V. Lee from an original story and continuity by John B. Clymer and Henry R. Symonds. Among the cast are Marguerite De La Motte, John Bowers, Estelle Taylor, David Butler, Walter Long, Lucille Hutton, Edward Connelly, Noah Beery, Ralph Lewis, Russell Simpson and several other distinguished names.

"'Fashion Row,' a Mae Murray picture formerly announced as 'Conquest' by Sada Cowan and Howard Higgins, will be the second December release. Miss Murray has already started production on this story in Hollywood.

"The third December release is titled 'The Uninvited Guest,' a Williamson-Technicolor novelty directed by Ralph Ince. In the filming of the marine scenes the marvelous Technicolor process, already made famous in the Metro special 'Toll of the Sea,' will be used.

"The fourth will be 'In Search of a Thrill,' a Viola Dana picture based upon Kate Jordan's story, 'The Spirit of the Road.'

"1924 will be started off with four January releases. Of these the long heralded mammoth Rex Ingram production, 'Scaramouche,' with a cast of 10,000 will be the first.

"In January also there will be another Metro-Jackie Coogan production, the story as yet unannounced.

"Still another will be 'The Shooting of Dan McGrew,' a Metro-SL (Sawyer-Lubin) special, based on the famous poem by Robert W. Service. No cast has been selected but it is announced that Clarence Badger will direct it.

"The last January release will be a fourth Metro Screen Classic, 'The Living Past,' based upon 'The Tale of Triona' by the most popular of English novelists, William J. Locke. February brings three Metro releases. The most important of these is 'Life's Highway,' second in the series of Allen Holubar productions, based upon E. Lloyd Shelden's 'East of Suez.' The other two are 'Stormy Hearts,' a Viola Dana picture, title subject to change, and 'The Book of Fate,' fifth in the series of Metro Screen Classics.

"March holds four important productions and will be a banner month for Metro. There will be a Fred Niblo picture, 'Thy Name Is Woman,' and a Reginald Barker production, 'Women Who Wait.' Then there will be another Rex Ingram production and a Buster Keaton five reel comedy. No titles for the last two have yet been announced.

"April will have the following Metro releases: 'Mademoiselle Midnight,' a Mae Murray feature written by Edmund Goulding; 'The Dog of Flanders,' for Jackie Coogan's third Metro picture, by Louisa de la Rame, whose pen name of Ouida is famous all over the world; 'Borrowed Plumage,' a Metro Screen Classic, and 'Love and Lies' for Viola Dana. The titles of the last two are subject to change.

"May, the last releasing month of the season will have the third Allen Holubar production, 'Robes of Redemption,' written by Jane Hurrle and adapted by the director. It is a special features planned to bring the releasing season to a close with a sure-fire favorite.

"Thirty-three major productions in all—a schedule including the work of the most noted directors, the most talented stars and supporting players, and the most gifted writers. That's the Metro schedule."

Metro Salesmen Chalk Up Booking Records

WITH the enthusiasm instilled in them at the recent national sales convention held at the Hotel Astor in New York still at a high pitch, Metro salesmen throughout the country are reported chalking up big records with advance sales and bookings on the new 1923-1924 product which will go to exhibitors beginning with the first release in September of Mae Murray in "The French Doll."

"The job of selling the pictures has been made doubly easy by the demand that has been created. When an organization starts off its season with such favorites as Mae Murray, Buster Keaton, and Viola Dana in new pictures, and a new production by Fred Niblo, 'Strangers of the Night,' founded upon a stage success of the magnitude of 'Captain Applejack,' the only thing left for the sales force to do is to talk to the exhibitors of terms," Metro declares.

The Metro sales forces are in charge of E. M. Saunders, general sales manager in New York, and T. J. Connors, assistant sales manager.

"The Metro announcement of its forthcoming release schedule," said Mr. Saunders, "has brought forth a demand that is without precedent in my memory. It is a prime illustration of the adage, 'Nothing succeeds like success.' Metro is just completing the greatest year in the history of the organization. We are convinced that our productions are far ahead in the field as box office attractions. And that conviction has registered in the minds of exhibitors everywhere.

"It is only a short time now until September and for the last month the Metro sales force has been combing the field. All of our salesmen were in New York last month for the convention at the Astor and such a fever of enthusiasm was generated that all were anxious to get back to their territories as soon as possible to get the new pictures on the market.

"It was simply an exhibition of the stimulation that is breeded by success. Every man knew we had a bunch of winners and he was burning to get them to the exhibitors as speedily as possible. Work becomes fun when it can be performed with such confident exhilaration, and the Metro salesmen have been having the time of their lives during the past month.

"We are still in the midst of a hot campaign, and there is going to be no let up throughout the season. We have our work mapped out for us and we are confident of making new records all along the line.

"The biggest production of the year will be Rex Ingram's 'Scaramouche,' which will be released in January. It will be put on first at advanced prices in leading legitimate theatres in the principal cities, and then it will go to the regular exhibitors with the prestige of long runs and tremendous advertising.

Opinions on Current Short Subjects

"Lodge Night"
(Pathe—Two Reels)

HAL ROACH scores again in this new offering of the "Our Gang" comedy series. The main feature of the action is a third degree of the "Cluck Cluck Klams," in which the kids initiate Kewpie—the fat member of the aggregation—into their mystic brotherhood. With the hay loft of a barn for their lodge room, the kids stage their initiation in truly hilarious fashion. All the trappings and props and the mock solemnity associated with such an occasion are present in force, and there is no letting up in the fun from the time that Kewpie is warned to report for the initiation until the meeting is broken up by the sudden entry of two auto bandits, in whose capture the kids play a thrilling part. The meeting is not convened without some difficulty. First, Freckles and his kid brother are faced with the task of practicing their music lessons after school. The expedient resorted to by the two kids to elude the alert parental ear is as ingenious as it is funny. "Sunshine" Sammy and Farina are scheduled to participate in a meeting of colored folk philosophers, but when the kids produce a pair of dice the philosophy is abandoned for the more alluring game of chance and in the resultant excitement Sammy and Farina escape to the barn. What strikes us particularly about these kids is their naturalness, which, of course, speaks highly for the remarkable direction employed in the staging of these comedies. "Cluck Cluck Klams" we believe will sustain the reputation for real interest and genuine fun that previous numbers of this series have deservingly won.—*E. F. SUPPLE.*

"Roaring Lions on a Steamship"
(Fox—Two Reels)

THIS one starts off with a desert setting in which are found a landscape painter accompanied by his negro valet. Mystifying disappearances are employed for the comedy incident, requiring constant changes on the painting as the trees keep moving strangely from one hill to another. Finally, all the camp accessories disappear, leaving the two more perturbed than ever. A cannibal tribe add to the terror of the tourists, and there is much business of chasing, bouncing over rough roads in a rickety flivver, and dodging in and about bushes, great rocks, and other atmosphere "props" with the grotesquely painted tribesmen always in close pursuit. A southpaw monkey is introduced, who after quashing several bananas on the head of the captured hero wings a cocoanut directly across the chieftain's pate, laying the warrior out and allowing the captives to escape to the sea where they eventually get aboard a liner with a cargo of ferocious lions and a still more ferocious captain. As soon as the captain discovers he has stowaways aboard the merry chase begins again. Twice the hero is captured and thrown overboard but each time fortune favors him and he is returned to the deck of the vessel. By accident the lions' cage is opened, and the jungle beasts fare forth to add to the complications of the pursuit. This sort of thing is always good for a thrill and a laugh, and several novel touches are introduced that further enliven the sequences. An entertaining action comedy.—*E. F. SUPPLE.*

"Where There's a Will"
(Fox—Two Reels)

A LIVELY comedy with an amusing idea behind the story. Where there's a will there are sure to be fond relatives with their eye on the bequests. However, grandpap, despite all appearances to the contrary, is not preparing to stage a "box party." He goes to Cripple Creek as "a last resort" at the instigation of his greedy kinsfolks; but once there, his spirit takes on renewed youth and his body hardened muscle under the inspiration of a pretty girl—the undertaker's daughter, by the way—and the stimulation of gymnasium exercise. The gym is a riot with its trick electrical apparatus. Grandpa's conversion of a bucking bronco into a trained circus horse is also highly laughable. The exasperated relatives engage a mule to kick the old man into eternal rest; the mule performs and limps off with a lame foot. And so it goes with the old man increasing his grip on life and the relatives losing theirs on his wealth. The comedy is undiluted slapstick, of course, from start to finish, but it is highly amusing for all that. Much of the gags are old stuff, too, but they have not lost their power to produce a chuckle. The intelligentsia may bewail the absence of inspiration and subtlety in the screen comedy, but the test of a box-office brand still remains the same—its capacity to provoke laughter loud and often. This, we believe, will measure up to that standard.—*E. F. SUPPLE.*

"True Gold"
(Universal—Two Reels)

THE story is built around a case of mistaken identity, in which the hero is considered by the heroine to be an outlaw wanted by the authorities. Certain incidents are planted, of course, to confirm her suspicions. While the heroine considers the stranger a fugitive from justice, the culprits on the other hand regard him as an officer of the law bent on their capture. There is suspense in this one, but it is secured by the stereotyped expedient of presenting the hero as "a stranger" and concealing all his connections until the close. The complications are increased by presenting the two brothers of the heroine, who is the sheriff's daughter, as confederates of the villain. At one moment the girl, impressed by the stranger's handsome appearance, is aiding him to escape what she believes are his pursuers, and at another moment she is arrayed against him in behalf of her brothers, whose criminal activities she knows nothing of. But in the end the sheriff from the neighboring county arrives and at the crucial moment reveals the stranger to be the owner of the gold that the bandits have stolen. Typical western action in appropriate setting. There is nothing original or particularly convincing about the story. Jack Daugherty is "the stranger" and Laura La Plante appears as the heroine.—*E. F. SUPPLE.*

Cut Loose from Failure---And Be FREE
Leave the past behind. Get away from your false advisers. Get a fresh start.
Subscribe for
Screen Opinions
THE UNBIASED REVIEWING SERVICE!
A Real Investment CHICAGO, ILL.

"Close Harmony"
(Educational—One Reel)

THIS is the first offering of Educational's "Sing Them Again Series," presented as "a modernized revival of the songs you used to sing." The procedure is briefly this: a number of atmospheric shots are shown, the action of which suggests the theme or setting of the song itself; next, the words of the song are screened, an introductory title, couched in humorous vein, calling on the audience to carry the refrain; the words of the song are followed by another humorous flash, and then the preliminaries for the next song get under way. In "Close Harmony" the three "old timers" presented are "Sweet Rosie O'Grady," "In the Shade of the Old Apple Tree," and "Sweet Adeline." The idea of getting the audience to help entertain themselves by singing is an old one, of course; but the method of presentation, as pursued in this offering, is decidedly novel. We believe that the success of the number will depend in the final analysis upon the musical propensities of the audience. With a crowd willing to join in these old-time melodies and a capable leader to carry the song the numbers ought to go over with a smash.—*E. F. SUPPLE.*

"Wrecks"
(Educational—One Reel)

HERE is an action comedy of decided merit. The automobile with eccentric traits has been used before as a laugh provoker, but there are some auto stunts embodied in this one that we have never seen before, including a car with a set of wheels that permit to travel broadside at high speed. The story opens in an auto dump, over which presides a salesman who "could talk a glass eye to sleep." The action here, allied with some genuinely humorous titles, is good for some real laughs.—*E. F. SUPPLE.*

"Gas and Air"
(Pathe—One Reel)

STAN LAUREL and the automobile play the featured roles in this one. The action is laid in and around a gas station with Laurel as the gas dispenser and mechanic. The gags are for the most part of a stereotyped order, but they are still good for a laugh where the audience is not too exacting about the originality of the humor supplied them. There is the collapsible car; the car that blows up in a cloud of smoke when the engine gets out of order; the car that becomes unmanageable and ploughs its way through a building leaving ruin in its path—and so on. A highly amusing sequence is that showing how Laurel "tricks" a balky car into functioning properly by donning a disguise.—*E. F. SUPPLE.*

"The Cat and the Fiddle"
(Educational—One Reel)

THE first part of this offering is an animated cartoon version of the nursery rhyme, "Hey diddle diddle, the cat and the fiddle," with the cartoonist reproducing in humorous fashion the incident as described in the old rhyme. Next are presented interesting shots. The reel concludes with "A Day at the Circus," a cartoonist's humorous conception of life under the "big top."—*E. F. SUPPLE.*

Production-Distribution Activities

Educational Delegates See Ray Features

VISITING delegates on the way through Los Angeles from the annual convention of the National Educational Association in San Francisco got the first peek at Charles Ray's superfeature picture, "The Courtship of Myles Standish."

The showing took place in the large projection room of the city school library. The "featurette" did not carry the plot or show the sweep of "The Courtship of Myles Standish," which is to be in ten reels. It was composed of shots of historical episodes depicted in the film, and a few scenes from the pretty legend that Longfellow built up from the Pilgrims' thrilling adventures.

Ray has received assurance in his mail that thousands of school pupils through the country have already made plans to see "The Courtship of Myles Standish" in groups.

Booth Estate Used For "Clipped Wings"

"Broadlawn," the 50-acre estate of the late Henry P. Booth, former president of the Ward Line of steamships, has been used this week for the exterior scenes showing the home of the central figure in "Clipped Wings," the C. C. Burr production in which Constance Binney is starring for Associated Exhibitors.

The mansion, which is one of the show places of Long Island, stands on high ground bordering the East Shore road, near Great Neck.

Miss Binney plays the role of Dorothy Winthrop, while the parents, Mr. and Mrs. Winthrop, are portrayed by Edmund Breese and Mary Carr. Richard Thorpe appears opposite the star and William N. Bailey plays the heavy. The production work is proceeding rapidly under the direction of Kenneth Webb.

Editor Praises "Rich Men's Wives"

North Carolina Paper Points Splendid Message in Preferred Pictures Feature

THE Preferred Picture, "Rich Men's Wives" pleased the editor of the Thomasville, N. C. paper so much that he was moved to comment editorially on it last week.

In part, he wrote:

"Discussing the faults of people and of the world in general is the favorite indoor sport of a large class of people; and if there is one thing that is discussed more than any other, probably it is the movies. Maybe part of the criticism is just, but the major portion is indulged in for want of something handier to lambast.

"We admit there are some very bad pictures, some that shouldn't be permitted to be flashed on the screen, but we venture the assertion, that even from the worst some good can be gleaned. Showmen, as a rule, show what the people demand, and the display in front of a picture show in a town is a fairly good barometer of the class of people who attend the picture show in that particular town.

"Of course there is a certain element that demands wild and wooly pictures and the manager sandwiches in a few reels to hold this trade, but nine times out of ten, the manager don't look at the picture himself.

"Our local theatre manager is to be complimented on the improvement of his programs. During the last three months he has shown some wonderful pictures, and the public appreciates the fact. Only last week 'Rich Men's Wives' was shown at the local theatre. It was a splendid picture with excellent acting and had a message for every husband that saw it, especially that class that can afford to 'play' through life. It was the story of a busy man marrying a butterfly and himself neglecting to supply the flowers for her to suck the honey from, a duty which too many spineless men are very ready to render. The husband received a rude awakening, almost too late, but in time to supply real happiness in place of bubbles of pleasure that were unsafe to ride upon.

"Spoilers" Scores Hit at Salt Lake

House with 3000 Capacity Turns Them Away on Two Opening Days, Is Report

THE 3,000-seat theatre, American, in Salt Lake City, proved unable to hold the picture patrons in that city who wished to see Jesse D. Hampton's production of "The Spoilers" on the two opening days of its showing, it is said. The picture opened on Saturday, July 7, and not only were patrons turned away at both of the Saturday night performances, but also at all the Sunday performances. This, despite the fact that 200 extra chairs were placed in the balcony of the theatre.

On Monday, when the Goldwyn office received a telegram regarding the showing, the attendance was still big, with every prospect that a record business would be done throughout the week.

Long and repeated applause greeted the showing of the picture at all performances.

"The Spoilers" is now in its second week at the Roosevelt theatre in Chicago, where it continues to the attendance that broke the house records last week. The extremely laudatory newspaper reviews and the big receipts and the very enthusiastic word of mouth advertising which "The Spoilers" is receiving in both cities have proved that Goldwyn's estimate of "The Spoilers" was not in any way over-sanguine.

Fleet Cooperates With "Masters of Men"

THE Pacific Fleet now lying in San Francisco Bay is said to be giving widest exploitation co-operation to exhibitors playing "Masters of Men," the sea picture adapted froom the novel by Morgan Robertson.

When "Masters of Men" played at the California theatre the Navy Department is said to have gotten out a special one-sheet with a portrait of Cullen Landis, who plays the leading role, which they posted on all Navy Department stands in the city.

Officers and men on board ship in the Pacific Fleet provided the theatre with pennants and navy equipment and detailed men to the theatre for all performances.

This cooperation is gaining not only attractive street ballyhoos and lobby displays, but wide publicity.

Goldwyn Press Book Out for "Spoilers"

The exhibitors' service book prepared by Goldwyn's advertising, publicity and art departments for the Jesse D. Hampton production of Rex Beach's famous story of Alaska in the gold-rush days, "The Spoilers," is a delight to the eye in its colored covers, in its artistically drawn newspaper advertisements and in its general lay-out.

The front cover is a reproduction of the red, black and white window card, showing Milton Sills and Noah Beery in the great fight. The same fight theme is emphasized in the one, the three and the twenty-four sheet posters, as well as in half a dozen of the ad cuts.

An entire page—nearly the size of a newspaper page—is devoted to a comprehensive exploitation campaign.

The news stories for Photoplay and Sunday editors is full and varied and there are a number of special stories regarding the great fight between Mills and Beery.



Prominent in Metro's Sales Force: Robert Lynch, Philadelphia Exchange Manager; H. Lustig, Los Angeles District Manager; E. A. Golden, Boston District Manager; T. J. Connors, Assistant General Sales Manager of Metro; W. C. Bachimeyer, Cincinnati District Manager; C. E. Kessnich, Southern District Manager; S. A. Shirley, Chicago District Manager



Well-known artists in Warner Bros. productions:—Wesley Barry, Lenore Ulric, Mae Marsh, Johnny Hines, Baby Bruce Guerin, Walter "Spec" O'Donnell, Monte Blue, Marie Prevost, Harry Myers, Hope Hampton, John Barrymore, Irene Rich.

Ingram Engages Fencing Master

Belgian Expert Supervising Scenes in Metro "Scaramouche" Production

HARRY J. UYTTENHOVE, formerly official head of the Belgian national fencing school and at present America's greatest exponent of fencing, has been engaged by Rex Ingram for his mammoth Metro production of "Scaramou- Prof. Uyttenhove will not only enact an important role, but will supervise the making of all the big production's fencing scenes.

One of the features of "Scaramouche" is a big set showing a fencing school, with a number of enterprising French gentry learning the fine points of the art. All are actual pupils of the Belgian wizard, who enacts the role of a fencing master. Many of them being engaged in various business pursuits in Los Angeles, Mr. Ingram arranged his schedule so that the scenes in which they appeared were photographed at hours most convenient to them. A majority of the fencing scenes had to be filmed at night.

Ramon Novarro, who enacts the title role in this Rafael Sabatini romance of the French Revolution, has been under Prof. Uyttenhove's tutelage for two years. His fencing skill is one of the picture's features. Prof. Uyttenhove assisted Mr. Ingram in the making of the duelling scenes in "The Prisoner of Zenda" and "Trifling Women." The success with which he executed his commission won the respect and approval of the noted director, and when Mr. Ingram began planning "Scaramouche," one of the first men he called in was the Belgian fencing master.

"Scaramouche" is a Rex Ingram production for Metro, by arrangement with Charles L. Wagner. Willis Goldbeck made the screen adaptation. John F. Seitz is photographing the production.

C. B. C. Plans Exploitation Ideas for Feature

Jack Cohn and Joe Brandt of the C. B. C. Film Sales Corporation are working out a number of exploitation ideas and stunts on their latest feature "Yesterday's Wife" which they will shortly release on the Independent market. They are planning to syndicate the story which was published in "Snappy Stories" and was written by Evelyn Campbell, throughout forty daily and Sunday papers in the United States.

The cast includes Irene Rich, Eileen Percy, Lewis Dayton, Philo McCullough, William Scott, Josephine Crowell and Lottie Williams.

Keep Moving Ahead

Big business cannot hesitate—it must keep moving ahead.

Use moving pictures to display your products. A picture painted in so many words does not mean one-half as much as a motion picture of the product.

Let us show you how little it would cost to make an attractive motion picture of your manufacturing story.

NEGATIVES STORED FREE

Write for full particulars

Developing	Toning
Printing	Editing
Tinting	Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

We have a film printing capacity of one million feet weekly.

American Film Company

Incorporated

6229 Broadway
Chicago, Illinois
and London, England

SAMUEL S. HUTCHINSON, President

American 10 Points:

1.—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2.—REPUTATION. Gained in 10 years of experience.
3.—RESPONSIBILITY. A concern of strong financial standing.
4.—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5.—EQUIPMENT. All of the most modern obtainable.
6.—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7.—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8.—PROMPTNESS. Accustomed to serve exacting requirements.
9.—PRICES. Reasonable and competitive.
10.—GUARANTEES. Write for our unique guarantee of quality work.

YESTERDAY'S WIFE



IRENE RICH

Featured in
"THE STREET SINGER"
WITH MARY PICKFORD
"BRASS"
"ONE CLEAR CALL"

WATCH FOR HER IN

St. Louis Awaits Mrs. Wallace Reid

Big Reception and Wide Exploitation Planned for "Human Wreckage" Star

ST. LOUIS has taken Mrs. Wallace Reid to its heart if the campaign now under way for her reception and the opening of her production "Human Wreckage," at Kings theatre is any criterion. Every person in the town, from the Mayor down is contributing towards the success of this attraction.

To start with, the Mayor and the city fathers declared an Anti-Narcotic week. The declaration was made in the form of a city proclamation for the week of July 28th. The city street department has granted permission to banner five hundred prominent locations of the city in advertising Mrs. Reid's appearance while the health department has contributed all ambulances and wagons to appear in Mrs. Reid's reception parade. At the station Mrs. Reid will be met by two brass bands. One will consist of the police department musicians while the Naval Reserves who will turn out will also bring their band of sixty pieces.

In the line with the reception parade will be twenty-five cars of disabled veterans from the American Legion Hospitalization, while directly following them will appear eighty Black and White cabs. Starting now and running all through the engagement of the picture at Kings theatre these same eighty taxi-cabs will carry disc signs inserted in their spare tire on the rear advertising "Human Wreckage."

Eight well-known cafeterias of this city have been tied up on an agreement to distribute over a half million paper napkins advertising Mrs. Reid and her production. In addition to this these same eat shops have placed a ten foot banner in their places advertising the coming of the picture on July 28th.

The Globe Democrat, one of the largest newspapers in the southwest, is now carrying a series of stories written by Mrs. Reid, the first of which was fifteen hundred words long.

The making of these tie-ups and the swinging of practically the entire city over to the advertising of "Human Wreckage" is to the credit of Thomas McKean, former exploitation man for the Film Booking Offices in St. Louis but recently promoted to take charge of the exchange.

Arrow Increases Foreign Business

Report to President Shallenberger Shows Big Business in Six Months

INTERESTING figures relative to the volume of business being done by the Arrow Film Corporation, furnished by David J. Mountan, Manager of Arrow's Foreign Department, to President W. E. Shallenberger, have come to hand this week with the announcement of the closing of a number of important sales from abroad.

Mr. Mountan announces the closing of France and Belgium for a series of Mirthquake Comedies; the United Kingdom of Great Britain and Ireland for twelve one-reel Tom and Jerry novelty films and a series of Mirthquake Comedies; Spain and Portugal for a series of fourteen two-reel Mirthquake Comedies and "Bonnie May" and "Penny of Top Hill Trail," two specials starring Bessie Love; Switzerland and Belgium for four five-reel Westerns starring Jack Hoxie, Belgium also acquiring "Ten Nights in a Barroom" and "The Hidden Light"; and Cuba secures twelve two-reel Eddie Lyons Comedies.

Mr. Mountan points out that in the first six months of 1923 just closed, the Foreign Department of Arrow has shipped one million, three hundred thousand feet of positive film into the foreign markets, covering practically every foreign territory on the face of the earth. He calls attention to the fact that the ever-increasing volume of foreign sales being made by Arrow is an indication of the ever-increasing popularity of American films abroad.

Mr. Mountan states that the future of American films in the foreign market looks extremely bright and he looks forward to the remaining six months of the year proving even greater from a business standpoint than those just closed.

Big Campaign For "Down to Sea In Ships"

FOSTER GILROY, director of advertising and publicity for the W. W. Hodkinson Corporation, spent some time in Chicago last week working out the details of an intensive advertising and publicity campaign on the Hodkinson super-special, "Down to the Sea in Ships," which is scheduled to open the Roosevelt theatre, Chicago, on July 29th for a four weeks' engagement.

Mr. Gilroy has several plans which he will put in force. Inasmuch as this is considered a big engagement and not wishing to overlook any detail, Mr. Gilroy decided that it would be expedient to give the matter his personal attention.

Authors of "Broken Wing" Commend Picture

So many authors have recently been saying cruel things about the movie versions of their creations that B. P. Schulberg, producer of Preferred Pictures, may be pardoned for pointing with pride to his photoplay of "The Broken Wing," the New York stage success by Paul Dickey and Charles W. Goddard.

Mr. Dickey saw the picture at the Home Office of Preferred Pictures last week, together with his wife, who played the leading feminine role in the stage production. They both expressed their delight in the film and wrote Mr. Schulberg to that effect, complimenting him on his fidelity to the stage play.

This week Mr. Goddard saw the picture and was equally delighted.

Large Cabaret Set for "Second Youth"

One of the largest cabaret sets ever built in the East was used last week at the Distinctive studios in New York in "Second Youth," the new comedy starring Alfred Lunt and Mimi Palmeri. Several well-known musical comedy stars and "Follies Girls" were among the "guests."

Olive Ann Alcorn, who created a sensation by her dance in the illustrators Show last winter, did the dancing and entertainment.

YESTERD D

THE FIRST OF C. B. C.'S

COLUMBIA PICTURES
GEMS OF THE SCREEN

KEEP A DATE

W-B Film Exchange Will Change Name

CHARLES S. GOETZ, general manager of the W-B Film Exchange, announced last week that the present name of the concern will be changed within the very near future to Dependable Exchange, Inc., the offices of which will be at their present headquarters.

Dependable Exchange is at present handling exclusively all of the current Warner Brothers' classics, which include "The Beautiful and Damned," "Rags to Riches," "Little Church Around the Corner," "Heroes of the Street," "Brass," "A Dangerous Adventure" and "Main Street."

For the coming season the concern will also distribute the forthcoming series of Warner Brothers' 18 features for northern New Jersey, Greater New York and New York State.

"Pioneer Trails" Nears Completion

"Pioneer Trails" the David Smith production which will be one of Vitagraph's twenty-six specials for the season, is finished and the first assemblage is on its way from Hollywood to the Vitagraph studios in Brooklyn.

It is said to be a powerful drama laid in the later sixties when the great continental railroads were being built across the prairies.

The cast is headed by Cullen Landis. Alice Calhoun plays the leading feminine role. Others are Bertram Grassby, Otis Harlan, Dwight Crittenden, Virginia True Boardman, Aggie Herring, Nelson McDowell, W. J. Dyer and Joe Rickson.

Principal Announces Big Foreign Sale

Principal Pictures announced that they have sold the rights to "The Spider and the Rose" for France, Belgium, Switzerland, Italy and Spain to Reginald Ford.

Mr. Ford, with offices in Fifth Avenue, is acquiring American made product for his European territory. His company on the continent is known as Lafayette Films, and is located in Paris. He is also producing at his studios at Nice. He is taking over to France for each production an American

Coast City Likes "Tea With A Kick"

Halperin Production For Associated Exhibitors Approved At Grauman House

VICTOR HUGO HALPERIN'S "Tea—With A Kick," the first of the features made by Halperin Productions for Associated Exhibitors release, had a pre-release run at Grauman's Million Dollar theatre, Los Angeles, last week, and is said to have scored a triumph. Edwin Schallert, reviewer, had this to say about it in the Los Angeles Times:

"There's no law against serving 'Tea—With a Kick'—at least when the party is as amusing as this week's at Grauman's Third Street theatre. Somebody turned a nice, clever trick when they made the feature picture that is showing there. It's one of the few true light comedies that we've had on the screen in many a day.

"Even the villain is funny. Would that more villains were blessed with a sense of humor. It should have given Stuart Holmes considerable joy to work some of the mischief out of his system in such an entertaining way. For he's the heavy, and he's good.

"The people are what make this play. There are Louise Fazenda, Gale Henry and Victor Potel, for instance. Louise comes mighty near running away with the show, too, as the countryside flapper, who travels with traveling men and who calls herself 'silly little me.'

"The leads are Creighton Hale and Doris May, which makes a rather nifty looking couple. Ralph Lewis plays poor papa, who is in jail. Miss May is his daughter and tries to get him out by running a tea shop. Rosemary Theby is her spoil-party aunt. Schnitz Edwards, Za Su Pitts, Dale Fuller, Chester Conklin and lots of others add a touch of spice to the comedy."

The Los Angeles Evening Herald said: "From the caterpillar to the butterfly. This is the transformation of Louise Fazenda who appears as one of the principal comediennes in 'Tea—With a Kick,' which is at Grauman's Million Dollar to-day.

"Miss Fazenda is famous for her ludicrous pigtails and gingham dresses, as well as for her innate sense of humor which makes her comedy scenes spontaneous and her fun absolutely delicious. She is still the comedienne in 'Tea—With a Kick,' but in place of her comical make-up, which is usually associated with this comedienne, Louise appears as the 'last word' in fashionable apparel.

"The pageant and 'Golden Gown Revue,' which is one of the features of this picture, shows over $100,000 worth of Paris creations worn by ten prize winning beauties."

Prisoners Cheer "Human Wreckage"

Mrs. Wallace Reid Given Warm Reception on Appearance at Sing Sing Prison

DURING her visit in New York, Mrs. Wallace Reid, star of "Human Wreckage" which is released by Film Booking Offices of America, addressed 1,200 prisoners at Sing Sing Penitentiary, at Ossining, N. Y. Following her address, the photoplay "Human Wreckage" was screened. Both Mrs. Reid and her picture made a decided hit with the unfortunates confined at Sing Sing, as shown by the letter which follows, from the director of entertainments.

"Your Mr. Osborne has undoubtedly already told you of the splendid reception which the men accorded Mrs. Reid on Saturday evening; how greatly they enjoyed her little speech and her kindness in coming to us, but, unfortunately, the party could not wait for the conclusion of the picture. Had they done so they would have heard the most unmistakable evidences of the twelve hundred men's appreciation of the picture—the applause which followed the finis was deafening and of such a volume scarcely ever registered in our chapel in approval of any feature pictures.

"Will you please thank for us, all who were in any way instrumental in arranging the screening of this picture for us and tell them how deeply we were interested in it. 'Human Wreckage' will undoubtedly be seen by thousands upon thousands of audiences, but none, I can assure you, will enjoy it more or to none will it have a greater appeal."

(signed) Merritt Trimble Wyatt.

TO-DAY'S WIFE



EILEEN PERCY

Featured in
"THE FLIRT"
"WITHIN THE LAW
WITH NORMA TALMADGE

Paramount's
"CHILDREN OF JAZZ"

WATCH FOR HER IN

TO-DAY'S WIFE

GREAT SPECIAL ATTRACTIONS

OPEN FOR IT

A BRILLIANT ALL STAR CAST

DIRECTED BY EDWARD J. LeSAINT



Here are the directors and scenario writers for Warner Brothers. From left to right, top row, they are; Ernest Lubitsch, William A. Seiter, Arthur Rosson, William Beaudine, Sidney A. Franklin; Bottom row, Harry Beaumont, Edmund Goulding, Paul Bern, Grant Carpenter and Julien Josephson

"Does It Pay" an Early Release by Fox

"DOES IT PAY?" the William Fox picture in which Hope Hampton is featured, a story of man's intentions and woman's conventions, is soon to be released. It is a Charles Horan production. Robert T. Haines, Mary Thurman, Peggy Shaw and Florence Short are important members of the cast.

Duratize
YOUR FILMS

PROLONG THE LIFE OF YOUR PRINTS

Write for sample, or better still, send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO
ALLAN A. LOWNES, President
220 W. 42nd St., NEW YORK CITY
PHONE: BRYANT 5576

INSIST UPON
Duratized
FILMS

Savants Will Preview "Hunchback"

Distinguished Visiting Professors First to See Production by Universal

AFINALLY edited print of "The Hunchback of Notre Dame" is expected to arrive in New York within a few days from Universal City, where an entire year was devoted to the preliminary research and the actual work of production.

Having in mind the months of study by his own staff, assisted by university authorities and "period" specialists, Carl Laemmle, before sailing for Europe, left instructions that the first private view in the East be given, as a fitting courtesy, to the five distinguished professors visiting America for the summer sessions at Columbia, at this time, when there is a world-wide interest in the movement of the Sorbonne to establish a Victor Hugo professorship.

The scholar heading the delegation of visitors, which arrived in America recently, is Joseph Bedier, member of the French Academy, and, more than any other living authority, qualified to speak on the achievement of re-creating the long-gone period—before the discovery of America—for he is best known for his research in the history and literature of the Middle-Ages, the period in which Hugo's classic is set.

In preparation for the work, Notre Dame was photographed more thoroughly than at any time during its history, it is claimed. Hundreds of "shots" were made of the exterior and the interior, the closest attention being given of the historic structure is complete. With this as a basis, with the information and prints of architectural authorities, leading whom is Viollet le Duc, authority on cathedrals of France, the Notre Dame of 1482 was reared in a great square at Universal City.

The other members of the visiting delegation who will be invited to see the interpretation of the great French master are Emile Bourgeois, known for his works on the diplomatic history of the Nineteenth Century; Eduard Le Roy, friend and collaborator of Bergson; Raoul Blanchard, geographer and Paul Hazard.

Blank Acquires Principal Picture Rights

One of the important deals which A. H. Blank closed during his recent visit to New York was the acquisition of the territorial rights from Principal Pictures Corp. to the Super Five series; "Mind Over Motor" and "Environment" for Kansas and Western Missouri. The Super Five consists of "Temporary Marriage," "Bright Lights of Broadway," "Gold Madness," "The Spider and The Rose" and "East Side, West Side." "Mind Over Motor" serves as a starring vehicle for Trixie Friganza, and Alice Lake and Milton Sills are the luminaries of "Environment."

This transaction was made between Mr. Blank and Irving Lesser, personally. With the exception of "Environment," which is distributed through the Liberty Film Company of Omaha, the A. H. Blank Enterprises have handled all of the Principal product in Iowa, Nebraska and Kansas.

Editor Selects "Divorce" for High Praise

The Christian Science Monitor in its selection of pictures for a review each week chose Chester Bennett's F. B. O. production "Divorce" last week. Among the many things said of the production in this review were the following:

"'Divorce' is one of the most delicately handled stories on the subject ever offered on the screen or on the stage. The author conveys his message to the audience without putting them through some harrowing screen experiences.

"The story is well acted throughout, particularly so in the cases of Jane Novak and John Bowers as the young couple, and James Corrigan as the father."

Emmett Corrigan in Cast of "Rendezvous"

EMMETT CORRIGAN, the original "Ben Hur" in the first stage production of the novel, plays the Major of the Imperial Russian Guard in "The Rendezvous," Marshall Neilan's third Goldwyn production.

This will make Corrigan's fourth appearance as a Russian, he having created the stage roles of a Russian police authority in "The Yellow Ticket," the Czar's bloodhound in "The Sixth Commandment," and a Russian peasant in "Siberia."

William Fox Signs New Equine Star

William Fox introduced the equine motion picture star in Tony, the famous cow pony owned by Tom Mix. The producer now announces that in "The Temple of Venus," to be filmed at Santa Cruz Island, Pacific ocean, Arabia, a milk-white Arabian horse of the highest pedigree, will make his screen debut.

Tony's list of tricks is remarkable but Arabia has his own accomplishments. It is claimed that he knows more dance steps than Pavlowa and can shimmy with much abandon.

Lunt Making Appearances in Washington

Alfred Lunt has gone to Washington, D. C., to make a week of personal appearances at Tom Moore's Rialto theatre where "Backbone" is being shown. "Backbone" is the Distinctive Pictures Corporation's production which brought this well-known actor to the screen.

Lunt was on a train for Washington at midnight, Saturday, exactly one hour and fifteen minutes after he had finished the last shot in "Second Youth" which Albert Parker is directing for Distinctive.

"Robin Hood" Recognized by Government

TO "Douglas Fairbanks in Robin Hood," the United Artists release, has come the signal and exceptional honor of a certificate of merit from the Japanese government. The certificate states the picture is of particular merit and recommends it as a worthy subject for the students of Japan to see and study. Only in rare instances does the Mikado's government award this certificate.

"Alice Adam" Scene Wins Praise

The picture reviewer of the Indianapolis Star made this appreciative comment on one of the moving scenes in the Associated Exhibitors feature, Florence Vidor in "Alice Adams," just after the beginning of the picture's recent run in that city:

"Florence Vidor adds a touching scene to the gallery of the cinema's graphic performances. The scene is the one in Booth Tarkington's 'Alice Adams' wherein the counterfeit Alice, mockingly ornate in all her sham finery, waits patiently for some one to ask her to dance. And Alice sits dejectedly in the corner of the room, smiling prettily, while the tears force their way into her eyes. She is deceiving no one; several layers bar the way for her. She is shunned on all sides, and yet she struggles bravely to maintain a stiff front.

"This one scene of Rowland V. Lee's production deserves to rank with the camera's best moments."

Criticisms on "Judgment of Storm" Invited

When "Judgment of the Storm," the first screen production of the Palmer Photoplay Corporation, is released this fall, public criticism of the picture will be invited and stimulated by national and local contests offering prizes totalling thousands of dollars for the best short, constructive criticisms of the picture, it is said.

The first public criticism contest on a motion picture preview ever held was given at Glendale, California, with "Judgment of the Storm," for the purpose of getting helpful suggestions for the final editing and polishing of this picture. Glendale is a favorite testing ground for big film productions.



Here are some scenes from the gigantic production of Cecil B. DeMille, "The Ten Commandments," for Paramount.

Dixon Has Big Plans for Production

Prominent Author Gives Reasons for Producing and Directing His Own Stories

IN an endeavor to present to the motion picture public a story that would appear on the screen with the same motive and reasons as the author wished, Thomas Dixon, author of "The Birth of a Nation" and producer of his own story, "The Mark of the Beast," distributed through the W. W. Hodkinson Corporation, has entered the motion picture producing field in earnest.

In discussing his production plans, Mr. Dixon says that a radical change in the usual order of handling a story will doubtless prove refreshing. Instead of publishing the story in book form first, then as a play, Mr. Dixon has arranged with a wellknown stage producer to bring "The Mark of the Beast" out as a stage play, and then later it will be written in book form. The schedule he has cut out for himself for the next few years allows little time for rest, involving as it does the simultaneous writing of screen plays, stage plays, books, and, in between times, producing pictures of his own stories.

In speaking of his reasons for producing his own stories, Mr. Dixon said: "We are told by manufacturers of machine-made pictures that it is not possible to appeal directly to the intelligence of moving picture audiences. It is all right for fellows to have high ideals and dreams, but we must give them good old hokum and bunk. That I do not believe. I believe there are millions of people in this country who go to picture houses daily who are hungry for an appeal to their intelligence. I believe that it is the duty of the author to attempt to supply that need. I do not mean that he is to do it in a highbrow way or that he is to strain at intellectual gymnastics, but he can reach the intelligence of the audience through appeal to the emotions.

"I believe that an appeal to the intelligence should be made through the emotions, not by simply bombarding the emotions with an appeal to the senses without any attempt to reach the intelligence of the audience."

Oldknow Acquires Lesser Product for South

Oscar S. Oldknow, President and General Manager of the Southern States Film Company, arrived in New York City on the 18th of the month, having journeyed from the Southland to confer with Irving Lesser, of Principal Pictures, regarding the distribution of that company's Super Five series in the eleven Southern states which constitute Mr. Oldknow's territory. The exchanges from which this large territory is served are maintained in Atlanta, New Orleans, Dallas, Charlotte and Oklahoma City.

Tom Mix Joins Veterans of Foreign Wars

TOM MIX, Fox star, was initiated into the exclusive Bucky O'Neil Post of Veterans of Foreign Wars, during the State convention of the Arizona Department. Tom earned the right to become an active associate of the men who fought our campaigns on foreign shores for service with the regular army in Cuba, the Philippines and the China relief expedition. He was wounded in the assault before the city of Peking, and served throughout his army career with distinction.

Elaborate Plans Made for Virginia Valli

Elaborate plans are being laid by Universal for future starring vehicles for Virginia Valli, now starring in Hobart Henley's "A Lady of Quality." This production has taxed the resources of the technical and research departments at Universal City, unusual "period" costume demands having had to be met.

Scheduled for late Fall release as a Jewel Special, it will mark Miss Valli's first screen appearance since "The Storm" in which she scored so heavily. An attack of pneumonia necessitating a long rest, kept the star inactive for six months and several more were spent in finding a suitable vehicle for her.

Several big stage productions are being considered for screen adaptation for Miss Valli and it is probable that after "A Lady of Quality" she will be seen in a picture version of a Broadway success.

Goldwyn Campaign On at Centennial

A national publicity campaign is being carried on by the Goldwyn Pictures Corporation from its offices at the grounds of the Monroe Doctrine Centennial and Motion Picture Exposition now being held in Los Angeles.

In addition to an elegantly fitted bungalow of Spanish architecture on the exposition grounds, and local displays of Goldwyn pictures soon to be released, the national campaign includes distribution of booklets, photographs, news stories of visitors sent to their home towns, registration of visitors, film tests and several other methods.



In this strip are shown the executives of Warner Brothers organization. From left to right they are; Harry M. Warner, Abe Warner, S. L. Warner, Jack Warner, Harry Rapf and Sam Morris



Billie Rhodes in the act of signing a contract which will make her a Grand-Asher star.

Distinctive Players Are Honored by Town

Distinctive's "Steadfast Heart" company, which when it was on location in the historic town of Fredericksburg, Va., was honored by the entire town. The Mayor gave them the key of the city and residents kept them constantly engaged with social functions.

People of Fredericksburg feel their town was the birthplace of the motion picture, as Thomas Armat, who invented, and later helped Thomas Edison perfect the present projection machine, was born there.

"The Steadfast Heart" is a screen version of the Clarence Buddington Kelland novel now running in Collier's Weekly. Marguerite Courtot and Joseph Striker are the leads and Sheridan Hall is director.

U. S. Films Stir Oriental Emotions

Finds Them Susceptible to Tears, Laughter Not Unemotional, Says Vignola, Who

"THE American made motion picture is doing more to awaken fundamental emotions in the oriental than any other factor ever known," says Robert G. Vignola who has recently returned from a six months tour of the world, made for the purpose of collecting a photographic library and studying the peoples and customs of the various countries of the world for use in future Vignola productions.

"Contrary to the popular belief that the oriental is phlegmatic and unemotional," said the director, "I found that he is developing rapidly into a keen emotionalist susceptible to tears and to laughter. I was very much amazed when visiting a native patronized picture theatre in Nikko to see how responsive the natives were to every mood of the picture. It was an American picture and the natives were as quickly moved to tears or to laughter as any occidental audience I'd ever seen.

"Prominent educators and government officials in Japan, China, India and elsewhere told me in substance that American films are doing a tremendous amount of good in the orient since they are dissipating the stolidness of the native and awakening in him a sense of feeling which heretofore he has subdued. It was amazing to see how the oriental who outside of the theatre preserved such an expressionless front became animated and almost childishly responsive in the theatre.

"Of course, it will be a long time before the oriental's natural reserve is broken down and he is made to feel instinctively that emotions should be given free play, but the miracle is taking place gradually."

Skouras Enterprises Buy Principal Product

Spyros and Charles Skouras, and Tom Meyers, of Skouras Brothers Enterprises, Associated First National Pictures, City Amusement Company, and St. Louis Film Exchange, of which Harry Hynes is manager, have closed with Irving M. Lesser, vice-president and general manager of distribution of Principal Pictures, for the Super Five and "Mind Over Motor" for Missouri and Southern Illinois.

In commenting upon this transaction, Charles Skouras said, "By acquiring the rights for our territory to the Super Five and 'Mind Over Motor' our concern is only continuing its policy of serving the exhibitor by securing for him the very cream of all productions which are obtainable on the open market."



Picturing Mr. Gallagher and Mr. Shean, starting "Around the Town" for Mr. Fox.

Fox Advertisement Sets Record, Is Claim

The seventy-two page colored advertisement published recently in the moving picture trade papers by William Fox, announcing his list of releases for the season 1923-24, is the largest ever used in publications of this nature, it is said.

The William Fox organization will put out twenty-five special productions during the year, the first two to reach Broadway being "If Winter Comes" and "Monna Vanna."



Scenes typical of "Scaramouche," Rex Ingram's next big prodution for Metro, which will be prominent in that company's next season's releases.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Progress Made at Supply Dealers' Convention

Association Becomes Firmly Established as Important Steps Are Taken

THE annual convention of the Association of Motion Picture Equipment Dealers of America, held at the Congress Hotel, Chicago, on July 12, 13 and 14, marks another milestone in the progress of the motion picture industry towards stabilization and real business methods.

As a result of the constructive work of the convention the equipment dealers become one of the best organized units of the industry with an organization of sufficient strength to look after the interests of its members and to reform the various trade abuses which have sprung up within their own ranks.

Of great importance to the further progress of the equipment dealers' association, was the election of William Oldknow, of Atlanta, Ga., a man of strong personality and with a reputation for integrity and ability, second to none, as president, and the engagement of a paid secretary, Frank F. Barth, who will give his entire time to directing the organization and other important work of the association.

Officers Elected for Coming Year

The officers elected at the convention, besides Messrs. Oldknow and Barth, include Joe Hornstein, New York, first vice-president; Henry J. Smith, Pittsburgh, second vice-president; Leo Dwyer, Cleveland, third vice-president; C. D. Struble, Kansas City, fourth vice-president, and B. A. Benson, Chicago, treasurer. Three new directors were elected to serve for one year, Joe Hornstein, C. D. Struble and William Oldknow, the following directors holding over: Leo E. Dwyer, Cleveland; Henry Jay Smith, Pittsburgh; B. A. Benson, Chicago; Sid Louis, Minneapolis; Dr. Otto Dieckman, Cincinnati, and M. G. Mohrbacher, Denver.

The growth of the association since its first convention was held in Indianapolis a year ago has been most satisfactory, according to the annual report of the retiring president, Leo E. Dwyer, who stated that the membership had been more than doubled and predicted even more rapid progress during the coming year.

The hiring and financing of a paid secretary was one of the matters taken up at an early session and after an interesting debate, participated in by many of the members, a committee was appointed to report on the question and it was decided to employ Frank E. Barth, a man of many years' experience in organization work, as secretary. Mr. Barth's name was proposed by Messrs. Benson and Dutton, who had thoroughly investigated his past record, and who with Joe Hornstein, of New York, formed the committee whose report was unanimous as to the desirability of having a paid secretary and employing Mr. Barth.



William S. Oldknow, newly elected president of the Supply Dealers Association

Mr. Barth's organization work has included the secretaryship of the Eighteenth Regiment Armory Committee in Pittsburgh, which took over the armory with a thirty-six thousand dollar deficit, and succeeded in completing and equipping one of finest buildings of its kind in the country, free of debt, General Albert A. Logan being chairman. He later was secretary of the Pittsburgh Chamber of Commerce Membership Committee, Trade Extension and Inquiry Bureaurs; secretary of the Beaver Falls Pennsylvania Chamber of Commerce, and resigned as secretary of the Illinois Chamber of Commerce Organization Service Bureau and State Police Committees to accept the position with the Motion Picture Equipment Dealers' Association. He already has opened offices at 10 South La Salle street, Chicago, which will be the future headquarters of the equipment men's association, which heretofore have been in Cleveland.

Joe Hornstein's report on the splendid one hundred per cent. organization of equipment men now functioning in New York with great success, and which has put the business in that city on a paying basis, was received with applause, and will, undoubtedly, stimulate members in other cities to emulate this achievement. Mr. Hornstein was given credit for the results accomplished, by other New York members present.

Important Changes Made at Convention

Important steps taken by the convention was the doubling of the dues of active and associate members and opening membership in the association to any dealer carrying stock valued at five thousand dollars or over, the membership having been closed, heretofore, to all except authorized dealers in Motiograph, Powers or Simplex projectors. It was decided to hold a convention semi-annually, and the next meeting will be held in Chicago, January 10, 11 and 12.

Messrs. Benson and Dutton, of the entertainment committee, provided a pleasing program, which kept the ladies of the visiting delegates amused during the sessions of the convention and enabled them to see Chicago thoroughly. They were also responsible for what was declared by those present the best arranged and most interesting trade dinner ever held in the city. The dinner, which was enjoyed in the Florentine Room of the Congress Hotel, with Singing Toastmaster H. H. Cudmore in the chair, was featured by addresses of merit and substantial value to every auditor. The speakers included John N. Vander Vries, district manager of the Chamber of Commerce of the United States, who talked on business organization; J. F. O'Keefe, secretary of the Chicago Association of Credit Men, whose subject was credit; Frank F. Barth, the newly elected secretary; and the incoming president, William Oldknow.

Toastmaster Cudmore kept things moving at a merry clip and excellent music also helped round out what was, undoubtedly, a splendid evening.

The strong feeling of co-operation shown by all those attending the convention and the enthusiasm roused by the constructive things

(*Continued on page* 454)

"Theatre Lighting, Past and Present"

THE installation of the article, "Theatre Lighting, Past and Present," which is due to appear in this issue of Motion Picture News, is omitted and will be published next week.

We would be glad to secure for any of our readers detailed specific information on theatre lighting problems which confront them from time to time. Theatre lighting is commanding such an important phase in successful presentation that no exhibitor can now afford to neglect securing a clear understanding of same.

Many Theatres Being Built and Changing Hands in Southwest

THE new $150,000 Sunrise theatre at Fort Pierce, Fla., is very rapidly nearing completion and will be opened to the public in a few weeks.

Stephens, Ark.—A new motion picture theatre will be opened here in a couple of weeks by Collier Brothers. Will be modern throughout in every respect.

Messrs. Bohl and Thornquist will open their new picture theatre at Taylor, Tex., in the near future. Will be one of the finest in this part of the state and will have the finest in equipment.

A new $20,000 theatre building is now being built at Second street and De Mere avenue, East Grand Forks, N. D., and will be completed some time this summer. The seating capacity will be 1,000. Motion pictures will be the policy of the new house.

Fayetteville, Ark.—A $45,000 picture theatre is to soon be erected here by E. C. Robertson on Center street. Work will be started in thirty days. This will be a modern picture house throughout and the very best in theatre equipment will be installed in this new house.

The Film Booking offices has opened an exchange at Little Rock, Ark., with J. Lanfranconi, of Oklahoma City, as the branch manager.

S. S. Wallace, new manager of the Criterion theatre, Oklahoma City, Okla., announces that many changes will take place in this theatre at an early date. Various new improvements will be installed.

Otis Greenshaw has recently purchased the Auditorium theatre at Canton, Kansas, from E. H. Evans, and will manage same himself. For the present time he will present pictures as the policy of this theatre.

J. M. Hudson has purchased the Majestic theatre at Magnolia, Ark., from L. Holloman of Hope, Ark., and will present motion pictures. Dewey Hudson will be the manager of the new house.

Jones & Son recently sold their Electric theatre at Hennessey, Okla., to C. E. Pfrimmer, who will manage same hereafter as a motion picture house.

Theatre managers in various Oklahoma and Texas towns report that business is very good with them. Many of the theatres are remodeling and installing new theatre equipment as business increases.

The American theatre at Enid, Okla., has changed its policy from stock to a picture house and hereafter will present first-run features at twenty-five cents for lower floor and fifteen cents for the balcony. Mr. Brent is the manager. Special music is presented with each feature and the program is changed twice a week. Business is very good.

George Billings at Tonkawa, Okla., reports that business is very good at his new Criterion theatre, which was erected here a few months ago. Pictures is the present policy at popular prices.

Power's and Raven Screen on Leviathan

It was the sad lot of two projectionists to be compelled to be among those on the Leviathan on her historic trial trip, leaving Boston June 19th, and returning to New York on June 24th. One of them was J. Garrison, member Local 264, I. A. T. S. E. Newport News, Va., in charge of projection, and the other was M. D. O'Brien, traveling representative of the Nicholas Power Company. The latter was there as a guest of the United States Shipping Board and to supervise the installation of Power's Projectors on the Leviathan. The Raven Halftone screen is also used on the Leviathan.

The Leviathan, as is generally known, is the world's largest ship. The head of at least one noted producing company, took the trip to see that his films were used. The Nicholas Power Company used considerable advertising space in the trade papers announcing the use of Power's on the Leviathan. This is quite natural under the circumstances as the Leviathan is a wonderful boat and a great credit to our new American Merchant Marine.

Newly Inaugurated Reelab Corporation Acquires Old Eclair Laboratory

HAVING been thoroughly remodelled and equipped with the latest machinery the Eclair Film Laboratory at Fort Lee, N. J., formerly occupied by the Fox Film Corporation, has been acquired by the Reelab Corporation, lately inaugurated. The plant is admirably situated, claimed to be absolutely fireproof and subject to the lowest insurance rate in the East.

This new film laboratory is officered by capable film and business men and is under the direct personal supervision of one of the most experienced laboratory experts in the United States, Mr. A. Heller. He has had about twenty years' successful association with laboratories. Mr. Heller is president and general manager of the Reelab Corporation.

Mr. M. A. Horowitz, a successful manufacturer and astute business man of wide and varied interests, is Reelab Corporation's treasurer.

The secretary of Reelab Corporation is Mr. S. H. Horowitz, son and business associate of Mr. M. A. Horowitz. The younger Mr. Horowitz has had some previous affiliation with the motion picture industry, having financed several successful productions.

Mr. J. A. Kent is vice president and sales manager of the corporation and is in charge of the sales department. For many years he has been an executive in several branches of the industry.

The policy and watchword of this new organization, it is claimed, is service. Aside from negative developing and usual laboratory work there are special departments for first prints, illustrated titles and the translalating and printing of titles in all languages.



Social Hall, on board the Leviathan which has a seating capacity of 600. Powers projectors are shown for installation in this auditorium

Twelve 40-Inch Searchlights Used

The Motion Picture Exposition to be held in Los Angeles July 2 to August 5, will be illuminated in a spectacular manner. Large numbers of searchlights ranging in size from 12-inch to 40-inch Navy searchlights will be used with elaborate color effects. The contract for this lighting has been secured by the Electrical Products Corporation and will be under the personal supervision of Mr. Claude D. Seaman, illuminating engineer. A 150 kw. Westinghouse motor generator set and switchboard is being installed to take care of this special lighting.

TransVerteR



←Meters Show Volts and Amperes

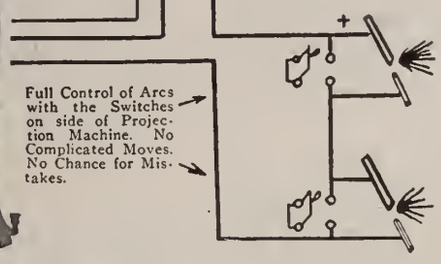
Adjustment for Amperes →



D. C.→ Generator

A. C.→ Motor

Full Control of Arcs with the Switches on side of Projection Machine. No Complicated Moves. No Chance for Mistakes.



Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

All Arcs in Series Two or More
Any Two Simultaneously Same Amperes in Each Arc.

The Series Arc M-G Set That Produces Perfect Arcs

TransVerteR (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.
No more amperes used than actually required for the light or dark pictures.
Only such voltage is generated as is used in the arc itself (no ballast being used).
TransVerteR produces better results and uses less current than any other device.
TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer

THE HERTNER ELECTRIC CO.
1900 West 112th Street, Cleveland, Ohio

ATTENTION PRODUCERS!

The newest, largest and best equipped film laboratory, absolutely fire-proof and enjoying the lowest insurance rate (31 cents per M) is "At Your Service" at Fort Lee, N. J.

NEGATIVE DEVELOPING, FIRST PRINTS, RELEASE WORK, TINTING, TONING.

TITLES EXPERTLY TRANSLATED AND PRINTED IN ALL LANGUAGES.

SERVICE PROMPT AND RELIABLE. HIGHEST QUALITY WORKMANSHIP GUARANTEED.

REELAB CORPORATION

West Fort Lee, N. J. Phone: Ft. Lee-123

New York Office
220 West 42nd Street, Suite 303 Phone Bryant-0985

Service to Our Readers

We have an exceptionally well selected list of concerns specializing in theatre equipment which we will gladly furnish our readers to aid in their buying. We also furnish specific recommendations and advice on any problem of theatre construction, lighting, ventilating, projection, etc.

Address inquiries attention

Construction and Equipment Department

MOTION PICTURE NEWS

Increased illumination up to 25 per cent—depending on operating conditions—is only one of the advantages to be gained by installing the

BAUSCH & LOMB

Cinephor System

Cinephor Lenses

Cinephor Condenser



BAUSCH & LOMB
Optical Company
Rochester, N. Y.
New York Chicago Washington San Francisco London

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Direct Current Machinery

Lesson VI—Parts VII.

Rectifiers

IN many ways the results of direct current operation are superior to those obtained with alternating current in spite of the great flexibility and ease of control of the latter. Thus, the factor of speed variation in the case of motors often necessitates the use of direct, in preference to alternating current.

So also in the case of the arc lamp used for motion picture projection, direct current gives far better results than does alternating current, not only in point of greater screen brightness for the same power consumption but also in the way of a *steadier* light of *better color quality*. For these reasons, direct current is used for projection purposes wherever conditions make it possible to do.

For the transmission of power, however, alternating current, to use a popular expression, can "play rings" around direct current, as regards economy of distribution, ease of changing voltage, etc. This explains why the power companies prefer to have their customers use alternating current. As a matter of fact the customer often has little or no choice in the matter and rightly so since the confusion which would result were each customer allowed to choose his own kind of current can well be imagined.

This requires that some means of changing readily from A. C. to D. C. be at hand in order to obtain the better screen results. As far as motion picture projection is concerned there are three ways of accomplishing this. The first is by using a *motor-generator set*, the second by using a special machine called a *rotary converter* and the third by using *mercury vapor rectifier*. The last named will b described in detail in this article and the other two will be reserved for later treatment.

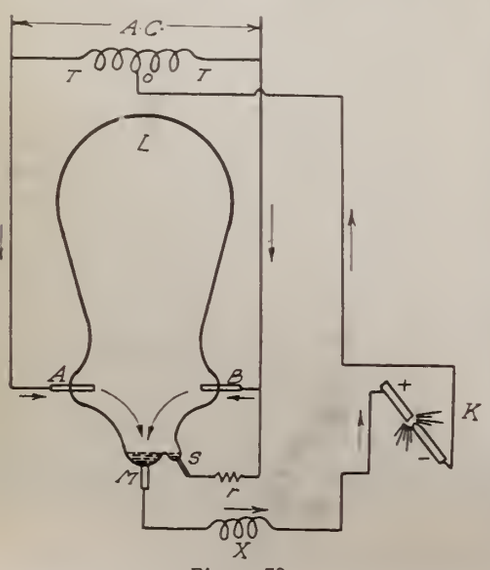


Figure 79

Operation of Rectifier

Strictly speaking the mercury arc rectifier does not change A. C. to D. C. but rather changes it to a *pulsating, uni-directional current*. This means simply that the current, while flowing always in the *same* direction, increases and decreases in strength and is never constant. For all practical purposes, however, it can be considered as being a direct current and can be treated as such.

The action of the rectifier depends solely upon the fact that it permits current to flow *only in one direction*. Certain minerals, as used in radio sets, are rectifiers since they change the high frequency alternating radio currents to pulsating direct currents which, in turn, neutralize the permanent magnets in the

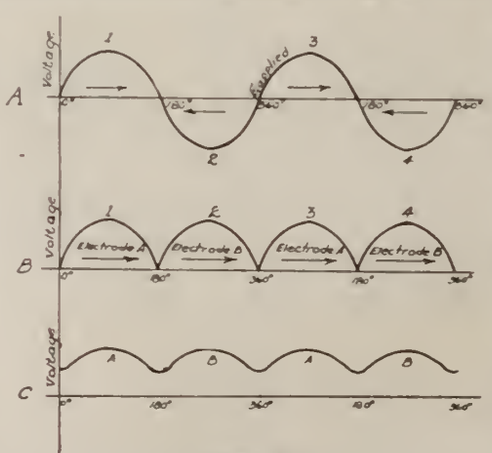


Figure 80

head phones and thus cause the diaphragm of the phones to vibrate. Due to this *valve* like action of the rectifier, *one-half* of the alternating current wave flows through one electrode while the other half flows through another placed opposite to it.

This is better explained by Fig. 79 which shows a simple mercury arc rectifier connected to an arc lamp and in operation. The principal parts as shown in this figure consist of a rectifier tube (L), regulating compensator (transformer) (TT), reactance (X) and starting resistance (V). The operation is as follows: An alternating voltage is applied to the primary of the transformer TT. The secondary of this transformer has a wire connected to its middle which runs to the *negative* carbon of the arc. This wire really acts as a neutral, or return, wire. The other two ends of the secondary are each connected to electrodes A and B of the rectifier tube, L, as shown. At the bottom of the tube are two pools of mercury, M and S, *separated* from each other when the tube is *vertical*. When the tube is tipped over, these two pools flow *together* and make contact with each other, thus establishing an electrical connection and permitting current to flow through the coil X, carbons K (which are "frozen") and one-half of the secondary coil, OT. Since the resistance of the carbons and coil X is very low a starting resistance, V, is placed in the circuit to limit the starting

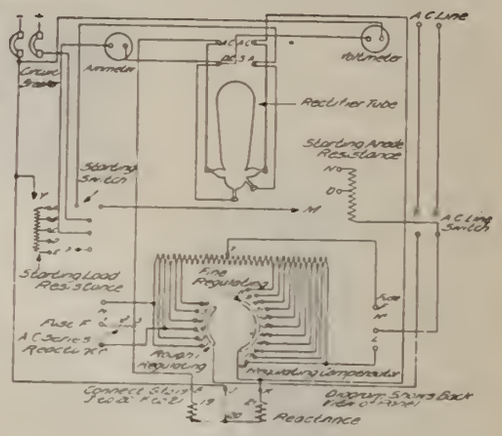


Figure 81

current. The pool of mercury, S, is called the *starting anode* while that marked M is called the *cathode* and is *always negative*. This, however, applies only to the *inside* of the tube since this negative terminal is connected to the *positive carbon*. The other two electrodes are both marked positive (inside the tube) since the current *always* flows for them to the cathode M.

When the tube is first tipped and released an arc will form between M and S which will fill the tube with mercury vapor. Current will then flow through the secondary of the compensator to terminals A and B. Now, since this current is alternating, A will be plus and B minus, or A will be minus and B plus. Whichever is plus, current will flow from that electrode, through the mercury vapor in the form of an arc and then into the cathode M. On the next half wave of alternating current, the polarity of the electrodes A and B will be reversed and current will now flow from the other electrode to M and none from the minus electrode. This operation is kept up repeatedly, current first flowing from electrode A to M, then stopping while current flows from B to M. It can *never* flow from M to A or B, however, due to the high resistance at the surface of the two electrodes A and B.

Thus a result similar to that shown in Fig. 80-B is obtained. Curve A shows a simple alternating current wave form. Suppose wave 1 flows through electrode A and wave 2 through B and so on, alternatingly, then in curve B, 1 shows the current from electrode A flowing in the direction shown and 2 shows that from electrode B flowing in the same direction, 3 is from A again and 4 is from B, etc.

It will be noticed, however, that at the end of each wave the current becomes zero. If this were allowed to actually happen the rectifier would stop working since the mercury arc would go out and the tube would have to be tipped over to start it again. To overcome this a reactance, or inductance, coil X is connected in circuit to cause the current to *lag* and thus keep current flowing through one electrode till the other starts to work. The effect of this is to make the wave form appear as in C, Fig. 80. This is the true shape of the wave.

Commercial Types

In actual practice the outfits, while working on the same principle as that described above, have more accessory apparatus in order to

operate the tube properly. Thus the wiring diagram of a typical outfit commonly used is shown in Fig. 81. This diagram is self explanatory and will not be described further. Other makes of mercury arc rectifiers are quite similar to this and need not be described in detail. Since each manufacturer gives explicit directions as to how to set up and care for his particular equipment, no attempt will be made to cover the individual outfits. The manufacturers should be relied on for this information since it then comes first hand.

In passing it might be well to say that the only part which requires renewal is the tube and this has a life of approximately 500 hours though tubes are comonly known to much exceed this life when carefully handled and properly cared for.

The tubes are common rated from 25 to 200 volts and have ampere capacities of 10, 20, 30, 40 and 50 amperes. The ones ordinarily used for projection purposes are the 30, 40 and 50 ampere sizes.

Hot Cathode Rectifiers

Within the past few years a number of other types of rectifiers have appeared on the market due principally to the great demand for a small, compact, less costly device for such work as charging storage batteries used in automobiles and radio sets.

Probably the best of these new types and the one for which there seems to be the greatest demand is the *Hot-Cathode* rectifier. It is made in types called the half wave and full wave depending upon whether only one-half of the alternating current wave is rectified or whether both waves, positive and negative, are rectified. The Fig. 82 shows the half wave type with the proper wiring diagram. The full wave type is made up of two such rectifiers combined in one.

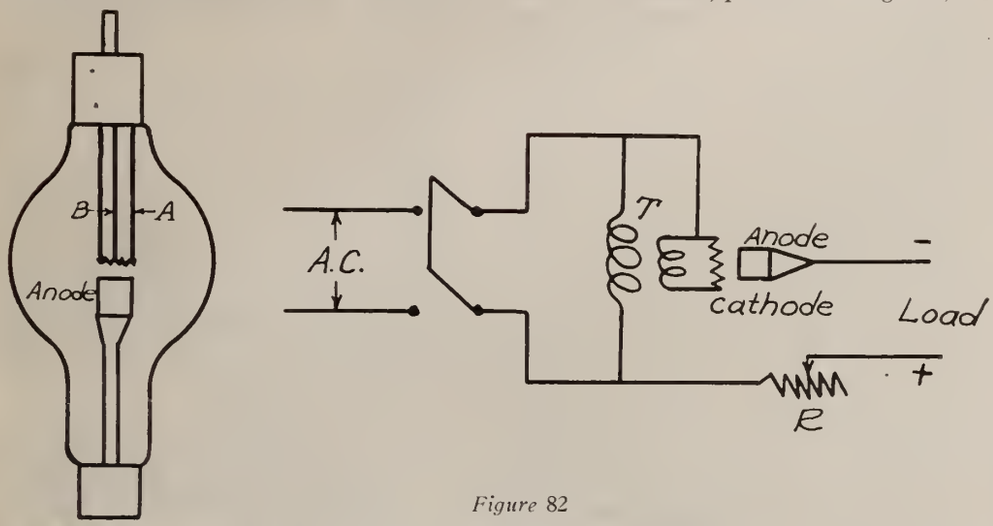


Figure 82

The operation of this instrument depends upon the fact that current can pass from a *cold* to a *hot* electrode but not in the opposite direction. The rectifier bulb is filled with argon gas and has a graphite anode and two tungsten cathodes, A and B. Cathode A which is like the filament of a tungsten lamp and is excited by a small transformer, is only used for starting. Electrode B on the other hand is the operating cathode. The regulating resistance R is used to control the current through the load. This load, by the way, usually consists of small storage batteries.

S. M. P. E. Fall Convention Dates Set

According to an announcement from the President of the Society of Motion Picture Engineers, L. C. Porter, the dates for the Fall Convention have officially been set as Monday, Tuesday, Wednesday and Thursday, October 1, 2, 3 and 4, 1923. The convention will be held at the Chateau Laurier, Ottawa, Canada, and if it follows the foregoing conventions of this Society as regards its success, there is no doubt but what it will be more successful than the last.

RHODE ISLAND

Providence—Architect Harry A. Lewis, 75 Westminster St., Providence, has plans for W. F. White, care of architect, on a $30,000 theatre building on Taunton Ave., Providence. Architect taking bids.



GUNDLACH
RADIANT
PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets..$17.00
No. 1 Size jackets 3.00
No. 2 Size Projection Lenses without jackets..$30.00
No. 2 Size jackets 5.00

Sold subject to approval by all dealers. Write today for illustrated folder.

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

ANOTHER SPECIAL DEBRIE OFFER

Debrie High Speed Camera, latest model, slightly shop worn, with two inch F 3.5 Krauss lens, two magazines 400 ft. capacity, two leather cases, and new Precision Ball Bearing Tripod, outfit listed at $3,000.00.

SPECIAL AT $2,000.00

The Debrie High Speed Camera is the only high speed outfit that is guaranteed to produce rock steady pictures even though taken at the rate of 240 pictures per second.

MOTION PICTURE APPARATUS CO., Inc.
Bryant 6635
118 West 44th Street New York City

17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.

The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.

MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

RADIO-MAT PATENTED
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW
$1.50
At your Dealer.
RADIO-MAT SLIDE CO. MAKERS
NEW YORK
IS THE STATIONERY OF THE SCREEN

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mallers Bldg.
Chicago

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Costs Less Now to Have Color Electric Signs

Reco Color Hoods have been greatly lowered in price. Reco Color Hoods snap on or off any bulb; instantly make it colored. Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St., CHICAGO

Progress at Supply Dealers' Convention

(Continued from page 449)

accomplished during the meetings, sent all the members to their homes with a determination to back up President Oldknow and Secretary Barth in every possible way in building up and carrying on the work of the association.

A large proportion of the active members were present, as well as associate members representing many of the most important manufacturers of motion picture theatre equipment of various kinds, the list including:

List of Those Attending Convention

Leo E. Dwyer, Theatre Supply Company, Cleveland, Ohio; J. C. Heck, Da-Lite Screens, Chicago; W. C. Denney, Argus Enterprises, Inc., Cleveland, Ohio; Andrew Gorretta, The Worldseye Company, Cleveland, Ohio; C. D. Struble, Yale Theatre Co., Kansas City; R. Jenkins, National Lamp Works, Cleveland; H. J. Smith, Hollis, Smith, Morton Company, Pittsburgh, Pa.; S. A. Sonis, The Rialto Company, Minneapolis; G. A. Rogers, Service Theatre Supply, Detroit; Joe Hornstein, Howells Cine Equipment Co., New York; W. H. Rabell, Independent Movie Supply Co., New York; W. C. Smith, U. T. E., New York; E. H. Behrend, Behrend M. P. Company, New York; Isador Perse, Capitol M. P. Supply Company, New York; J. H. Katz, Crown M. P. Supply Company, New York; Sam Kaplan, New York; Otto Greenbaum, New York; M. G. Felder, M. G. Felder Sales Company, New York; T. F. Cole, Cole Theatre Supply Co., Kansas City; V. Rypinski, Westinghouse Lamp Co., Chicago; D. H. Fricke, Automatic Ticket Register Co., Chicago; L. M. Fulton, E. E. Fulton Co., Chicago; W. C. Kunzmann, National Carbon Co., Cleveland; A. Becker, Becker Theatre Supply Co., Buffalo, N. Y.; H. W. Dickerman, Hertner Electric Co., Rockford; R. H. Simpson, General Electric Company, Schenectady; B. A. Benson, Amusement Supply Company, Chicago; D. C. Corkingham, The Hertner Electric Co., Cleveland; C. H. Fulton, Fulco Sales Co., Chicago, Ill.; F. A. Heeson, Western Theatre Supply Co., Omaha; Carl Krunrei, Western Theatre Supply Co., Omaha; S. M. Mouts, Amusement Supply Co., Indianapolis; Herbert Griffin, Nicholas Power Co., New York; N. E. Bucklin, Esco, St. Louis; A. T. Craumer, Esco, Minneapolis; L. P. Langford, Wisconsin Theatre Supply Co., Milwaukee; J. Stallings, Esco, Milwaukee; E. H. Wolk, Chicago Cinema Equip. Co., Chicago; R. E. Gumm, Esco, Indianapolis; N. M. Sevair, Indianapolis Cal. L. Co., Indianapolis; H. A. R. Dutton, Exhibitors' Supply Co., Chicago; L. H. Mason, Motion Picture News, Chicago; I. W. Cohen, Monarch Theatre Supply Co., Chicago; George De Kruif, Exhibitors' Supply Co., Chicago; J. E. McAuley Mfg. Co., Chicago; J. C. Kroesen, Edison Lamp Works, Chicago; Adele de Berri, Da-Lite Screen Company, Chicago; William Aldknow, Southern Theatre Equipment Co., Atlanta; Oscar S. Oldknow, Southern Theatre Equipment Co., Atlanta; Ray A. Smith, Ray Smith Co., Milwaukee; O. F. Spahr, Enterprise Optical Mfg. Co., Chicago; W. L. Peabody, Simplex Ticket Co., Chicago; S. Behrend, Movie Supply Co., Chicago; H. J. Hessell, The Arens Ticket Co., Chicago; H. E. Holquist, Exhibitors Herald, Chicago; Sam Lears, Arlington Seat Company, Arlington Heights, Ill., and A. C. Roebuck, Enterprise Optical Manufacturing Company, Chicago.

Equips Two New Theatres

The Howells Cine Equipment Company has reported the opening of two theatres in the vicinity of New York City, one the Capitol theatre, Babylon, L. I., with the equipment of to Morlite lamps with special Morlite a.c. transformers throwing a picture 12 feet with Snaplite lenses on a 12 x 16 foot Gardiner Velvet Gold Fibre screen; also the West End theatre in Brooklyn, with a throw of 148 feet, using Morlite projection lenses with a special 15-amp. Hertner transverter on a Gardner Velvet Gold Fibre screen.

Fulco Sales to Handle Powers and G. E.

We have received an announcement to the effect that the Fulco Sales Company of Chicago, Ill., have been made exclusive distributor for the Nicholas Power and General Electric Companies in the state of Wisconsin.

The return of the Fulco Sales organization to the retail motion picture field has been welcomed by many of their old-time exhibitor friends and the growth of the organization seems assured.

Old Timer Opens New Business

One of the old-timers in this field, L. E. Brown, former projectionist who has worked in many of the large cities in this country, has opened a repair service factory in Albany, N. Y. Brown reports that the business has been exceptionally favorable in his district and that his own particular end has been steadily increasing since the opening of his establishment.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Cool Summer for Kansas City Exhibitors

The summer of 1923 will be much different than that of 1922 for Kansas City exhibitors. Summer closing will be a rarity among the larger suburban houses, as twelve neighborhood theatres either have installed cooling systems since last summer or are installing them now. At the Circle, Apollo, American, Summit, Admiral, Gem, Warwick, Linwood, Benton, Broadmour, Alamo and Victory theatres the same cool temperature will be offered patrons as that available in the larger downtown theatres.

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

Consult the Equipment Dept. of the "News" when buying

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Goldwyn

Conrad Nagel will play the name part in Victor Seastrom's version of "The Master of Man." This is his second part under his new long term contract. The cast will include Mae Busch, Patsy Ruth Miller, Creighton Hale, DeWitt Jennings, Evelyn Selbie, Winter Hall and Aileen Pringle.

A letter has been received by studio executives from Sir Hall Caine lauding the work, the personality and the ability of Seastrom.

Emmett King has been added to Tod Browning's cast in "The Day of Faith."

Elinor Glyn's novel "Three Weeks" will be adapted to the screen by Carey Wilson, associate editor of Goldwyn studios. The author is here conferring on the adaptation.

In order to obtain a real medical "type," Marshall Neilan photographed fifty noted physicians who were here at a recent convention. A composite picture will be made from the photographs and thus, a representative M. D. type obtained.

Two more weeks will mark the completion of the Emmett Flynn spectacle, "In the Palace of the King." It has already been eight weeks in production.

William Orlamond, character actor, has been engaged for an important part in "The Magic Skin" which Achievement Films is making under George Baker's direction.

Director Tod Browning this week took 1,250 extras and the entire cast of "The Day of Faith" to Orange, Calif., where some of the spectacular out-door sequences will be filmed.

George D. Baker is making rapid progress on Gilbert E. Cable's production of "The Magic Skin." George Walsh who plays the leading masculine role in the picture, illustrates his athletic prowess in the scene in which he saves Bessie Love as the heroine from being buried under a big landslide.

Paramount

The Zane Grey production "To the Last Man" is completed and now in course of being cut and titled. Richard Dix, Lois Wilson, Noah Beery, Robert Edison and Frank Campeau are featured players.

Cecil De Mille has signed Rod La Rocque, leading man, to a long term contract to appear in Paramount Pictures. He is at present in the cast of "The Ten Commandments."

DeMille completed the prologue to "The Ten Commandments" with a spectacular scene representing the destruction of the Children of Israel. Four hundred players battled an artificial storm, realistic in its intensity.

Thomas Meighan is expected to arrive within a week to begin work on George Ade's story, tentatively titled "All Must Marry." Alfred Green who will direct is already present.

Clara Beranger is also expected to arrive shortly to confer with William DeMille on the cutting and editing of "Spring Magic," and to discuss the production to follow.

Production is about to be begun on "The Light That Failed" a George Melford production. Jacqueline Logan, Percy Marmont, Sigrid Holmquist, David Torrence and Mabel Van Buren are among those cast.

The entire cast in the James Cruze production of "Ruggles of Red Gap" is home from location at Eureka, Calif., which town was for two weeks converted into "Red Gap." Edward Horton, through arrangements with Jess Robbins, appears in the name role, supported by an exceptional all-star cast.

Sam Grand Studio

Sam Grand will remain in New York until August 1, arranging plans for distribution and further production for next season with Mr. Asher.

Billie Rhodes will henceforth be featured in six-reel productions for Grand-Asher distribution, by Ben Wilson. Her first vehicle will be "Leave it to Jerry" an original story by Adam Hull Shirk.

Ben Wilson started work on July 13 on the third of the series of 10 pictures he is making for Grand-Asher. It is titled "Other Men's Daughters," with Bryant Washburn and Mabel Forrest In the leading roles. Kathleen Kirkham and Wheeler Oakman are in the supporting cast. Frank Sullivan, son of J. Gardner Sullivan, adapted the story.

Metro

The latest big scene to be marked finished in "Scaramouche," on which Rex Ingram is making fast progress, is that of a meeting of the National Assembly in Paris where much historical action leading up to the French Revolution took place. More than a thousand people were used for this scene which took ten days shooting.

Evelyn Brent, who recently severed her association with Douglas Fairbanks, will be seen under the Metro banner, having been signed for a leading role in "Held to Answer." House Peters will be featured under Harold Shaw's direction.

Although Rosemary Theby has a leading role in the Coogan picture "Long Live the King," she will also play an important part in "The Eagle's Feather," an all-star special to be directed by Edward Sloman. Crauford Kent has also been added to the cast of this picture.

"Bull" Montana will have the role of a reformed crook in "Held to Answer." He was loaned for the picture by Hunt Stromberg.

A hitherto unheard of situation—a shortage of extras—made necessary a week's postponement of some big scenes in "Long Live the King." Other spectacular scenes being shot in three other studios, involving the use of approximately 7,500 high class extras, caused the shortage.

First National

Edwin Sturgis, veteran of stage and screen, returns to pictures in a prominent part in "Ponjola," being filmed by Sam Rork.

The cast for "Flaming Youth," Warner Fabian's story, is being assembled. Colleen Moore will have the star role. John Dillon will direct. Sylvia Breamer has also been named for the cast.

Ruth Clifford, popular young player, who has been in several Universal and Schulberg productions, has been added to the "Ponjola" cast.

Universal

Governor John H. Bartlett, first assistant U. S. Postmaster-General, visited the Universal lots last week, accompanied by Thomas G. Patten, personal representative of Will Hays. They were shown through the various sets and stages by Julius Bernheim, general manager of the studios, who took advantage of the occasion to importune for a "larger post office" for Universal City.

Virginia Valli, starring in "A Lady of Quality," received the distinguished visitors while Hobart Henley called a stop to work.



Peggy Dempsey, formerly of the New York Winter Garden and other Broadway musical productions, who is achieving success in the films on the coast.

Jay Merchant, formerly an assistant director, is now directing Pete Morris in short Westerns.

Claire Adams has been entrusted with the leading role opposite Herbert Rawlinson, in "Upside Down," a comedy drama by H. H. Van Loan, directed by William Parke.

Carrying complete camping outfits, the Hoot Gibson company has gone on location on the Arizona range near Phoenix, for outdoor scenes in "The Ramblin' Kid," being directed by Edward Sedgwick. William Welsh, W. J. McCully, Charles French, Harold Goodwin, G. Raymond Nye, Laura LaPlante, Carol Holloway, George King and John Judd.

Filming of "Men in the Raw," Jack Hoxie's latest, has been completed.

Baby Peggy has finished her first Universal-Jewel production, "Whose Baby are You." Her next feature will be "Editha's Burglar."

Here and There

James Woods Morrison has been cast by Metro for a leading role in "Held to Answer."

With "Gigi" finished, and acclaimed by those who have seen it as one of the best costume pictures of the year, preparations are being made for the second Dinky Dean Production.

Tom O'Brien, who recently finished work in Laurence Trimble's "The Phantom Pack," will make a flying trip East before beginning on the next Strongheart vehicle, "White Fang."

Sanford Productions, which will offer eight "Thrillspeedramas" on the state right market during the next season, have completed the first entitled "Shell Shocked Sammy" with an all-star cast including Mary Anderson, Vivian Rich, Matty Mattison, Leonard Clapham and Theodore Lorch. Frank Mattison, sales manager, is now on a trip to exchange centers of the country.

Irving Cummings will consider filming Jane Porter's "Thaddeus of Warsaw" upon his return from New York.

Richard C. Travers having completed his role in Neilan's "The Rendezvous" is portraying one of the leading parts in Universal's "The Acquittal."

Warner Baxter, now a star in his own right, co-stars with Madge Bellamy in "Lost," and is to be featured in two F. B. O. productions in the near future.

Guy Bates Post is preparing for a season of personal appearances which will be held in conjunction with his latest Principal Pictures Corp. feature "Gold Madness," which title succeeds the working name "The Man from Ten Strike."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast		6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast		6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage	Special Cast	Film Book. Offices.	6 reels	July 14
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices		
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National		
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount		
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book. Offies		
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels
Trilby	Special Cast	First National	
Victor, The	Herbert Rawlinson	Universal	5 reels
AUGUST			
Broken Wing, The	Special Cast	Preferred Pict	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Huntress, The	Colleen Moore	First National	
Love Brand, The	Roy Stewart	Universal	5 reels
Out of Luck		Universal	5 reels
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Tipped Off	Special Cast	Playgoers Pict	5 reels
SEPTEMBER			
Ashes of Vengeance	Norma Talmadge	First National	
Broadway Gold	E. Hammerstein	Truart Film	7 reels
French Doll, The	Mae Murray	Metro	
Her Reputation	Special Cast	First National	
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Strangers of the Night	Special Cast	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Wanters, The	Special Cast	First National	

Comedy Releases

Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels..Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels..May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 2
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Between Showers		Educational	1 reel
Borrowed Trouble	**Carter DeHavens**	**Film Book. Offices**	**2 reels**
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	**Neely Edwards**	**Universal**	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	**Universal**	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busy Body, The	Murray-Anderson-McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Patbe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel..July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresb	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels..May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel
Lodge Night		Pathe	2 reels
Lots of Nerve	Pal (dog)	Universal	2 reels
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Esop's Fables	Pathe	2/3 reel
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Nip and Tuck		Pathe	2 reels
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	2/3 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels
Pleasant Journey, A	Children	Pathe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated-S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus		Educational	1 reel
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels..June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels
Roll Along	Jimmie Adams	Educational	2 reels...May 26
Salesman, The	Al St. John	Fox	2 reels...Apr. 14
Say It With Diamonds	**Carter DeHavens**	**Film Book. Offices**	**2 reels**
Sheik, The	Aesop's Fables	Pathe	2/3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel...Mar. 17
Sbould William Tell	Edwards-Roach	Universal	1 reel...July 7
Sister's Beau	Buddy Messinger	Universal	2 reels
Skeletons	Neely Edwards	Universal	1 reel
Small Change	**Eugene-Vance**	Educational	1 reel...May 26
Smarty	Buddy Messinger	Universal	2 reels
Smile Wins, The	Paul Parrott	Pathe	1 reel
Snowed Under	**Bull Montana**	**Metro**	2 reels
Sold at Auction	Snub Pollard	Pathe	2 reels...May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels
So This Is Hamlet	**Charles Murray**	**Hodkinson**	2 reels
Speed Bugs	**Fred Spencer**	**Universal**	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel...Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels
Spooks	Aesop's Fables	Pathe	2/3 reels..June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels
Spring Fever	Fred Spencer	Universal	2 reels
Springtime	Aesop Fables	Patbe	2/3 reels
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel...May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels...Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel...July 14
Take Your Choice	Bobby Vernon	Educational	2 reels...Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels...June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel...June 2
This Way Out		Educational	2 reels
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel
Tbree Ages	Buster Keaton	Metro	2 reels
Three Gun Man, The		Fox	2 reels...May 26
Three Strikes	Lige Conley	Educational	2 reels...June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels
Tips	Baby Peggy	Universal	2 reels
To and Fro	Neely Edwards	Universal	1 reel
Traffic		Educational	1 reel...May 12
Tramps of Note	Neely Edwards	Universal	1 reel
Traveling Salesman	Aeson's Fables	Pathe	2/3 reels
Tropical Romeo, A	Al. St. John	Fox	2 reels
Tut Tut King	Edwards-Roach	Universal	1 reel
Two Auctioneers, The		Universal	1 reel
Two Twins, The	Bull Montana	Metro	2 reels...Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel...July 7
Under Two Jags	Stan Laurel	Pathe	1 reel...June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels...Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel
Vamped	Jack Cooper	Universal	2 reels
Watch Dog, The		Pathe	1 reel...June 9
Where Am I?	Snub Pollard	Pathe	2 reels...Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels...July 7
Where There's a Will		Fox	2 reels
Whiskers	Lewis Sargent	Universal	1 reel
White Wings	Stan Laurel	Pathe	1 reel
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels
Winter Has Came	Dorothy Devore	Educational	2 reels...May 5
Won't You Worry?	Bert Roach	Pathe	1 reel

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices.	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7



Tom Mix will be seen in a new role in the William Fox presentation of "Soft Boiled." As the title indicates the role is said to be just the opposite to those usually portrayed by the star.

THE WILLIAMS PRINTING COMPANY, NEW YORK

Highest light, deepest shadow and the delicately graded halftones intervening—all are carried through to the screen by the print on

EASTMAN POSITIVE FILM

It faithfully portrays all that is in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

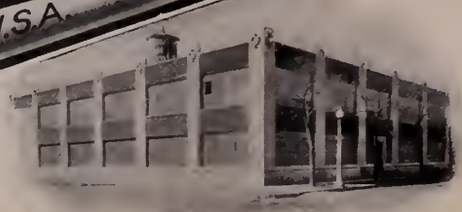


Guy Bates Post

Mr. E. deB Newman presents
Guy Bates Post in ***"Gold Madness"***
Supported by Grace Darmond,
Cleo Madison and Mitchell Lewis.
A James Oliver Curwood story—
Directed by Robert T. Thornby—
A Cortland Production.
Principal Pictures Distribution—
Rothacker Prints and Service

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

AUGUST 4, 1923

Motion Picture News

Reg. U. S. Patent Office

"The DRIVIN' FOOL"



The fastest 6 reel drama ever filmed

featuring
WALLY VAN

HODKINSON PICTURES

VOL. XXVIII No. 5 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Standard Service

EASY TO READ

THE world would know little of Shakespeare were it not for the perfection of printing Few will strain their eyes to read. If the type is not clear, if the printed page does not present a pleasing appearance, the text means little or nothing. Wise publishers of books, magazines and newspapers realize that their output must be easy to read if it is to be read at all.

It is the same in motion pictures, except in that stories are published on the screen in photography instead of type. But it is just as essential for that photography to be pleasing and restful to the eye. It must be in harmony with the theme of the picture. The photographic effects must not clash if the public is to get the full value of what has been wrought on the screen.

The realization of this brings the work of the West's foremost producers to STANDARD FILM LABORATORIES. They not only want everything that has been put into a picture to show on the screen, but they want such excellence in negative and prints that audiences forget they are seeing just a motion picture of the drama. These producers accomplish this through STANDARD SERVICE and STANDARD PRINTS. The name, STANDARD PRINTS, guarantees exhibitors and public proper presentation of the cinema program.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California



Standard Prints

K. WALDEN



PRESENTED BY
ADOLPH ZUKOR

WITH

HOPE HAMPTON
NITA NALDI
LEW CODY
CONRAD NAGEL

Adapted by John Lynch from Samuel Shipman's stage success

And—it's a Paramount Picture

COMING! 3 months of great

Paramount



FOR many months Paramount's famous stars, directors, players dramatists, photographers and screen technicians have been ing to give you a giant program of thrilling photoplays for the season of 1923-24.

Any expenditure, any effort, is of little importance to Paramount compared with America's "Well Done!"

Twelve pictures of that program are listed here — 12 pictures full for you of the most vivid life, healthy excitement and glorious adventure, all agleam on the screen by the consummate art of Paramount.

Plan ahead with Paramount again this season and you'll be sure of getting the best.

"If it's a Paramount Picture it's the best show in town"

TRADE MARK
Paramount Pictures
FAMOUS PLAYERS-LASKY CORP
ADOLPH ZUKOR — PRESIDENT
NEW YORK CITY

This Double Spread Will Appear (in color) in The Saturday Eve

Save the list & ask for the dates

Pictures

The cream of America's screen entertainment is presented in 12 special Paramount Pictures for the patrons of the finest theatres everywhere

A George Fitzmaurice Production
POLA NEGRI in "The Cheat"
With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

A James Cruze Production
of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"
With Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway. Adapted by Tom Geraghty.

A William deMille Production
"THE MARRIAGE MAKER"
With Agnes Ayres and Jack Holt
Supported by Charles de Roche, Robert Agnew and Mary Astor. Screen play by Clara Beranger from the play, "The Faun," by Edward Knoblock.

A George Melford Production
"SALOMY JANE"
With Jacqueline Logan, George Fawcett, Maurice Flynn. Book by Bret Harte. Play by Paul Armstrong. Adapted by Waldemar Young.

Zane Grey's
"TO THE LAST MAN"
With Richard Dix and Lois Wilson. Supported by Frank Campeau, Noah Beery and Robert Edeson. Directed by Victor Fleming. Adapted by Doris Schroeder.

A Charles Maigne Production
"THE SILENT PARTNER"
With Leatrice Joy
Owen Moore and Robert Edeson. From the story by Maximilian Foster. Screen play by Sada Cowan.

A James Cruze Production
"HOLLYWOOD"
By Frank Condon. Adapted by Tom Geraghty. Twenty-two *real* stars, fifty-six screen celebrities!

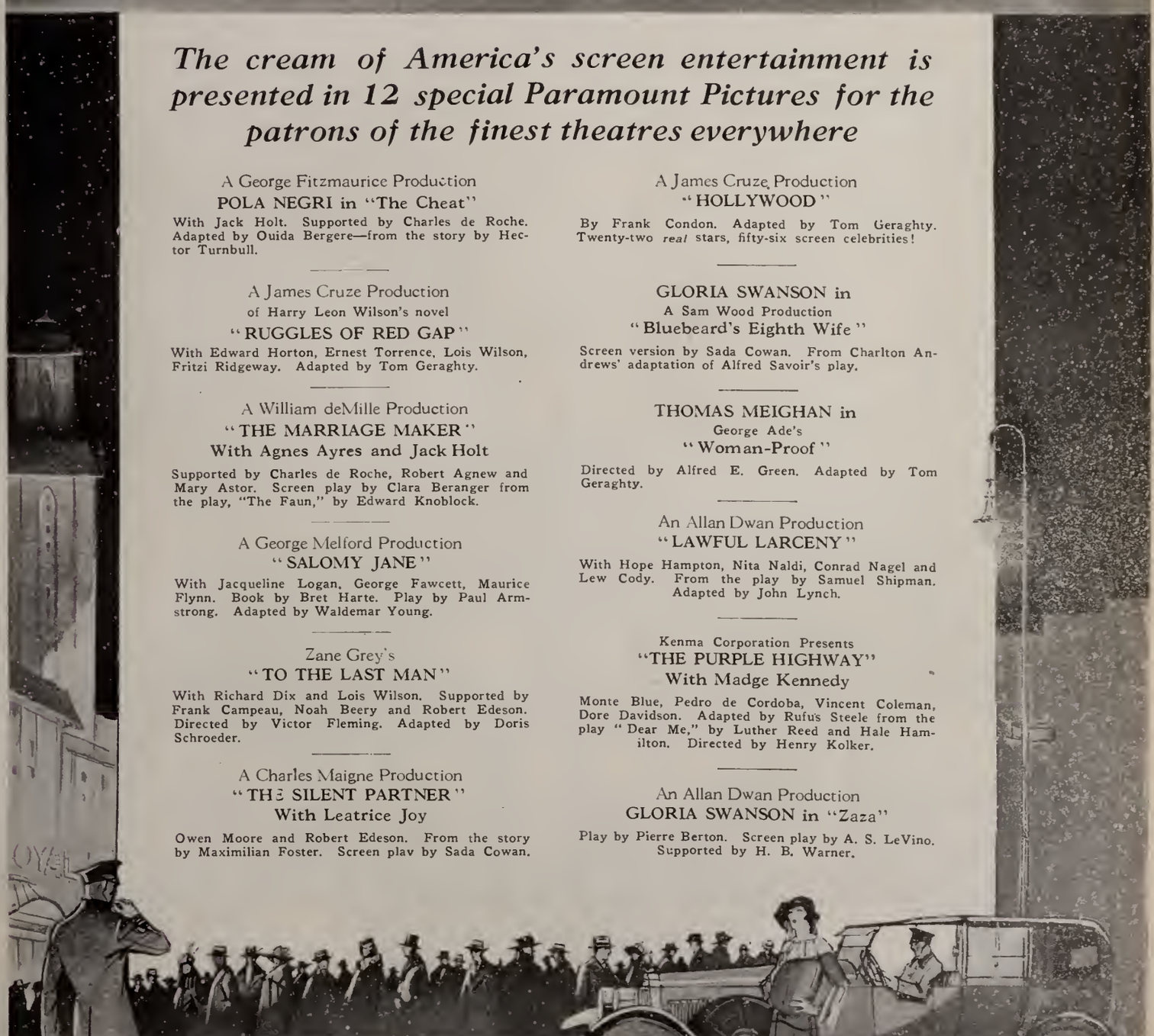
GLORIA SWANSON in
A Sam Wood Production
"Bluebeard's Eighth Wife"
Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

THOMAS MEIGHAN in
George Ade's
"Woman-Proof"
Directed by Alfred E. Green. Adapted by Tom Geraghty.

An Allan Dwan Production
"LAWFUL LARCENY"
With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

Kenma Corporation Presents
"THE PURPLE HIGHWAY"
With Madge Kennedy
Monte Blue, Pedro de Cordoba, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele from the play "Dear Me," by Luther Reed and Hale Hamilton. Directed by Henry Kolker.

An Allan Dwan Production
GLORIA SWANSON in "Zaza"
Play by Pierre Berton. Screen play by A. S. LeVino. Supported by H. B. Warner.



ning Post August 4th and In All the Motion Picture Magazines

Something entirely

A MAGNIFICENT PICTURIZATION



new !!!
OF RICHARD WAGNER'S IMMORTAL OPERA

Starring ELLA HALL and Splendid Cast

Millions of music lovers will flock to see "THE FLYING DUTCHMAN,"—Richard Wagner's immortal opera picturized in never to be forgotten scenes. Here is something new and different. Not alone a brilliant gem exquisitely photographed and wondrously told but educative as well as dramatically entertaining. Thousands as a matter of pride will talk about having seen the great Wagner's opera in the films.

You can cash in on the huge following of music lovers in your community. Tie ups with music stores instantly arranged. (Get a copy of our big special press sheet.) Other tie-ups and special exploitation backs you up on this production in true F. B. O. style, recognized as the best showmanship in the industry.

Give your people "something new." Get away for a while from the sex lure stories, the blood and thunder dramas and give them a taste of real class. They'll eat it up. Exhibitor's Herald said—"'THE FLYING DUTCHMAN' is very beautifully photographed, staged and directed—excellent cast—story is well produced." Get your play dates NOW!!

DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

SALES OFFICE, UNITED KINGDOM
R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St.
London, W. 1, England



EVERY ELEMENT of SUCCESSFUL MELODRAMA IN THIS BOX OFFICE ATTRACTION

Into a World of Temptation



WILLIAM FOX
presents

NO MOTHER TO GUIDE HER



with **GENEVIEVE TOBIN**

A human drama of life's pitfalls
From the stage play by Lillian Mortimer
Scenario by Michael O'Connor
A Charles Horan Production





20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH


GUARANTEES of SUCCESS
A DAVID BELASCO
STAGE TRIUMPH
A HARRY MILLARDE
SCREEN PRODUCTION
A CELEBRATED PLAY
By ALICE BRADLEY
WILLIAM FOX
presents
The GOVERNOR'S LADY
20 YEARS OF PROGRESS
FOX
FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

HERE'S THE KIND OF A STORY THAT BUILDS SUNDAY NEWSPAPER CIRCULATION APPLIED TO YOUR BOX OFFICE



A STORY OF A WOMAN'S RELENTLESS AMBITION

WILLIAM FOX *presents*

Young, Beautiful, Accomplished, yet her white bosom hid the HEART of a TIGRESS

DOES IT PAY?

With A DRAMA OF TODAY

HOPE HAMPTON

AND

ROBERT T HAINES, MARY THURMAN
PEGGY SHAW *and* FLORENCE SHORT

A CHARLES HORAN *production*
story by GARRETT PARKER

THE ENTIRE 25 NEW FOX SPECIALS

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

WILLIAM FOX *presents*

IF WINTER COMES

The motion picture version of
A. S. M. HUTCHINSON'S *novel*

A HARRY MILLARDE *production*



An audience of 30,000,000 people who have read the book is waiting for this picture

A picture that is "RIGHT" *for every type of audience in every type of theatre —*
The rough, the refined—high brow and low brow—old and young

"MIGHTIER THAN THE BOOK"

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

The FIRST of the NEW Tom Mix Series



William Fox presents

Tom Mix

in

SIX De Luxe Productions Based on Stories of Known Box Office Appeal ~ Beginning with ZANE GREY'S

LONE STAR RANGER

WITH "TONY" THE WONDER HORSE

Directed by
LAMBERT HILLYER

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH


WILLIAM FOX
presents
JOHN GILBERT
in
A SUPER SERIES OF SIX DRAMAS
Beginning with
The EXILES
An American Romantic Star in Noted Stories by American Authors
From the famous story by
RICHARD HARDING DAVIS
AN ADVENTUROUS ROMANCE OF TWO SOULS ADRIFT
20 YEARS OF PROGRESS
FOX
INDEPENDENCE & STRENGTH
FOX FILM CORPORATION



WILLIAM FOX

Presents

WILLIAM FARNUM

In

THE GUN FIGHTER

"Another Tol'able David"

Story by JOHN FREDERICK

Directed by LYNN REYNOLDS



WILLIAM FOX

Presents

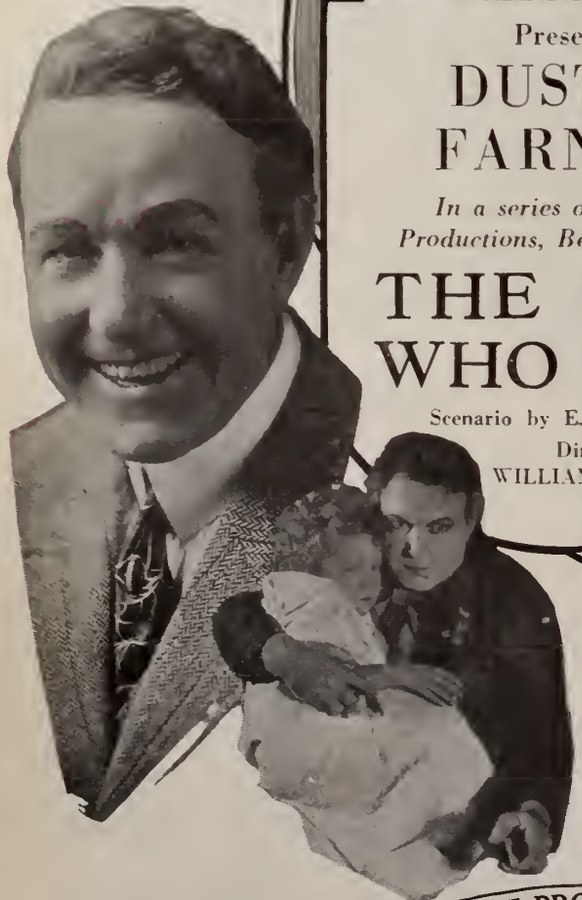
DUSTIN FARNUM

In a series of THREE Productions, Beginning with

THE MAN WHO WON

Scenario by E. ADAMSON

Directed by WILLIAM WELLMAN



WILLIAM FOX Presents

WILLIAM RUSSELL

In THREE New Productions, Beginning with

ALIAS THE NIGHT WIND

Scenario by ROBERT M. LEE

Directed by JOSEPH FRANZ

Story by VARICK VANARDY

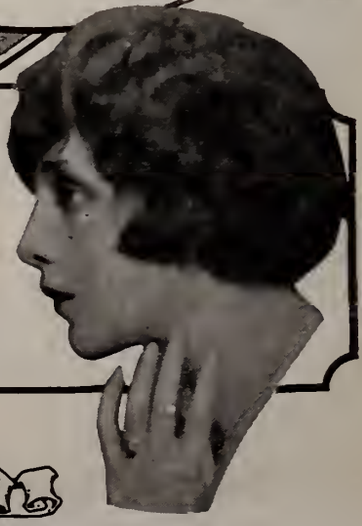
WILLIAM FOX

Presents

SHIRLEY MASON

In TWO Lavish Productions

Different from Anything She Has Made Before



20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH



WILLIAM FOX *presents*

CHARLES JONES

in

A Series of SEVEN *Powerful Outdoor Dramas*

ALL SURE-FIRE BOX OFFICE ATTRACTIONS

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

WORLD-WIDE EVENTS — FIRST IN AMERICA

FOX NEWS

MIGHTIEST OF ALL

Seen by more than 30,000,000 people every week.

1,352 alert cameramen, the greatest staff of news photographers ever organized.

Perfect prints.

An editorial staff of trained newspaper men.

Special subjects of interest to women.

A real box office attraction.



THRILLING
AMUSING
DIFFERENT

FOX EDUCATIONAL ENTAINMENTS

26 FOR THE YEAR

the first five

A GOLDFISH STORY
MYSTERIES OF YUCATAN
SUNSHINE AND ICE
IRELAND TODAY
TOILERS OF THE EQUATOR

WILLIAM FOX

SUNSHINE COMEDIES

BETTER THAN EVER



20 for the new season Beginning with

JUNGLE PALS

Released August 26th

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Imperial Comedies

A new brand of fun makers that will smash all long distance laugh records



first release

The RAIN STORM

Book Now



12 *for the new season*



WILLIAM FOX *presents*

CLYDE COOK

In THREE comedy specials for the new season beginning with

The Cyclist



Released August 19



WILLIAM FOX *announces*

AL ST. JOHN

in a series of EIGHT exceptional comedies, the first of which is

The Tailor



Released August 26

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

IRVING CUMMINGS PRODUCTIONS *presents~*

"BROKEN HEARTS of BROADWAY"

Suggested by the Stage Success
"The BROKEN HEARTS *of* BROADWAY"
BY JAMES KYRLE MACCURDY
and
Written for the Screen by
HOPE LORING *and* LOUIS DURYEA LIGHTON

Starring
COLLEEN MOORE & JOHNNIE WALKER
Supported by
ALICE LAKE - TULLY MARSHALL - KATE PRICE
CREIGHTON HALE - ARTHUR STEWART HULL
FREEMAN WOOD & ANTHONY MERLO

Personally Produced & Directed By IRVING CUMMINGS~



DISTRIBUTED ON THE INDEPENDENT MARKET

by

IRVING CUMMINGS PRODUCTIONS

1540 BROADWAY

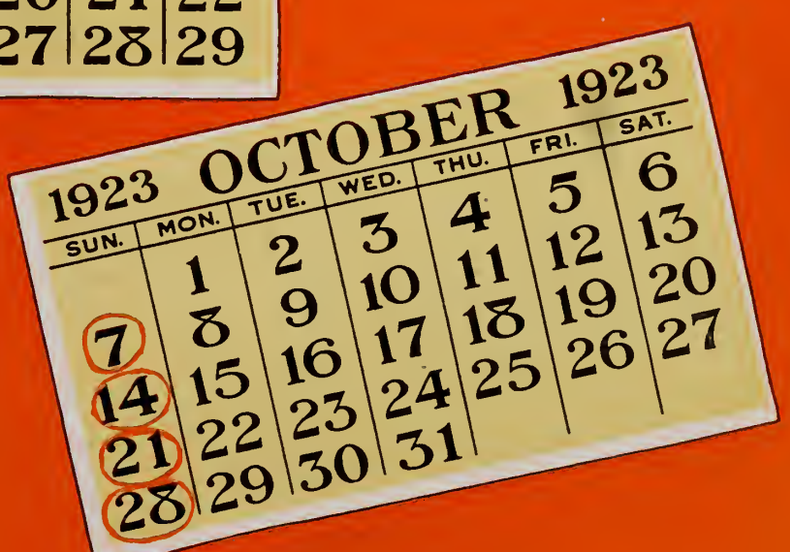
BRYANT 8210 NEW YORK CITY, N. Y.

For Distribution by

Goldwyn-Cosmopolitan







COSMOPOLITAN PRODUCTIONS

GOLDWYN PICTURES

DISTINCTIVE PICTURES

Goldwyn presents

3 WISE FOOLS

KING VIDOR'S Production of
JOHN GOLDEN'S great stage success by
Austin Strong staged by Winchell Smith

Directed by
KING VIDOR

A
GOLDWYN PICTURE

JUNE MATHIS
Editorial Director



A STAGE SUCCESS OF THREE SOLID SEASONS has been made into a brilliant screen triumph. It is undoubtedly one of the most perfect pictures ever produced. With feverish action and a touch of humanity. A compelling combination of power and charm. In the cast are Eleanor Boardman, Claude Gillingwater, Alec Francis, William H. Crane, Raymond Hatton, Zasu Pitts, Brinsley Shaw, John Sainpolis, Lucien Littlefield, William Haines and others.





The Spoilers

REX BEACH'S

two-fisted novel of Klondike days when the cry of "Gold" sent a tremor through the world. In that first venturous band which trekked to the frozen Alaskan fields were men of iron and women of strange and reckless beauty. Their story has been woven into a photoplay of power and fascination. It leaps from the silver screen like a living, fighting, breathing thing!

Directed by Lambert Hillyer

THE CAST

Milton Sills
Anna Q. Nilsson
Barbara Bedford
Robert Edeson
Noah Beery
Mitchell Lewis
Louise Fazenda
Ford Sterling
Sam de Grasse
Wallace MacDonald
Rockliffe Fellowes

A Goldwyn Picture

A JESSE D. HAMPTON Production

Enemies of Women

By Vicente Blasco Ibañez

Author of "The Four Horsemen," "Blood and Sand," etc.



with LIONEL BARRYMORE
and Alma Rubens

Scenario by John Lynch
Settings by Joseph Urban
Directed by Alan Crosland

NO NEED TO TALK about this one. It is already established as one of the greatest box-office attractions ever made. Everybody has heard about it. Everybody is waiting to see it. In New York, Chicago, Los Angeles, Boston, Cleveland, Washington and other important centers it has played and is now playing to long runs at top prices with capacity houses each performance. No picture in the field to-day has the box-office power of "Enemies of Women".

A Cosmopolitan Production



Charles Brabin's

production of

6 DAYS

By Elinor Glyn

Scenario by Ouida Bergere

With

Corinne Griffith

Frank Mayo

Claude King
Myrtle Stedman
Maude George
Charles Clary
Robert de Villbis

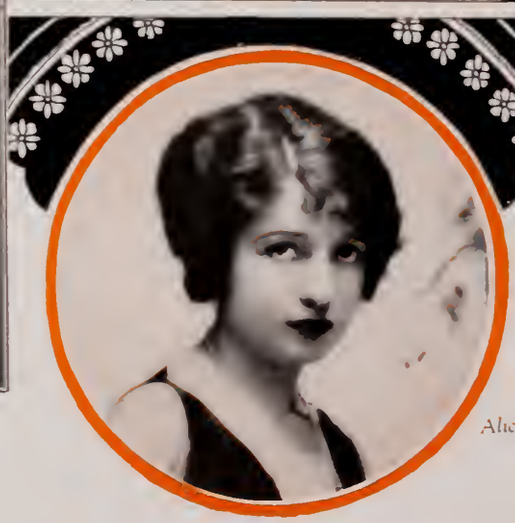
THEY MET ON THE wind-swept deck of an ocean greyhound, racing from Manhattan's turmoil to the silk-stockinged boulevards of carefree Paris. He was of the government, bearing secrets of state. She was a siren in satin, breathing the orchid atmosphere of wealth. She laughed at governments, defied danger, scandal and ruin to win this clean, strong man. Her story—the most exciting from the pen of Elinor Glyn—has come to the screen with a dazzling brilliance against a background of unrestrained passions.

A Goldwyn Picture

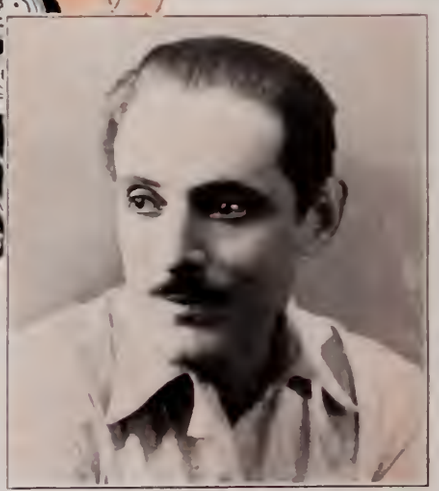




George Arliss



Alice Joyce



David Powell

THE SPECTACULAR MELODRAMA in which George Arliss starred for 2 years on Broadway and which then toured the country has been made into a great photo-dramatic achievement.

DISTINCTIVE PICTURES CORPORATION *presents*

George Arliss *in*

THE GREEN GODDESS

with
Alice Joyce
David Powell
Harry Morey

directed by
Sidney Olcott

A Distinctive Picture

from the famous stage play by William Archer. Adapted by Forrest Halsey

1923 Goldwyn-Cosmopolitan 1923



MARSHALL NEILAN'S

photo-drama of The Man, The Woman and The Lover

The ETERNAL 3

IS THE LOVE-THIEF society's most dangerous criminal? He steals into the lives of daughters, sisters and wives—breaking hearts, ruining reputations. He laughs at the tears of womankind and plucks his stolen kisses from lips that no longer have the power to deny him.

Co-directed by
Marshall Neilan and Frank Urson

THE CAST

Hobart Bosworth
Claire Windsor
Ray Griffith
Bessie Love
Tom Gallery
Peaches Jackson
Alec Francis
Helen Lynch

MARSHALL NEILAN PRODUCTIONS

A Goldwyn Picture

THE STORY OF THE MAN, the Woman and the Lover is Life's drama. The picture which Marshall Neilan has created for the screen is like a living pulse beating across the silver sheet, so warm it is with the emotions of life, so fiery it is with the flames of passion. Photographed in Mexico and America.

An original story
By Marshall Neilan



Alice Lake

Johnny Walker

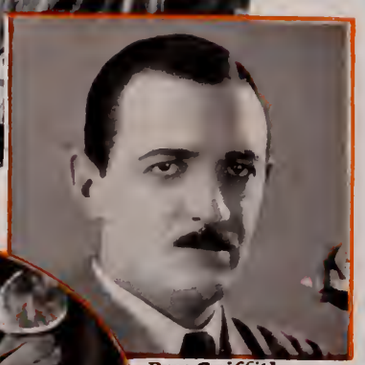


Marie Prevost

Lights!

CRIMSON RED! Flashing out of nowhere into the lives of a railroad baron and his beautiful daughter. What did they mean in the mysterious murder of Godfrey Murray, in the release of a brute Ape, in the uncoupling of the rear car that plunged a dozen men and women to almost certain death in the valley.

Goldwyn
presents
Clarence Badger's
production of



Ray Griffith



Dagmar Godowsky

RED LIGHTS

Adapted by Carey Wilson *from* Edward E. Rose's *stage play*

A Goldwyn Picture

1923 Goldwyn-Cosmopolitan 1924

THE TEARS, the smiles, the love of all audiences will be drawn to the portrait of the girl who stands up against society to save an outcast boy. An unforgiving town shunned him because he killed without knowing. They called for the blood of his father through the barred door of their mountain cabin, and with the blind courage of youth he pulled the trigger.

The famous Collier's Weekly story has been made into a drama of powerful human appeal with a great cast including

Marguerite Courtot
Mary Alden
William B. Mack
Joseph Striker
Joseph Depew



Marguerite Courtot as Lydia

DISTINCTIVE PICTURES CORPORATION *presents*

The STEADFAST HEART

By Clarence Budington Kelland

directed by Sheridan Hall

adapted by Philip Lonergan

A Distinctive Picture



Mary Alden in a great role



GILBERT E. GABLE *presents*

The bewitching dance of the seven sins

A LAVISH AND EXQUISITE PRODUCTION, FEATURING

Bessie Love
George Walsh
Carmel Myers

THE MAGIC SKIN

HE DIPPED HIS QUILL into the hearts of men and wrote! The verdict of years places this gripping narrative among the storied treasures of the world. The gift of a mystic, a magic skin with power to bring jewels, fame, the lips of a princess! But in the final wish the boy asked only for his simple love—and she was beyond his grasp.



By the great French novelist

BALZAC

Adapted by Charles Whittaker

A George D. Baker Production

A Goldwyn Picture

The Day of Faith



by
ARTHUR SOMERS ROCHE

scenario by
JUNE MATHIS

TOD BROWNING'S
GREAT PRODUCTION
A Goldwyn Picture

NOT SINCE "The Miracle Man" has a story offered so rich a promise as Arthur Somers Roche's "The Day of Faith."

Love opposed to Evil, Faith defying Doubt. A surging, seething wave of drama that ranges the shadows and hopes of the human heart. With a bigness of scene, the frenzy of the fanatical mob and the shrill commanding voice of a woman with a will rising above the chaos as a protest and a sign.

If there is a concocter of powerful drama, it is the unerring Tod Browning. If there is a cunning conniver of plots, it is the popular Arthur Somers Roche. If there is a great editorial mind, it is that of June Mathis. Be prepared for something big in their "The Day of Faith".

with Eleanor Boardman, Ray Griffith, Ford Sterling, Carmel Myers, Wallie Van, *and* Tyrone Power

Emmett J. Flynn

who gave to motion pictures "A Connecticut Yankee" and "Monte Cristo" is now creating a powerful drama, one of the most sumptuous productions of all time, from the famous novel and stage play

In The Palace Of The King

By F. Marion Crawford

Scenario by June Mathis

OLD SPAIN...with its embattled towers glittering in the sun...Madrid, wrapped in a cloak of mystery, where silks and jewels and incense fill the colorful bazaars... here is the rendezvous of Love and Conquest...here under warm Spanish skies the beautiful Dolores throws a kingdom into turmoil to dream again in the arms of her soldier-lover.

The cast: Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield, William Mong



A Goldwyn Picture

Goldwyn-Cosmopolitan will deliver one Big Production a week. Starting with August the first eleven are ready for exhibition. Having just returned from a trip to each key city of the country I am prepared to state that the big first run exhibitors are not only convinced of the magnitude of our productions, but they have also contracted for early showing of our first releases. Among the prominent showmen who will play the releases of Goldwyn-Cosmopolitan are:

I. Libson who has contracted for Cincinnati, Dayton and Columbus—

Balaban and Katz who will pre-release "The Spoilers" and "Three Wise Fools" at both the Roosevelt and Chicago Theatres—

William I. Goldman who will show the productions of Goldwyn-Cosmopolitan at his King Theatre in St. Louis and also at the new St. Louis Theatre upon its completion—

The West Coast Theatres (Los Angeles) will play all Goldwyn-Cosmopolitan releases throughout their circuit—

Herbert L. Rothchild who will play all of our releases at his four San Francisco houses—

Jensen and Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland—

Ruben and Finklestein who will show Goldwyn-Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City—

Fred Desberg will play all of the productions for season 1923-24 at the Stillman, State and Allen Theatres, Cleveland—

Rowland and Clark will play all Goldwyn-Cosmopolitan product at the State and Blackstone Theatres, Pittsburg,—also at Erie, East Liberty, and Braddock—

Tom Moore will play all Goldwyn-Cosmopolitan at his Rialto Theatre, Washington—

A. H. Blank will play Goldwyn-Cosmopolitan in Omaha, Des Moines and Davenport.

J. R. Quarg

GENERAL MANAGER OF SALES

One Big Picture Each Week

Releases to Follow

MARION DAVIES
in three big
Cosmopolitan Productions
LITTLE OLD NEW YORK
ALICE OF OLD VINCENNES
YOLANDA

Erich Von Stroheim's
GREED
A Goldwyn Picture

Sir Gilbert Parker's
THE WEAVERS
A Distinctive Picture

Sir Hall Caine's
THE MASTER OF MAN
A Goldwyn Picture

Marshall Neilan's
THE RENDEZVOUS
A Goldwyn Picture

Arthur Stringer's
UNSEEING EYES
with Lionel Barrymore
A Cosmopolitan Production

Rupert Hughes'
LAW AGAINST LAW
A Goldwyn Picture

Anzia Yezierska's
SALOME of the TENEMENTS
A Distinctive Picture

Elinor Glyn's
THREE WEEKS
A Goldwyn Picture

Louis Joseph Vance's
ALIAS THE LONE WOLF
A Cosmopolitan Production

Erich Von Stroheim's
THE MERRY WIDOW
A Goldwyn Picture

Marshall Neilan's
TESS of the D'URBERVILLES
A Goldwyn Picture

King Vidor's
WILD ORANGES
A Goldwyn Picture

George Arliss in
THE ADOPTED FATHER
A Distinctive Picture

THE DAUGHTER OF MOTHER McGINN
A Cosmopolitan Production

UNDER THE RED ROBE
A Cosmopolitan Production

Alfred Lunt in
SECOND YOUTH
A Distinctive Picture

James Oliver Curwood's
THE FLAMING FOREST
A Cosmopolitan Production

Blasco Ibanez's
THE TEMPTRESS
A Cosmopolitan Production

James Oliver Curwood's
THE COUNTRY BEYOND
A Cosmopolitan Production

A Cosmopolitan Production
A GENTLEMAN OF FRANCE
with Bert Lytell

A Cosmopolitan Production
THE HELMET OF NAVARRE
with Bert Lytell

Cynthia Stockley's
THE GARDEN OF PERIL
A Cosmopolitan Production

A Cosmopolitan Production
CAIN AND MABEL
with Anita Stewart

1923-1924

Goldwyn-Cosmopolitan

MAKE 1923-24 YOUR BIGGEST YEAR
BY KEEPING OPEN DATES FOR THESE!



8 JACK HOXIE PRODUCTIONS

The eight great outdoor pictures starring Jack Hoxie will be outstanding events at your box-office during the coming year. The enthusiasm with which critics hailed "Don Quickshot of the Rio Grande," the first picture Hoxie made for Universal, is a foretaste of what this likable, winning star will do in his 1923-1924 Universal productions.

8 GLADYS WALTON PRODUCTIONS



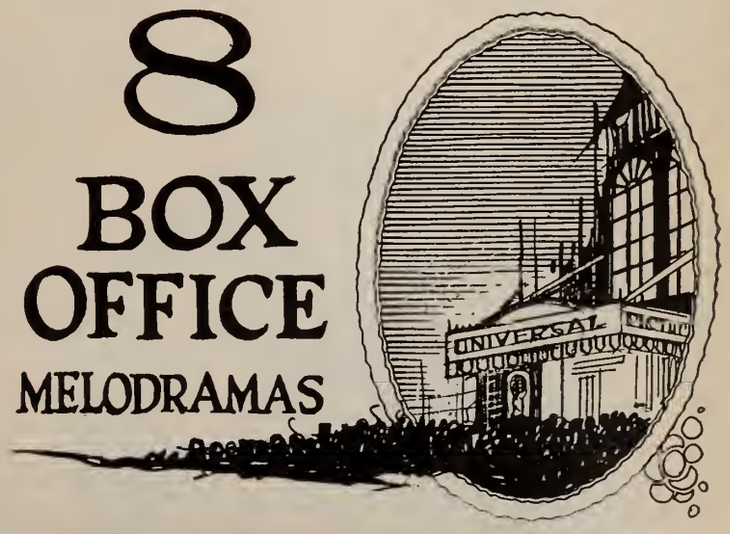
Gladys Walton's magnetic personality will again be exploited to the utmost in flapper and modern girl roles in her 1923-1924 group of eight big pictures. These pictures will achieve even greater box-office results than her past successes, for they will be better and bigger productions with big stories, strong supporting casts and beautiful staging.



8 HERBERT RAWLINSON PRODUCTIONS

Herbert Rawlinson has captivated ther world with his gentleman-adventure roles in past Universal productions. His group of eight coming pictures wil feature him in this same crowd-getting type of characterization in even bigger stories, more lavishly staged under the best of direction.

8 BOX OFFICE MELODRAMAS



Universal's eight big box-office melodramas will comprise a group of pictures produced exclusively for their sweeping box-office appeal. They will contain big, sensational stories of romance and adventure, offering unlimited opportunities for smashing exploitation campaigns.

UNIVERSAL HAS THE PICTURES 1923-24

UNIVERSAL PICTURES
"The Pleasure is All Yours"

PRESENTED BY CARL LAEMMLE

They're All in Universal's

THE FIRST BIG 10 JEWEL

MERRY GO ROUND

Universal Super Jewel

Took a year in the making— and worth waiting for!

Directed by Rupert Julian

A LADY OF QUALITY

Universal Super Jewel with

VIRGINIA VALLI

and MILTON SILLS

The tremendous cast includes

Earl Foxe, Bert Roach, Willard Louis, Dorothea Wolbert, Margaret Seddon, Lionel Belmore, Patterson Dial and others. From the famous novel and play by Frances Hodgson Burnett.

A Hobart Henley Production

A CHAPTER IN HER LIFE

A Lois Weber Production

Based on the story of "JEWEL" by Clara Louise Burnham ...

The SPICE OF LIFE

STARRING

Reginald Denny

A magnificent production of sparkling romance, picturizing a fascinating, unusual love story



DRIFTING starring Priscilla DEAN

with Wallace Beery and Matt Moore

A vivid melodrama affording Priscilla Dean a great emotional role. Adapted from Wm. A. Brady's stage success by John Colton. Booked by Capitol Theatre, New York.

Directed by Tod Browning

UNIVERSAL HAS THE PICT

Magic Box PRODUCTIONS for 1923-1924

Date The Big Ten Now!

The overwhelming flood of bookings which swept in following Universal's announcement of its Big Ten Jewel Productions for the first six months of 1923—1924 is proof that Carl Laemmle's advice has been accepted as tremendously more than a mere catch phrase, but as a vital, essential element toward box office prosperity in the coming year!

A MAN ABOUT TOWN

Starring

REGINALD DENNY

A remarkable story of romance and adventure with a delightful cosmopolitan atmosphere.

MORALITY

starring

Mary Philbin

A powerful and absorbing drama of life and love, with a swiftly moving story of inspiring appeal.

THUNDERING DAWN

with

J. Varren Kerrigan

LEADING MAN OF "THE COVERED WAGON"

Anna Q. Nilsson

and

Tom Santschi

A Harry Garson Production

The ACQUITTAL

WITH

CLAIRE WINDSOR

(COURTESY GOLDWYN PICTURES CORP)

Norman Kerry and Barbara Bedford

From the play by Rita Weiman. A gripping, emotional melodrama that sounds the depths and heights of human passions, unfolding an absorbing love story.

BEAUTY at BAY

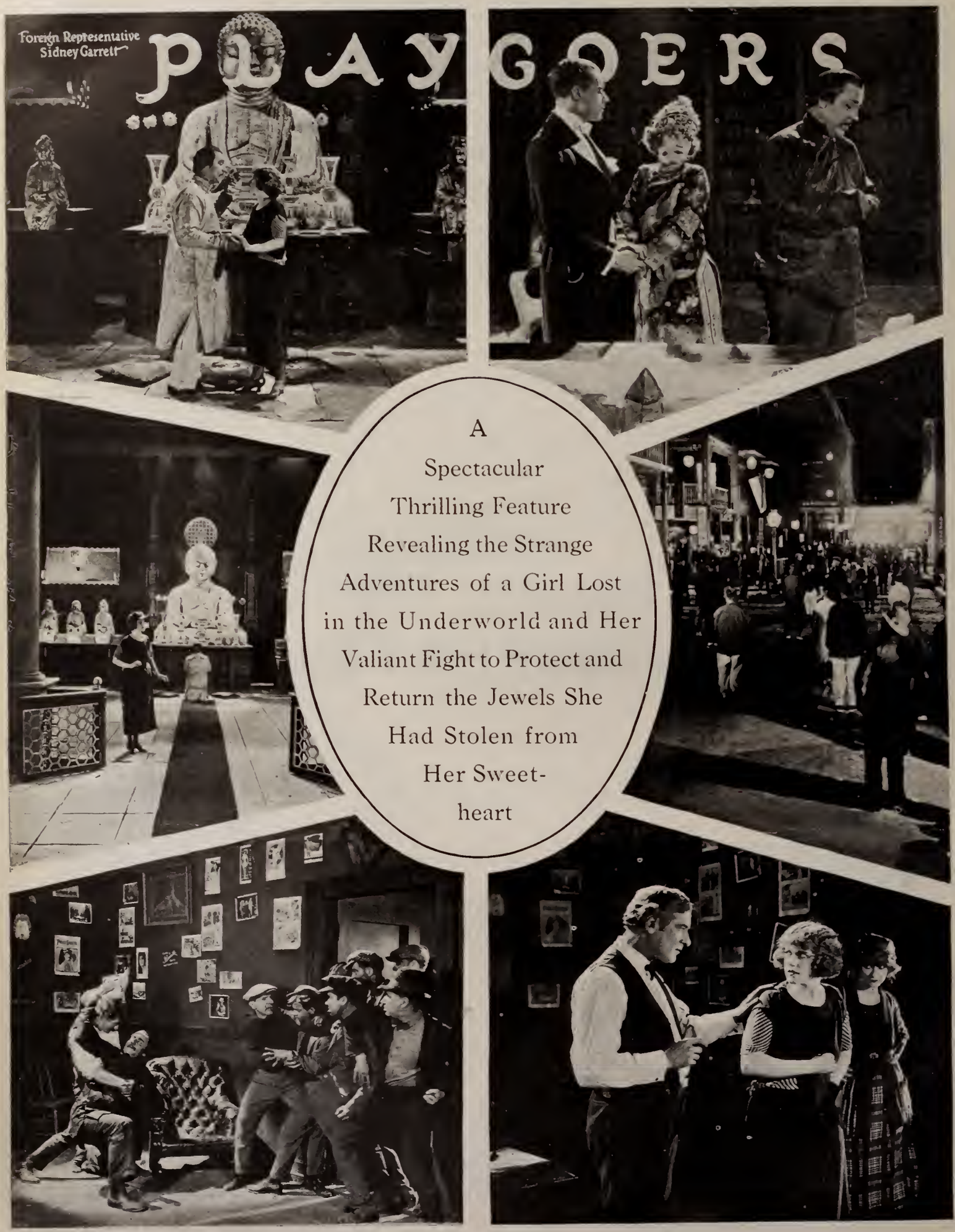
starring

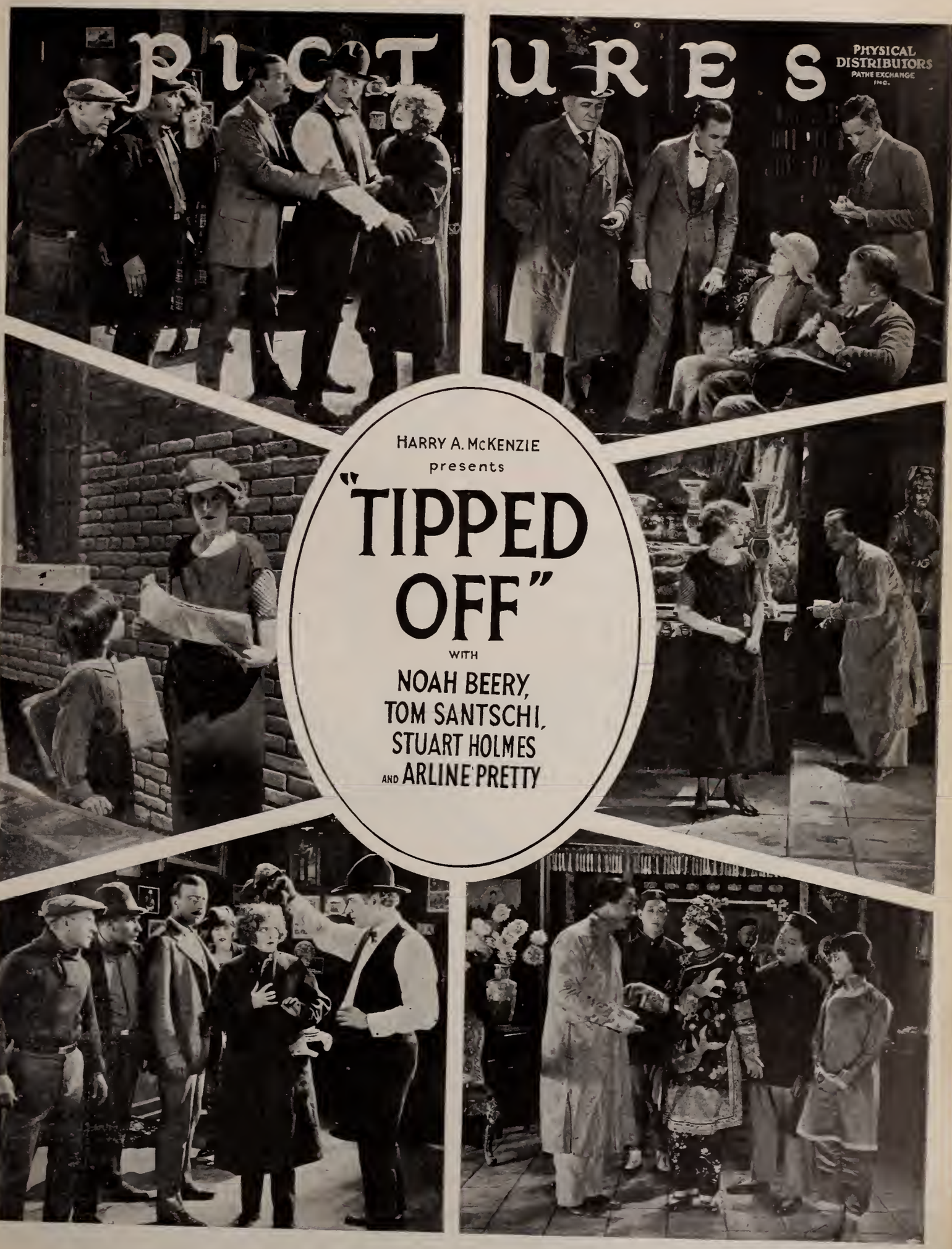
MARY PHILBIN

An enthralling romance with a haunting love story, magnificently presented.

Presented by CARL LAEMMLE

URES for 1923-1924


Foreign Representative
Sidney Garrett
PLAYGOERS
A
Spectacular
Thrilling Feature
Revealing the Strange
Adventures of a Girl Lost
in the Underworld and Her
Valiant Fight to Protect and
Return the Jewels She
Had Stolen from
Her Sweet-
heart


PICTURES
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.
HARRY A. McKENZIE
presents
"TIPPED OFF"
WITH
NOAH BEERY,
TOM SANTSCHI,
STUART HOLMES
AND ARLINE PRETTY

When Real Showmen
are Given Real Pictures
They Can Laugh at Hot
Weather and Other Traditional
Obstacles to Normal
Business

Capacity Attendance
IN JULY
Proves This

VARIETY

STRAND'S GROSS BEAT CAPITOL; $34,000 FOR "RUPERT OF HENTZAU"

First Time in Two Years—"Rupert" Held Over—"Merry-Go-Round" Makes Record Feat on Broadway for "U"

Last week "Rupert of Hentzau," at the Strand, accomplished something at that house that has not been done in several years. It made it possible for the Strand, with its seating capacity of 2,900, to top the big 5,300-seating Capitol in the matter of receipts, even in face of the fact that "Rupert" consumed a running time of 100 minutes in projections.

The Strand got almost $34,000 on the week, which, while not the house record, is above the average of even the winter time business at the house.

Against this the Capitol, with "Success," got $28,700.

For more than 18 months the Capitol has regularly topped the other picture houses in the matter of receipts for the breaks usually were that when the Capitol got a bad picture the other houses were about in the same box, and their receipts consequently declined in proportion with the Capitol. Some of the houses may have done capacity business and had an overflow, but the Capitol, with its tremendous seating accommodations, would top them.

That "Rupert" pulled a big week at the Strand was responsible for the picture being held over for a second week in the same house, "The Merry-Go-Round," at the Rivoli, in its second week, to almost $18,000, and [illegible]

FROM COAST TO COAST
They-are-going-to-tell-you-that-THESE-are-real-pictures

NEW YORK CITY

SAN FRANCISCO

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

DELIVERY NO.

RECEIVED AT
718 SEVENTH AVENUE
NEW YORK, N. Y.
TELEPHONE BRYANT 4044

This is a fast Telegram unless otherwise indicated by signs after the number of words:—"Blue" (Day Letter) "N L" (Night Letter) or "Nite" (Night Telegram)

STANDARD TIME INDICATED ON THIS MESSAGE

2NYX 49 6X NL 804A

WN SANFRAN CALIF JULY21

DAVID R BLYTH

SELZNICK DIST CORPN

729 SEVENTH AVE NY

COMMON LAW OPENED WARFIELD THEATRE TODAY AND IN SPITE OF HOT WEATHER PLAYED TO PACKED HOUSES CONTINUOUSLY TO ONE OF THE BIGGEST DAYS BUSINESS THIS THEATRE EVER ENJOYED STOP PICTURE GOING OVER VERY BIG AND GIVING ONE HUNDRED PERCENT SATISFACTION TO OUR PATRONS

A M BOLES

GENERAL MANAGER TURNER AND DAHNKEN INC

SELZNICK DISTRIBUTING CORPORATION

TO ALL EXHIBITORS
IN THE UNITED STATES AND CANADA

We have mailed to you today a copy of the most remarkable book ever issued in the entire history of the motion picture industry

It's the Press Compendium on Mrs. Wallace Reid in "Human Wreckage"

Watch for it in the mail !!!

Distributed by

FILM BOOKING OFFICES OF AMERICA, INC.

Main Offices: F.B.O. Building, 723—7th Ave., New York City Exchanges Everywhere

Sales Offices: United Kingdom, R-C Pictures Corp., 26-27 D'Arblay St., Wardour St., London, W. 1, England

THE SATURDAY EVENING POST

An Illu kly
Founded A° j. Franklin

FOR RELEASE DURING 1923-1924 SEASON



"BROADWAY BROKE"

from
THE SATURDAY EVENING POST STORY
BY EARL DERR BIGGER
WITH A MILLION DOLLAR CAST

A Document of Human Emotion

The Greatest Saturday Evening Post Story of the Period and a Greater Motion Picture


The Cast
Mary Carr
Percy Marmont
Gladys Leslie
Maclyn Arbuckle
Henrietta Crosman
Macy Harlan
Sally Crute
Doré Davidson
Edward Earle
Billy Quirk
Pierre Gendron
Albert Phillips
Leslie King
BROADWAY BROKE
BROADWAY BROKE
BROADWAY BROKE

A Story of the Gayest and Saddest of all Great Streets

"BROADWAY BROKE"



Distributors are Invited to Communicate with

MURRAY W. GARSSON

522 Fifth Avenue. New York City ~ Phone Vanderbilt 8056

A Drama of the Wickedest Street in the World

MURRAY W. GARSSON

announces

"BROADWAY BROKE"

Directed by

J. SEARLE DAWLEY

from

THE SATURDAY EVENING POST Story

by

EARL DERR BIGGER









"A Picture that combines the appeal of a cooing babe with the dramatic climax of a Thunderclap"


Florence Dixon
Edna May Spooner
PYRAMID PICTURES-INC.
Announce for early release
ANOTHER SMASHING BOX OFFICE HIT
WIFE in NAME ONLY
BY BERTHA M. CLAY
THE NOVEL THAT HAS BEEN READ BY MILLIONS
Edmund Lowe
Tyrone Power
A SENSATIONAL SOCIETY DRAMA
A GRIPPING-HEART THROBBING STORY
BRIMFULL OF ACTION
DIRECTED BY GEO. TERWILLIGER
DISTRIBUTED BY
SELZNICK DISTRIBUTING CORP.
FOREIGN RIGHTS-PYRAMID PICTURES
50 W 34th
Arthur Housman
Mary Thurman
Wm. Tooker

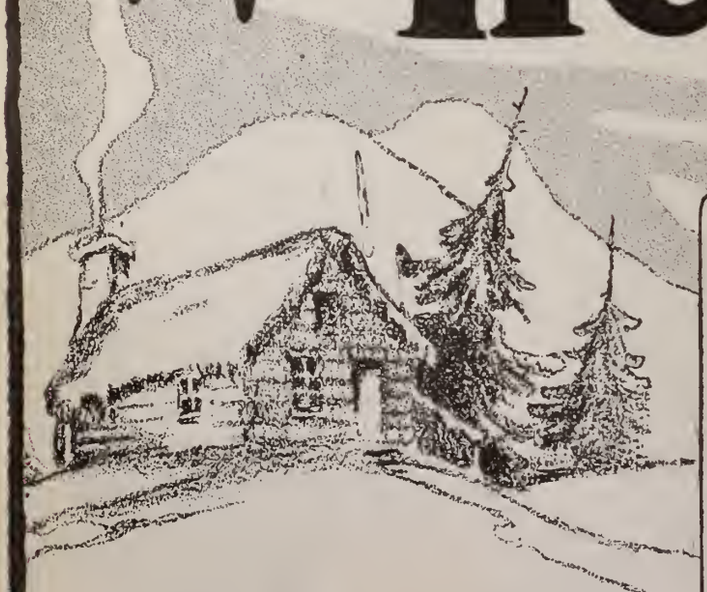


A Pre-Season

Preparatory to the general release of WARNER BROS. 18 CLASSICS OF THE SCREEN, we offer for immediate booking this big, pulse-stirring action play of the great open spaces, with RIN-TIN-TIN and a stellar cast of photoplayers.

Poignant with drama and resplendent in the beauty of the Northland, this picture is one at which your audiences will marvel.

"Where the



Booked INSTANTLY for Premiere Presentations at Loew's State Theatre, Los Angeles, and Loew's Warfield, San Francisco.



Special~

WARNER BROS.
Classic of the Screen

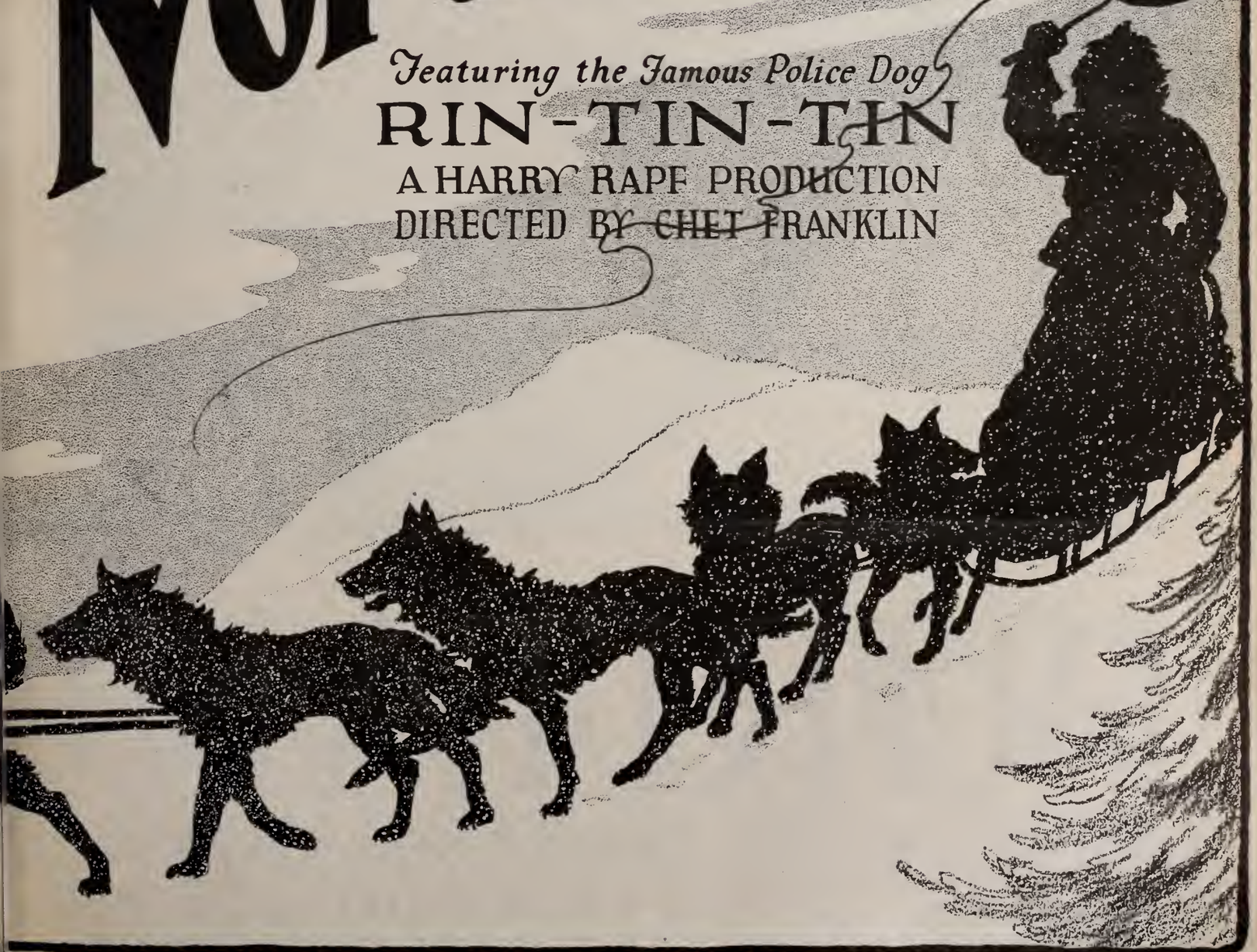
North Begins

Featuring the Famous Police Dog

RIN-TIN-TIN

A HARRY RAPF PRODUCTION

DIRECTED BY CHET FRANKLIN



24



"PURITAN

ADAPTED FROM PERCY MACKAYE'S GR
WITH MARY ASTOR & OSGOOD PERKINS

from HODKINSON

Be sensible—think twice, buy once. Don't buy a pig in a poke, sight unseen.

Keep open dates; don't cripple your *own* buying power.

Because——

The best pictures of the season are independent pictures.

They are being produced now by *independent producers.*

Of the many planned, HODKINSON will distribute *24 of these*—2 each month. Save your dates—don't block your own program.

Motion picture progress is emphatically leaning toward independent production. That means that the Hodkinson organization is in the independent producer's market for the best of independent production. We take only the cream and have only the cream to sell to you. This is common sense.

Don't be rushed off your feet and sew yourself up in a sack. You'll regret it every time you are stung—just as you've regretted it before.

And——

Here is the first of them—"*Puritan Passions.*" A marvelous story of imagination, adapted from "The Scarecrow," a drama by a leading American playwright, Percy Mackaye.

The old rigid days of New England; the grim Puritans; their fears of witches; the haunted forge; the Mirror of Truth; the pumpkin headed scarecrow that came to life; the Devil who could make Love but could not make a Soul; the dainty man from the court of King Charles; and the man who hated hypocrisy and married The Girl.

A beautiful story—a tragic story—a touch of humor—a thread of mystery—and the Law, "Be sure thy sin will find thee out."

This is the first—and the rest of the 24 are cream pictures too. Keep your dates open for the Hodkinson two-a-month.

GLENN *in* HUNTER

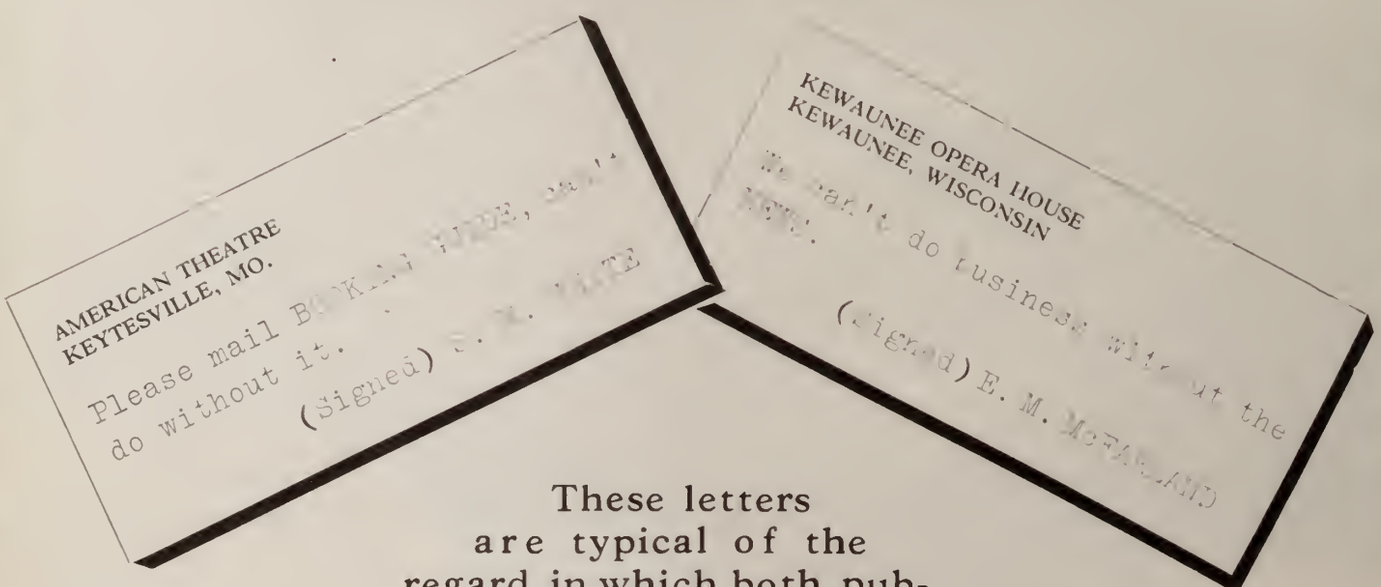


PASSIONS"

EAT STAGE SUCCESS "THE SCARECROW"
A FILM GUILD PRODUCTION ~~~

A Great Tie-Up—
Motion Picture News *and* The Booking Guide

One Goes With the Other



These letters
are typical of the
regard in which both pub-
lications are held by exhibitors

THE LAST ISSUE OF THE GUIDE

Covering Pictures Released Between
September 1, 1922—March 1, 1923

HAS BEEN SENT TO NEWS SUBSCRIBERS

IF YOU HAVE NOT RECEIVED YOUR COPY

Write:

MOTION PICTURE NEWS

729 SEVENTH AVENUE NEW YORK CITY

Look at the Magic in "The Brass Bottle"

"Most Interesting Picture of the Year" Says Critic



Quinn Martin says in The New York World

Here is one of the most interesting, certainly one of the most deftly made, motion pictures of the year. It is not going too far to say that Mr. Tourneur, with the sea storm scene in "The Isle of Lost Ships" and "The Brass Bottle" to his credit, may now sit back and dare any picture director in the business to come forward with more imaginative camera manipulation. The picture at the Strand is fantastic and finished. It is a satisfying picture version of a novel which must have caused faint hearts to most directors whose attention was directed toward it. We are inclined to call any man brave who would attempt such subtlety in pictures in 1923.

Mr. Tourneur has begun his picture by going back to the Arabian days of 7,000 years ago. Here Ernest Torrence acts the part of Fakrash-El-Amash, who is punished for treachery by being placed in a brass bottle and cast into the sea. Seven thousand years later the bottle bobs up as a most important factor in the romance of a young English architect. The lad is eager to ingratiate himself with the archaeologist father of his sweetheart. The boys buys the bottle and presents it to the old man as a token of esteem. It is rejected, and the lad takes it to his home for inspection. Removing the stopper, he is amazed at the strange figure which emerges. He is even more mystified when the newcomer sets about to reward his liberator by promising to gratify any of his wishes as if by magic.

There is a whimsical quality to the incidents which follow that is almost certain to entertain even the most rabid seeker after realistic film stuff. It is all carried off in a most pleasing fashion. And each of the principal players seems well fitted for the part. Mr. Torrence especially is to be congratulated upon his performance.

There is not much use attempting to detail in brief space the really delightful effects which the director has gained. Go and see it. Here is one we refuse to quibble about.

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

FIRST NATIONAL PICTURES

M.C. Levee presents

A Maurice Tourneur Production

"THE BRASS BOTTLE"

By F. Anstey ~ Personally directed by Maurice Tourneur

A First National Picture

All eyes on the Chicago Theatre!

for the big event of the year

CONSTANCE TALMADGE

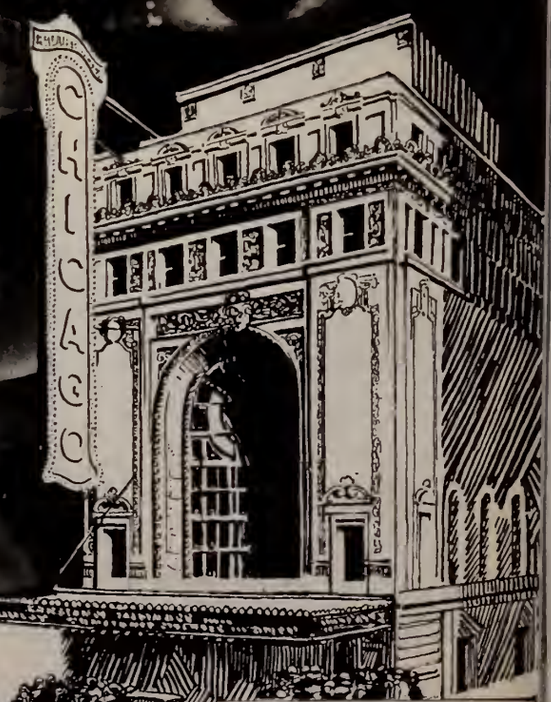
makes her bow Aug. 5th at the Balaban and Katz house in her biggest picture yet,

"DULCY"

The delightful dumb-belle

A Joseph M. Schenck presentation of the play by George S. Kaufman and Marc Connelly as adapted by John Emerson & Anita Loos with continuity by C. Gardner Sullivan. Photography by Norbert Brodin

Directed by
SIDNEY A. FRANKLIN



FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

A Drama Famed the World Over!

Picturized to rival in popularity the stage triumph and the famous novel of George Du Maurier~with the celebrated French Star ~
ANDREE LAFAYETTE
and a distinguished cast

Directed by James Young

Scenario by Richard Walton Tully
Wilfred Buckland, Art Director
George Benoit, A.S.C. Cinematographer



Artists raved over Trilby's feet and figure as the most beautiful in the world.

RICHARD WALTON TULLY
presents his screen version of

"TRILBY"

A First National Picture

FIRST NATIONAL PICTURES

An Immortal Romance of the Paris Latin Quarter

With the glamor and enchantment of the care-free life in the Artist Colony—the charm and magic of its gay, witching nights and the joyous days of youth!

The never-to-be-forgotten story of the happy, mad-cap waif whose beautiful feet, whose golden voice, whose silvery laugh, whose undying loves, won her a niche among the immortals.





"I kiss your hair
You shall belong
to me—and me
alone."



"Trilby's smile would freeze on her lips when Svengali turned his evil, hypnotic eyes on her



"You love me? And you fear not Svengali?"



"I love you, my Billee, but I must not marry you."

"Trilby"

A First National Picture

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, AUGUST 4, 1923 No. 5

A Serious Problem

MR. PEARSON of Pathe calls attention, in a sound address, to the fact that total production costs this year will equal the total rentals of any previous year.

And, unquestionably, he is right. Little figuring is needed to prove that the production investment this year will exceed one hundred and twenty-five million dollars.

It looks as if a serious problem exists. What can be done?

There is but one practical answer, and that is to get more money from the public.

We don't say that because it is a simple and easy matter to pass the buck to the exhibitor—

But, because we honestly believe the public will pay more this year for better product—

And because as honestly we believe that the average exhibitor is not awake to the downright necessity of better advertising.

It is not, in our humble opinion, a question of raising admission prices on these better pictures to come—

It is a matter of getting more people in to see them—

Through advertising—by the exhibitor.

* * *

Eight years ago we started our Exhibitors Service Bureau.

At that time a mere handful of exhibitors were doing any advertising at all worthy of the name.

The next year the number increased, and the next year, until by combing the field thoroughly we collected about 500 names of exhibitors in 1920, 700 in 1921, and in 1922, 1024. Of the latter total quite a number of names were entered for only an occasional advertising effort worthy of notice. The regular standbys of this advertising effort total not more than 200 exhibitors.

* * *

Consider! 200 exhibitors out of over 9000! What are the thousands doing? If it is anything at all we cannot find it out.

So we put the question bluntly to 8000 and more men from whom we cannot get an echo.

What are you doing—except to use posters? What do the people of your community know about you, day by day, week by week, except that you are running a motion picture theatre?

* * *

In agitating this subject we are not attempting to excuse or to satisfy high rentals. We are aware—more than you—of studio waste, distributing cost and the fact too that many a producer himself doesn't advertise any better than you do.

But it is your place in the sun we are considering—your place right now. Just that! And the sun itself is—advertising.

* * *

In what to me was a remarkable interview the other day with Adolph Zukor, an interview not as the editorial subject at all, I put this question to him:

"Now that we have had the era of the star, and of the director, and of the story, and of all three, what is the next era?"

"Exploitation" he answered, "and it's here now!"

* * *

And so it is.

If you can't or won't advertise yourself and your theatre and your picture to your town—in some way, every day, and for all your everlasting worth, then this business in the age of exploitation is going to move right along, over you and without you.

WILLIAM A. JOHNSTON.

PICTURES AND PEOPLE

THAT motion picture companies are determined to put over their best products in the legitimate theatres and compete with stage attractions during August and September in New York is testified to in the list of houses engaged. These features will be presented on the reserve seat, two a day policy.

Inspiration has engaged the 44th Street theatre, opening early in August with Lillian Gish in "The White Sister." This same house will also present the Rex Ingram-Metro production, "Scaramouche," later in the season. The Astor theatre will house "The Hunch-Back of Notre Dame," a Universal, in September. Also opening in August for four weeks at the Sam H. Harris theatre, is Distinctive's "The Green Goddess," while across 42nd Street at the Apollo theatre, set for an August date, First National will present Norma Talmadge in "Ashes of Vengeance." William Fox has booked the Times Square theatre next door for an August opening of "The Shepherd King," which will be followed by "Monna Vanna," and "If Winter Comes."

At the Lyric, where Doug and Mary have appeared before, will be seen Mary's new effort, "Rosita," and Doug's "The Thief of Bagdad." Universal has already placed "Merry-Go-Round" in the Central theatre, the same house which harbored its "Foolish Wives," and a couple of Priscilla Dean pictures. Charles Ray's sponsors are also seeking a theatre to present his masterpiece, "The Courtship of Miles Standish." And Charles Chaplin is looking around for a theatre to present his Edna Purviance production. The Cosmopolitan forces have taken over the Park theatre and have renamed it the Cosmopolitan. It will open August 1st with "Little Old New York."

With these theatres housing pictures in addition to the first run theatres, such as the Capitol, Strand, Rivoli, Rialto, Criterion and Cameo, it certainly looks like a busy season and an interesting one for producers and their public. Perhaps the Shubert-Erlanger forces were not so far wrong in offering their theatres for picture engagements. Meanwhile the small exhibitor will have to worry along with productions which do not scale the heights. There's going to be keen competition. Likewise much argument and propaganda for closer co-operation among the exhibitors.

* * *

SENATOR JAMES J. WALKER, leader of the majority in the New York Senate, has arrived in Los Angeles for a stay of several weeks. It is understood that the senator's visit, while primarily designed as a vacation trip, also carries with it a political angle and that he is interested in sounding out the fortunes of Governor Smith in Democratic circles on the Pacific coast.

Film circles are wondering if his visit to the studio center has anything to do with—film circles. Whatever the senator speaks about he is certain to have an attentive audience—and he is so forceful in his address that the majority of his listeners are willing to agree with him.

* * *

BLANCHE SWEET, who had the inside track toward the interpretation of Anna Christie in the picture version of Eugene O'Neil's play of the same name, has finally come under the wire a winner. Miss Sweet should win new honors in the vital study of an old skipper's daughter.

* * *

WILLIAM RANDOLPH HEARST, a firm believer in sweeping exploitation, made New Yorkers who pass up and down the amusement sector of Broadway gasp with his huge sign advertising Marion Davies in "When Knighthood Was in Flower." It was the biggest and brightest sign which ever adorned a theatre in New York or anywhere else. Then Famous came along and eclipsed it with "The Covered Wagon" sign which covered nearly the entire frontage of the Criterion.

Mr. Hearst has not been wasting his opportunity to go to the top again. Space is being prepared in the new Cosmopolitan theatre—a renovation of the Park theatre at Columbus Circle—for a sign which will even eclipse the one featuring "The Covered Wagon." It will blaze forth next week when Marion Davies opens the theatre in "Little Old New York."

* * *

ANDREW J. COBE, the well known independent exhibitor and showman, a man of long experience in the amusement world, has become so convinced of the drawing power of "Merry-Go-Round," that on his own hook, with his own money, he engaged the Central theatre for six weeks with optional renewals, for a run of the Universal feature. To accomplish this it is said that he had to bid against three determined competitors and at the same time he was bidding, Broadway was sweltering in the most devitalizing heat wave it has experienced in years.

Mr. Cobe, always shrewd in his judgment of what constitutes a hit, seems destined to "bring home the bacon"—for the first three days of the run indicate that he is surely going over the top and that the customers are riding dizzily on "Merry-Go-Round." He does not intend to stop with the Central. He is negotiating now for several other theatres in which he will present any picture that has the box-office possibilities of the Universal feature. It certainly is a significant piece of showmanship that Cobe has taken a picture which has played three weeks in two Broadway first-run theatres and then follows it up by offering it in a legitimate theatre at popular prices. That's the kind of showmanship that carried Marcus Loew, Al Woods, Lee Shubert and Charles Frohman to the top.

* * *

RUPERT HUGHES has some new medals pinned upon him. The Polish Government has decorated the author and director with the Order of Polonia Restituta. During the war the designer of "Souls for Sale" was a Major in the Army Intelligence Service and specialized in Polish affairs.

* * *

THIS issue of the News contains an announcement of the first group of eleven releases from the Goldwyn-Cosmopolitan Distributing Corporation, including Goldwyn, Cosmopolitan and Distinctive pictures, with one each from two independent producers. The Goldwyn-Cosmopolitan releasing schedule of one big picture a week for the entire year holds great promise for the producer. Detailed accounts of the first eleven pictures contained in the announcement will repay the careful attention of exhibitors; not only do they foreshadow the quality of Goldwyn-Cosmopolitan releases for the entire year, but they contain pictures which are, in many instances, far out of the ordinary, produced with enthusiasm and painstaking care as to details. Clip the pages and keep them for reference.

* * *

WE mentioned in these columns before that it was high time that producers and directors should look toward stock companies for new film luminaries. It's seldom that a beauty contest conducted jointly by some screen magazine or newspaper with a producing company brings forth a personality destined for the heights. The successful winner has a try at a picture—exploitation is given her—and she is slated

to fill the shoes which eventually bring fame and riches. Most of them drop out of sight after a brief inning.

In Paramount's "Hollywood" three of the principal characters are interpreted by players out of stock—players who have never had any screen experience. Years in stock have enriched their talents—so that they are adept at characterization. The leading role is portrayed by Hope Drown, once a member of a Los Angeles stock company, while the figure of the quaint old gentleman who jumps into screen work the moment he reaches Hollywood—Luke Cosgrave is his monicker, was taken out of a stock company playing the cities of Utah. He has had thirty years' experience in stock, but was rescued by James Cruze. That's a long time to wait for recognition, but Mr. Cosgrove can think of Frank Bacon's arduous struggle to reach the top after years of oblivion. The mere presence of these players colors the story and makes the characterization genuine. You don't stop to think that you are witnessing actors at work. Being strangers to us we follow their fortunes as if they had stepped out of everyday life. The juvenile is also from a stock company.

And the woods are full of competent players who are eking out an existence in stock. They are all hoping for a place in the sun. Many of them deserve that place far more than several incompetents who have reached the heights through the good offices of some enterprising newspaper or magazine.

* * *

PRESIDENT HARDING has qualified to become a press agent or a reviewer. Any time he tires of government duties he can step into the offices of a producing company or a screen magazine. Did any of you read his encomiums concerning "The Covered Wagon" which he tendered from a speech before the "peepul" of a Northwest city?

* * *

FRANCE seems to have distanced Germany this season in bringing forth new screen personalities. Of course Emil Jannings bobs up every now and then—also a few others. But look you toward the country of Bernhardt. To mention a few we have with us today, Charles de Roche, Andree Lafayette, who, reports have it, has created a sensation as Trilby in Du Maurier's celebrated classic of that name, and the handsomest actor in France, one DeValdez, who is to invade Hollywood in the near future. Camille Deslys, sister of the famous Gaby Deslys, is one of Hollywood's newest entries. She is dividing her time between teaching the piano, dancing and French and appears now and then in pictures in atmospheric bits. She has a small part in "Ponjola."

* * *

A MOTION picture theatre operated exclusively by girls is something of a rarity in these United States. Harry C. Swift, an exploiteer for Famous, has discovered a first class theatre in St. Louis, the A. & G., which is managed by Lillian Ames and her two sisters. The house seats 800 people and is a successful enterprise. There isn't a man around the place in a position of responsibility, the girls taking care of the box-office and door, booking, advertising and operating. The projection booth and machines are as clean and well cared for as the streets of Spotless Town. The only places where the men figure to any extent are at the box-office window and on the screen itself.

If the Ames sisters operated the A. & G. in New York they would have to light up the theatre like a Christmas tree—advertising the fact that it is a theatre—for there a hundred or more restaurants which take their names from the alphabet.

* * *

FRANK TILLEY usually has something to say to the point whenever he speaks of American productions. The other night during the Valentino-Williams dinner at the Ritz the editor of the Kinematograph Weekly said that he discovered no sign of better pictures being made in California. He picked up some typical Americanism during his sojourn in this country of which the following colored his speech: "Canning factory." "Trust-made pictures." "Graft, incompetence, lack of understanding of what the public wants." Mr. Tilley had just returned from Hollywood to attend the dinner and left for England yesterday.

* * *

FIRST NATIONAL tendered a lunch in the Crystal Room of the Ritz, Tuesday, in honor of their new star, Corinne Griffith. It was here that the news was broken that Corinne Griffith Productions, Inc., had been formed, and that the star would appear in a screen version of Gertrude Atherton's much discussed book, "Black Oxen," under the direction of Frank Lloyd. Miss Griffith will probably appear later in a film version of "Lilies of the Field." Around the table were gathered film executives and representatives of the trade and fan magazines and the New York press.

* * *

MOTION PICTURES were doubly represented in a symposium of broadcasting at the big WOR stadium at Newark, on Monday night of this week, July 23rd.

To celebrate its first anniversary, the big broadcasting plant assembled leading representatives of the three great principles of expression—the newspaper, the motion picture and the radio.

Melville E. Stone spoke for the newspaper; Will H. Hays spoke for the motion picture and Dr. Lee DeForest spoke for the radio. Inasmuch as Dr. DeForest, due to his invention of the Phonofilm which photographs both sound and pictures, is actively engaged in the motion picture field, motion pictures really scored two of three hits in the important program.

Harry Reichenbach was the "Broadcast Master" of the evening and referred prominently to Dr. DeForest's entrance into the motion picture field in his introductory remarks.

* * *

CARL LAEMMLE sends greetings from London. The Universal chief sailed recently on the Aquitania to while away a few weeks on a European jaunt.

* * *

AL JOLSON'S back. D. W. Griffith will continue making the picture which Al abandoned a few weeks ago to take a European trip. It is said that Lloyd Hamilton—familiarly known as "Ham"—will assume the blackface comedian's role.

* * *

JUNE MATHIS has come right out and denied the Chicago news report that she was married to George Cochran, millionaire manufacturer of shoes.

* * *

GEORGE ARLISS, on whom the gods have bestowed rich gifts of expression, has completed work on "The Adopted Father" for Distinctive. He sailed recently for London where he will appear in the stage version of "The Green Goddess." The screen version of this play has been completed and will be released before the snow melts.

Index to Departments

Editorial 513
Pictures and People 514-515
General News and Special Features 516-530
Comedies, Short Subjects and Serials 551-553
Current Opinion on Short Subjects 550
Construction and Equipment 573-583
Exhibitor's Box-Office Reports 534
Exhibitor's Service Bureau 535-540
Feature Release Chart 584-586
First-Run Theaters 531-533
Pre-Release Reviews of Features 558-563
Production-Distribution Activities 565-572
Regional News from Correspondents 541-549
Goldwyn Special Section 554-557

Plan for Atlantic City Convention

Committees Are Appointed for East Penn., South New Jersey and Delaware Session

DEVELOPMENTS in the plans for the annual convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, to be held in Atlantic City, N. J., August 6, 7 and 8, include the announcement of the committees that will be in charge of the various phases of the big gathering as follows:

Dinner—E. J. O'Keefe, chairman; David Barrist, M. J. O'Toole, C. Floyd Hopkins and A. B. Smith.

Convention Hall—Sam Blatt, chairman; M. J. Smith, Jack Rosenthal, Al Fisher, Boyd Chamberlain and M. Fineman.

Boat—Charlie Rapaport, chairman; Jay Emanuel, Elliott Goldman, Fred Herman and William Butler.

Hotels—Dave Starkman, chairman; Ben Shindler, Harry Green, Sam Steifel, Jerry Cadoret, John Katkiewez and C. C. Weber.

Publicity—David Barrist, chairman; Sam H. Steifel, Ben Fertel, Harry Stevenson and Lew Pizor.

Registration and Reception—Harry Stevenson, chairman; George Aarons, Peter Magaro, Dr. S. M. Morris, John Cook, William C. Hunt and Harry Davis.

Pier and Theatre Amusements—Ben Shindler, chairman; E. J. O'Keefe, William Cadoret, Luke Gring, George Gravenstine and Sam Steifel.

Beach Party—Charles Dutkin, chairman; John Bagley, C. C. Culshaw, H. Meeker, Sam Steifel and George Morris.

Convention, Finance and Tickets—C. H. Goodwin, chairman; H. J. Schad, Columbus Stamper, Sam Hyman, Ben Fertel and William Butler.

Joint Ball—H. J. Schad, chairman; Mike Landau, vice chairman; Bob Lynch, treasurer.

Star—Bob Lynch, William Heenon, Oscar Neufeld, J. Flynn and Jules Levy.

Floor—Lew Pizor, chairman; John Bethel, George Kline, Edgar Moss, J. Hebrew, Gene Marcus, H. J. Schad, Jack Rosenthal, Harry Stevenson, William Heenon, P. Bloch, Tony Luchesse, Mike Comerford, C. Floyd Hopkins, Charles H. Goodwin, Sam Hyman and William Butler.

A mammoth ball, a beach party and the banquet, together with a sailing party, will be the outstanding social events of the convention. Governor Silzer of New Jersey will be one of the speakers at the banquet, and Thomas Meighan, Gloria Swanson, Mrs. Wallace Reid and Jane Thomas have already signified their intentions of being present at the ball.

Florida Enforces Tax on Carnival Shows

Florida exhibitors, under the leadership of C. E. Daffin of Tallahassee, have successfully put over through the Florida legislature, a bill which taxes all traveling, tent and carnival shows on a basis of admission charges, to the amount of ten per cent, and which it is believed will result in very few of these attractions playing the Florida territory.

The enacting of this law removes a menace that has long jeopardized the business of established theatres in Florida. It means that traveling tent shows and carnivals can no longer come into a community tax free and enjoy an advantage over the exhibitor who day in and day out operates a legitimate amusement enterprise.

Delaware Sanctions New First National Name

Recent incorporations in Delaware include the change of name of "Associated First National Pictures, of New York, Inc," to "New York Associated First National Pictures, Inc.," which was sanctioned; incorporation of The Daylight Screen Co., of America, Inc., for the business of making and printing motion pictures, etc., $100,000.

Pyramid Pictures Restrained by Court from Disposing of $2,000,000 Bond Issue

NATHAN BJUR, Supreme Court justice, this week granted an injunction restraining Pyramid Pictures, Inc., and A. N. Smallwood as an individual from disposing of $2,000,000 worth of bonds of Pyramid Pictures, Inc., upon application of Deputy Attorney-Generals J. J. Dwyer and Abraham Rosenthal. On Friday those named were to have opportunity to show cause why they should not be permanently restrained.

According to an investigation made by the Attorney-General's office, the film company has assets of equipment worth $25,000, $38,000 in accounts receivable consisting principally of royalties and a claim of $200,000 against the American Releasing Corporation.

Accordng to the affidavits, Pyramid was organized under the laws of Delaware in July, 1921, capital stock of $1,000,000. Subsequently, Smallwood & Co., Inc., acquired all of the stock of Pyramid Pictures, Inc., for property "of a nominal value."

According to the affidavits, Pyramid was organized under the laws of Delation half of this stock was returned to the treasury of Pyramid.

This stock was then repurchased by Smallwood & Co., Inc., it is alleged, for $2.50 a share and resold by the latter company to the public for $7.50 a share. In all, it was alleged by the Attorney-General, $600,000 worth of this stock has already been disposed of.

A plan called the "pyramid plan" was then evolved whereby the stock was to be sold in six units of $100,000 each. Each unit represented a picture, and the stock was to earn profits as the profits of the separate pictures were earned.

Recently $2,000,000 in bonds were authorized. These were sold to Smallwood & Co., Inc., for $66.66 for each $100 bond, it was alleged. These bonds were to be substituted for stock in the syndicate up to the $600,000 worth of stock and the remainder was to be sold to the public. Already, the affidavit states, $300,000 worth had been substituted, and when a stockholder did not own enough stock to equal a bond, cash was collected for the balance.

Spiegel Liabilities Total $1,250,000, Learned

THE total losses in theatrical ventures of Max Spiegel total more than $1,250,000, it developed this week at a meeting of his creditors. This includes alleged forged checks totaling $102,745 and spurious stocks on which he obtained loans of $513,019.32.

The meeting of creditors, which was presided over by Harold P. Coffin, referee in bankruptcy, was primarily called to consider final action on the offer of Mrs. Mitchell H. Mark, Spiegel's mother-in-law, to give to creditors $350,000 cash in settlement of all claims, the trustee to turn over to her, however, about $150,000 worth of securities which have been saved from the tangle. Final action, however, was delayed until September 11.

Spiegel has been confined in a sanitarium at Stamford, Conn., since last December. He was interested in a large number of theatrical and motion picture ventures, including the Sheridan Square theatre, New York City, and the Mark theatre interests.

Kansas Exhibitors Divide State Into Zones

The M. P. T. O. Kansas zoning plan has resulted in a division of the state into six equal parts. Early next month the task of calling six consecutive zone conventions will fall upon the shoulders of C. E. Cook, business manager of the Kansas organization, who will tour the state.

At the convention officers of each zone will be elected, plans of finance ironed out and six permanent divisions perfected. The operation of the zone units will in no way conflict with the state body, delegates from each of the zones being represented at state conventions. while it is believed that matters of finance pertaining exclusively to the zones easily can be taken care of by the divisional organizations, themselves, in addition to regular state dues.

Rochester Exhibitors Hold Annual Outing

Several Buffalo exhibitors attended the third annual picnic of the Rochester Motion Picture Exhibitors' Association at Weidle's Hotel, Point Pleasant, Tuesday, July 17. Sydney Cohen was the guest of honor. M. J. O'Toole accompanied him. Julius Greenstone, president of the Rochester association, was in charge of the program.

Buffalo exchangemen were not invited to the Rochester exhibitor outing. This is the first year that every exchange manager in Buffalo and most of salesmen have not been in attendance.

Seattle Enforces Storage of Film in Cans

Film exchanges of Seattle, Wash, were notified recently by city officials that beginning about August 12 all motion picture films kept or stored in the exchange must be in regulation film cans, under the terms of a city ordinance. This action was brought about as the result of a recent fire on Film Row, when $15,000 damage was caused by a big midnight blaze which destroyed seven hundred reels of film stored in a locked vault. Twenty reels in the vault, packed in cans, were undamaged.

F. P. - L. Hearing in Atlanta Closes

Next Session Is in New Orleans

THE Atlanta hearing before the eral Trade Commission into the activities Famous Players-Lasky and allied companies was brought to a close on Monday of this week. The hearing was to be resumed Friday in New Orleans. Another session will be held in Atlanta in the autumn, to permit Famous Players to present its side of the case.

Daniel Michaelove, general division manager for Southern Enterprises, was the only witness called on Monday by the Government. He testified briefly concerning the classification of the 74 theatres which Southern Enterprises had disposed of.

A direct question bv W. H. Fuller, Government counsel, asking if the Southern Enterprises was not exercising a monopoly in that territory was answered in the negative by the witness who he attributed the success of the corporation to better management and a better class of pictures in the houses.

Woman's Testimony Favorable

A previous witness was Mrs. Charles Cinciolo, of Gainesville, Fla., who gave testimony favorable to the defendant. She stated that Famous Players, through Southern Enterprises, had assisted her in every way possible in the operation of her Gainesville theatre. According to Mrs. Cinciolo, Southern Enterprises bought her theatrical holdings for $10,000 improved the property, operated the house 18 months and then sold it back to her for $12,000, going so far as to assist her in borrowing several thousand dollars from a Gainesville bank. She further stated that after she had purchased the theatre, Southern Enterprises handled her booking contracts and in every way kept her service at a high point of efficiency.

Willard C. Patterson, manager of the Metropolitan theatre at Atlanta, testified that independent theatres in the South operating in competition with Southern Enterprises find it more difficult to obtain the leading pictures than those exhibitors with no Southern Enterprises theatre in opposition to them.

The ability of Southern Enterprises to pay more for pictures than its competitors works a hardship in many instances, Patterson stated, on independent exhibitors. As an example, he cited the showing of "Main Street" at the local Howard, owned by Southern Enterprises. Patterson stated that after the Metropolitan had offered 20 per cent. of the box office receipts as rental for the film, the Howard secured the picture by bidding 25 per cent. of the receipts and guaranteeing a minimum of $12,500.

Michael C. Coyne, district exchange manager for United Artists, was another witness at the Atlanta hearing. He testified that the practice of large firms in exhibiting pictures from their own studios in theatres owned and controlled by themselves and the practice of selling films in groups, rather than individually, had practically barred the independent producers in the larger cities in the Southeast.

According to Coyne, the practice of "block booking" was employed by all the leading picture corporations in the territory, and the exhibitor has to buy a number of inferior films to obtain special features. He further stated that the practice of buying films in blocks frequently overstocked the exhibitor.

He called attention to the recent announcement of a series of 29 by First National and said in order to get the features they desire, exhibitors will be obliged to contract for the entire series.

Columbia Exhibitor Testifies

H. H. Jackson, an exhibitor in Columbia, Ten., testified that Paramount service had been taken away from him in Columbia, and that he had been told by R. B. Wilby, a district manager for Famous Players, that unless he sold out to Southern Enterprises, the corporation would "carry on its usual policy of building a theatre of their own in competition." He said he sustained a $3,300 loss because the Paramount service was taken away from him.

Daniel Ware, of Barlow, Fla., told Examiner Fuller that a Southern Enterprises representative told him on one occasion that the company would show pictures for the war tax if such a step was necessary to drive him out of business.

D. V. Marquis, manager of the Orpheum of Barlow, testified that what he regarded as undue pressure was brought to bear to make him use Paramount films.

On cross examination by Robert T. Swaine, chief counsel for Famous Players, Marquis admitted that he had paid a $100 penalty for violation of his contract with Southern Enterprises, in that he had subrented films owned by them to an exhibitor in a neighboring town.

Beachem Is F. P. Witness

Barney Beachem, Jr., of Orlando, Fla., gave no testimony that indicated any coercion in the sale of his theatres to Southern Enterprises, Inc. He did say, however, that E. J. Sparks stated to him that Southern Enterprises would go into every town where L. D. Joel of Jacksonville, went.



Douglas Fairbanks, Jr., with his mother, Mrs. James Evans and his grandfather, Daniel J. Sully. Young Doug will star in Paramount pictures.

Northern California Votes Against Affiliation

The M. P. T. O. of Northern California will not affiliate with the M. P. T. O. of America, it was decided by a referendum vote taken at a special meeting in San Francisco.

It was stated that there was no desire to hamper the work of any national body, but that the organization feels that it has problems of its own to work out. It has paid off an indebtedness of $10,000 in the past eighteen months, maintains a well equipped office and has been markedly successful in its fights against adverse legislation.

This unit has never joined the Cohen organization, a charter sent to it having been returned following the Washington convention, but after the return of Messrs. Griffin, Perlin and Blumenfeld, members who attended the Chicago convention as private individuals, a resolution was introduced seeking to pledge the unit's moral and financial support to the national body. One meeting was called but lacked a majority, and a second was then called, at which the aforementioned action was taken.

Picture Companies Exceed Those of Last Year

AN excellent comparison of the number of motion picture companies incorporating these days, as well as the capitalization, is furnished by the records in the secretary of state's office at Albany, N. Y. In view of the fact that approximately 99 per cent of all new motion picture companies incorporate in New York State, maintaining their principal business office in New York City, the comparison may be regarded from the standpoint of the entire country.

During the first six months of 1922, there were 170 motion picture companies incorporated in New York State, these having a capitalization of $7,252,600.

During the same period this year, a total of 174 companies have incorporated, these showing a capitalization running up to $8,632,000, or about one million dollars ahead of those of a year ago.

During all of 1922, there were 327 motion picture companies incorporated in New York State, these representing a capitalization of $19,412,900.

Sawyer & Lubin Studio Is Formally Opened

THE new Sawyer-Lubin studio at San Diego, California, was dedicated last Saturday night with many prominent stars and picture executives in attendance. The first stage completed of three projected is 265 feet long and 90 feet wide at a cost of $125,000. Every modern appurtenance to picture making is included. A special train conveyed the Los Angeles delegation to San Diego. The Elks Lodge sponsored the opening.

Lloyd Hamilton has gone east to replace Al Jolson in the Griffith feature.

Goldwyn is to produce Gulliver's Travels, with King Vidor directing.

William S. Hart is to make "Wild Bill Hickok" as his initial comeback, starting August 1.

Harold Lloyd and Thomas Meighan arrived on the coast Saturday.

Indiana Exhibitors Hold Session

More than 300 Theatres in State Represented at Important Annual Convention

THE Motion Picture Theatre Owners of Indiana held their annual convention at the Hotel Severin, Indianapolis, Wednesday, July 18. Over three hundred theatres in the state were represented at the meeting, which was the largest attended and most pronounced and important one that the theatre owners of Indiana have ever held, practically every city and town of any size in the state sending a representative.

A number of very important matters were discussed and acted upon. Exhibitors in each congressional district were designated to co-operate with the Motion Picture Theatre Owners of America in its legislative program at Washington relative to the admission and seat taxes and other legislation.

The Code of Ethics adopted at the recent national Chicago convention was also adopted by the Indiana state organization, and the fullest co-operation and support pledged by the entire membership to the Motion Picture Theatre Owners of America in all its activities.

The convention unanimously adopted a resolution withdrawing from participation in the so-called Film Board of Trade or Arbitration Committee, sponsored by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

A feature of the convention was the election of officers and directors, which resulted in Frank Heller of Kokomo being elected president. Heller was a delegate to the national convention at Chicago and is a member of the Rotary Club of Kokomo.

Other officers elected were: W. C. Katzenbaum of Terre Haute, first vice-president; O. I. Demaree of Franklin, second vice-president; William Connors of Marion, secretary; Charles Olson of Indianapolis, treasurer; G. G. Schmidt of Indianapolis, chairman of the board of directors, and W. H. Brenner of Winchester, G. G. Shauer of Valparaiso, J. B. Steine of Clinton, Charles Sweeten of Evansville, L. I. Bernstein of Michigan City and A. C. Zaring of Indianapolis, directors. E. H. Bingham of Indianapolis was re-elected national executive committeeman.

On invitation of Gus G. Schmidt of Indianapolis, newly elected chairman of the board of directors of the state organization and a national director of the Motion Picture Theatre Owners of America, Frank Rembusch, owner of theatres in Indianapolis and other cities of Indiana, was welcomed into the organization. Rembusch pledged his support to the organization and was made a member of the Indiana executive committee.

The greatest interest is being manifested in state and national organization by the Theatre Owners of Indiana and the new officers and entire membership pledged their aid in making Indiana the strongest state unit when the next national convention meets.

Pictures Feature Harding Trip to Alaska

Twenty-nine complete motion picture programs were carried on the U. S. Transport Henderson when it took President Harding and his official party on their trip to Alaska from July 6 to July 27. Most of the films carried aboard the ship were pre-releases, not scheduled for public showings until the fall months.

Two shows were given each day aboard ship, one on the upper deck in the dining saloon and the other in the crew's quarters. Officers and men aboard the Henderson were charged one cent a day to see the pictures. They were free for President and Mrs. Harding and other members of the party. The President's chief concern, according to reports, was to see that everyone had seats at the shows that he attended.

Federal Trade Commission Issues Reply of Respondents in Eastman Trust Complaints

THE Federal Trade Commission Saturday issued the reply of the respondents, Allied Laboratories Association, Inc., and the Burton Holmes Lectures, Inc.; The Craftsmen Film Laboratory, Inc.; Kineto Company of America, Inc.; Erbograph Company; Cromlow Film Laboratories, Inc.; Evans Film Manufacturing Company, Inc.; Lyman H. Howe Film Company, Inc.; Rex Laboratory, Inc.; Palisades Film Laboratories, Inc.; Claremont Film Laboratory, Inc.; Fremont Film Laboratories, Inc.; Film Developing Corporation and Mark Dintenfass, mentioned as among the respondents to the complaint of the Commission against these respondents: Eastman Kodak Company, George Eastman, Jules Brulatour, et al., as a trust. Hearings will soon be held in New York City, Rochester, N. Y., and other points.

All of the first three allegations in the complaint are admitted, but they deny knowledge as to the fact that "George Eastman has been president of the Eastman Kodak Company ever since its inception." Everything in article four is admitted, excepting that they "deny that all the concerns enumerated therein were charter members of the Laboratories Association, and that such membership in the association is limited to persons, firms or corporations engaged in the business of manufacturing and selling prints of motion pictures."

These respondents state the fact to be that "persons, corporatons, etc., engaged in any business allied to or associated with the manufacture, preparation, sale or distribution of motion pictures, or supplies used in connection therewith, are eligible to such associate membership," and they similarly deny that "they are all engaged in shipping prints in or causing same to be transported in interstate commerce."

Everything in five they disclaim knowledge of, but admit that "the Eastman Kodak Company is the largest manufacturer of cinematograph film in the world." All of paragraphs six to twelve is denied. Only the statement in paragraph eight that Eastman Kodak had announced publicly to the trade, on or about August 24, 1921, that it "had acquired legal title and ownership of the San Jacq Laboratories and the Paragon Laboratories, and intended to operate the same."

Court Vacates Valentino Attachment Suit

RUDOLPH VALENTINO has succeeded in having vacated the attachment against his property in the suit of his former attorney, Arthur Butler Graham, for a balance of $48,000 for legal services rendered.

Justice Ford in the New York Court, who heard the case, said the papers did not show that the services performed were worth the $65,000 claimed, nor any other definite amount, as they were too vague. Valentino claimed to have already paid the sum of $20,000.

Blocks of Hall Stock Will Be Auctioned Off

Because the indebtedness has not been paid, several blocks of stock turned over to Joseph P. Kennedy by Frank G. Hall as security, under a contract dated March 31, which became payable July 1, will be sold at public auction by H. L. Wolbert, licensed public auctioneer, on Tuesday.

Frank G. Hall is widely known in New York and New Jersey as the promoter of a number of theatres.

The stock is that of two New Jersey corporations, the Capitol Theatres Amusement Company and the State Theatres Corporation, in both of which Hall has been active. The offering will include 250 shares of preferred stock in Capitol Theatres Amusement Company, 5,250 of the common of the same company and 10,057 shares of the common of State Theatres Corporation.

Many New Corporations File in Delaware

Delaware amusement incorporations recently filed include: Famous Artists, Inc., to conduct theatrical enterprises, $500,000; Burwood Projector Company, Inc., to manufacture motion picture projection machines, etc., $1,500,000. The Duo Color Corporation, Inc., manufacturers of appliances, etc., pertaining to the work of film laboratories, $200,000; Eldorado W. Scott, Pictures, Inc., for the manufacture of all kinds of film, $1,000,000. The Savanah Theatre Company, theatrical proprietors, $150,000; the Theatre Operating Company, Inc., theatre owners and operators, $200,000; Sylvania Amustment Company, conducting places of amusements, $200,000, and Staughton Harp Company to manufacture harps and other musical instruments used in film and other theatre symphony orchestras, $100,000.

Hartford City Licenses Due in August

On or before August 1 theatre license fees aggregating $1,700 must be paid to the city of Hartford, Conn., by houses operating in that city, as the present licenses, issued for one year, expire then. Of the twelve theatres in Hartford, the license period for ten is from August 1, while for the Capitol Theater, against which a fee of $200 is assessed, the license date is August 28, and for the Princess theatre, the license date of which is December 25, a fee of $150 is charged.

Notices have been sent out from the mayor's offices stating that the license fees in the case of theatres whose licenses expire August 1 must be paid within the next few weeks.

Germany Shows Increase in Trade

By Heinrich Fraenkel, of Berlin

THE latest statistics compiled in Germany, according to the official figures of the governmental department, show another marked increase. The latest figures to hand are those for March when as much as 11,280,000 m. of unexposed films have been exported, which is ten times as much as in March, 1922, and about twice as much as in January and February of this year. On the other hand the import of unexposed films amounted to 150,000 m. only for the first three months of this year. Most of the unexposed film exported in March (26,000 kilo) went to the United States, Italy, 11,000, being second, and Sweden, 9,500; Denmark, 5,600, and Japan, 3,900, following suit. As to exposed films, imports amounted to 180,000 m. in March, 1923 (425,000 m. in March of the preceding year). Altogether, during the first three months of this year, 585,000 m. of exposed films have been imported, as against 500,000 of the preceding year.

Exports of exposed films on the other hand are showing a marked increase, amounting to 1,650,000 m. last March (as against 1,020,000 m. in March, 1922). In January and February of this year still more exposed films was exported, the figures for each of these months being 2,700,000 m. Altogether during the first three months of this year more than double as much films has been exported than during the corresponding period of the preceding year. The best customers for exposed films has been Austria. Poland taking second place. Czecho-Slovakia has also been a heavy buyer for exposed films.

Several Big Features in Progress

Although with the mark sinking to unfathomable depths the prices of the raw material and all facilities are steadily soaring, production is still in full swing, and quite a number of big films now in the making will be released in the fall. The Emelka, the leading South German concern, having scored the world-wide success with "Monna Vanna" and "Nathan der Weise" last year, are producing another huge historical picture from the time of the Trojan War, directed by Manfred Noa, producer of "Nathan the Wise."

Another big historical picture, "Nibelungen," is being produced for Decla Films by Fritz Lang, of Mabuse fame. Emil Jannings is starred in the first picture of his own company, the story of which, a distinctly modern one, deals with the fate of a war profiteer. Richard Oswald, the producer of "Lady Hamilton" and "Lucrezia Borgia" is directing another historical superproduction, the story dealing with the tale of Dr. Faust.

Approximately 140 out of a total of 250 motion picture producing enterprises, which represent 80 per cent of the total German production are centered in Berlin and its suburbs. Most of these do not produce regularly. Possibly 30 of them, operate permanently. The largest film concern in Berlin is known by its abbreviated title "Ufa" (Universum Film Aktien-Gesellschaft) which produces five or six monumental films a year. "Ufa" (U. F. A.) is a good example of vertical organization. It owns its own atelier, and produces, copies and distributes its own output. It owns 30 theatres outright in Germany, 12 of which are located in Berlin, and holds shares in many others. Among the other largest and most prolific producing concerns in Berlin are such



Crew of the H.M.S. Curlew on a world tour visit Jackie Coogan at his studio and bring along the ship's mascot

firms as the "Decla," the "Deulig" (Deutsche Lichtbild Gesellschaft), Richard Oswald Co., and the "Terra."

Munich in Bavaria, is the second center of German film production. As many as 100 concerns are on record as producers in this city, but only 12 produce films regularly. Production in Munich is said to be favored by lower production costs, while the landscapes in this district favor outdoor operations. The "Emelka," combining several subsidiaries is the most prominent of the Munich producers.

German Costs Estimated

In the following table an attempt is made to compute certain production costs in the German motion picture industry during the third week of January, 1923. (At that time the American dollar sold for an average of 20,000 marks.) These are the minimum costs for making a "cheap" picture of, say 25,000-000 marks:

Studio (including service, light, heat, etc.) in an 8 hour working day	600,000
Extra time, per hour	10,000
Raw film, per meter	680
Positive, per meter	380
Plates, per dozen	20,000
One manuscript	400,000
One director, per film	750,000
One operator, per day	20,000
One star, per film (minimum)	500,000
One player, daily	15,000
One super, daily	5,000-6,000
Rental of properties, etc	400,000

Because of these production costs the situation is made precarious, since theatre operators can not raise their admission prices enough to enable them to show profit to the producers or to the distributing branch. The minimum admission fee now in Berlin motion picture theatres is 200 marks, plus a 40 mark luxury tax. The admission schedule is altogether inadequate for profit to producers, and as above stated, they view it now as yielding in the aggregate but 15 to 20 per cent. of what is claimed to be production costs.

It is estimated that exports of German film to European countries amount roughly from 30 to 40 per cent of the production, which in 1922, amounted to something less than 300 negatives, each averaging about 1,500 meters in length. Of these exports, 30 per cent went to all countries other than the United States, while the United States took less than 2 per cent. European countries which appear to be purchasing German films, include Czecho-Slovakia the Scandinavian countries, The Netherlands, France, Italy, and Spain. Some of the colonies belonging to European countries, are also in the market, while South America occasionally buys German films.

Control Bureau Hampers Films

As in the case of all branches of German industry, a post-war, semi-official foreign trade control bureau has been established. Finished, but not raw, films, may be exported without license. Export control is centered in the so-called "Aussenhandelsstelle fuer Films" (Foreign Trade Control Office for Films) in Berlin, which issues import and export permits. Unlike most other foreign-trade control offices, it has no committee composed of members of the film producing and distributing branches.

German imports of films are also controlled by this organization. In 1923 a quota of 400,000 meters of foreign film are to be allowed entry.

German film producers have profited by developing the educational branch of the motion picture industry. The natural sciences and technical subjects, as well as travel, play and sport, have been found especially fitting for filming. Mathematical subjects have been filmed, and one of the interesting accomplishments in this direction is a motion picture attempting to explain the very complicated and difficult Einstein theory of relativity.

Educational films are divided into three general classes: School films, illustrating scientific subjects; cultural films, which show scenes from nature, often combined with outdoor sports; and program fillers, which comprise current events, cartoons, and excerpts from other educational films.

The German industrial films which have aroused much interest are the factory-operation film, the technical-industrial film, and the canvassing film. The factory-operation film is the most important of the three. It pictures comprehensively the essential phases of a factory in operation, or its special processes, and even its welfare work, perhaps in a better manner than a tour of the factory itself would show. The technical-industrial film is one of the most useful in this class. It pictures for the service personnel of a factory or others, the essential features of new machinery or tools, which otherwise would have to be explained with more labor, time and cost. The canvassing or advertising film, as its name indicates, is a very useful instrument in showing a plant's output in attractive form. It is potentially useful in seeking out and finding markets for a plant's production in a more effective way than a staff of salesmen might do it.

German production has run especially to the historical film, but indications are that the fashion may change in 1923.

Fox Employees Hold Second Annual Outing

More than 1,000 employes of the New York offices, exchanges, laboratories and studios of Fox Film Corporation attended the second annual outing given by the organization, Saturday, July 21, at Patchogue, Long Island.

The hundreds of frolickers were transported from the studio building on Tenth avenue and Fifty-fifth street to the Pennsylvania Station by motor bus and thence by special trains to the picnic grounds on the seashore.

The outing was acclaimed a greater success than even the first one, which was held at Bear Mountain in July of last year. Among the members of the executive staff who attended were Winfield R. Sheehan, general manager and vice-president; Jack V. Leo, vice-president; Saul E. Rogers, general counsel and vice-president; R. A. White, general sales manager, and Clyde A. Eckhardt, assistant to the general manager.

Cleveland Without Music, But Business Good

Cleveland is about to enter its fourth week without music in the neighborhood motion picture theatres. Exhibitors report that business has not fallen off at all on this account. Musicians have not submitted any scale to the Cleveland Motion Picture Exhibitors Association.

Local exhibitors have offered to renew last year's scale. This proposition was rejected by the musicians. Exhibitors will insist that any scale for the coming year must expire no later than July 1st. This will allow time for arbitration, so that the controversy over the new scale will always be settled by Labor Day.

Missouri Revokes Licenses for Failure to Report

The Missouri State Finance Department on July 21 revoked the license of forty-one Missouri corporations because of their failure to make a financial statement or to file a satisfactory report with the department as of December 31, last. Among the companies losing their licenses were Producers' Film Company, St. Louis, and Mesco Pictures Company, Kansas City, Mo.

New Corporations Launched in New York State

Motion picture companies incorporating in New York state during the past week showed the following directors and capitalization: Geneva Distributing Corporation, $20,000, H. G. Kosch, A. Thompson, M. Gerst, New York City; Viribus Unitis, Inc., $10,000, Paolo Tessitori, Brooklyn; LaPorta Fulvia, Giuseppe Tumina, New York City; Anderson Distributing Corporation, $100,000, H. G. Kosch, A. Thompson, M. Gerst, New York City.

American Motion Pictures Predominate in Argentine

American films predominate in the Argentine market where they have secured a very firm hold on the public. German, French and Italian feature pictures are occasionally exhibited, but these countries do not enjoy a steady trade in this commodity. Local production is negligible and of a very inferior type.



Rex Ingram rehearsing mob scene in the Metro production, "Scaramouche."

Trade Report Gives Data on Industry in China

U. S. Trade Commissioner Lansing W. Hoyt at Shanghai reports that with China's film business under foreign control, the film stamped "Made in the U. S. A.," as usual, dominates the field. The Chinese are but slightly interested in film investments, but two or three native companies have been more or less successful in local production of the long winded Chinese drama.

"Such syndicates or groups of Chinese actors have had little money at their disposal," says Commissioner Hoyt, but "though failures as product, from a foreign mechanical standpoint, they are proving tremendous box office successes in China, from an exhibitor's view." The Chinese prefer their own people of the native stage in the folklore Chinese plots of the Flowery Kingdom to the most distinguished foreign talent plus all the finished technic of the business as practiced in the States. It is interesting, though, to learn how extensively circulated is American and foreign drama by the Chinese natives in the treaty ports.

Shanghai has 12 theatres, Tientsin 6, Canton 6, Hong Kong 5 and Hankow 1. These thirty theatres are the only regular motion picture theatres in China, outside of Peking and Manchuria. The Olympic theatre, Shanghai, seating 300, is the largest film theatre in China, while the average capacity is 500. The Carlton, Shanghai, rented to China Theatres, Ltd., is the newest theatre in operation. The rental is $4,000 per month. A theatre now building at Hankow will open in the near future. The average theatre for Chinese patrons charges ten and twenty cents. If a Chinaman goes to a foreign neighborhood theatre he pays what the forcigners do, usually $1, or more. A foreigner pays only ten or twenty cents, however, in a native theatre. "There is no racial discrimination. It is all a question of price," says Mr. Hoyt.

Large Market for Good U. S. Films in Austria

There is a large market in Austria for recent films of the better class to take the place of the outworn films now being shown, Trade Commissioner Wm. Ford Upson reports. The chief handicap to any such change is the fact that distribution rights in Austria can only be obtained through a number of middlemen who add materially to the distribution cost without contributing to the transaction. Leading distributors of American motion pictures feel that if they could establish direct contact with American lessors of film rights they could exhibit first-class motion pictures at a cost within the reach of the public.

Des Moines Provides Film Exchange Building

An attempt to provide a central location for the several motion picture film exchange companies is being made in Des Moines.

The building is a two-story reinforced concrete structure with brick facing. It measures 66 by 132 ft. and will provide space for four companies, two on each floor. All the conveniences of a modern film exchange building are being incorporated in the new structure. The building is provided with twelve vaults for storing films, each of which is protected from fire by eight automatic sprinklers. One projection room for each company is also provided. The value of the building is given at $60,000. Arthur H. Neuman, the contractor, has agreed to complete the building by August 10.

The Educational Film Exchange Company, of which A. W. Kahn is branch manager; the Associated First National Film Company, of which H. M. Weinberg is manager, and the Universal Films Company, of which F. L. Davies is manager, have already leased space in the building.

Rothacker Employees Enjoy Annual Outing

The Rothacker Chicago laboratory employees had a big day last Saturday at Pottowatomie park at St. Charles, Ill., where the annual outing was held.

Boating, fishing, swimming, games and dancing were indulged in. Barbara Mertes, who presides in the laboratory printing room, won the feminine sprint, while Mary Fehl copped the cash in the lady jumps. Fred Jochem and Elmer Rapp carried home most of the men's prizes. William H. Strafford won the watermelon gobbling race. Jack Carnick won the handsome gentlemen's contest and Edward Seifert came out winner in the tooth picking bout.

Holmes to Direct "White Sister" Premiere

Ned Holmes has been engaged by Inspiration Pictures to direct the premier showing of the photoplay, "The White Sister," soon to take place on Broadway. Miss Lillian Gish is the star in the film version of F. Marion Crawford's novel produced by Henry King in Italy.

Selznick Tenders Luncheon To Henry Siegel

The sales department of the Selznick Distributing Corporation tendered to Henry Siegel a luncheon at Zuccor's Garden on the occasion of his leaving the company.

A watch was presented to Mr. Siegel by his former associates and the greatest success possible in his new connection was the heartiest wish of everyone present.

Seattle Olympic Theatre Looted by Thieves

Thieves who appeared to be especially familiar with the combination of the safe, robbed the Olympic theatre, a small downtown second-run house in Seattle, Wash., of $330 one night early in July. The safe had been moved from its location, opened, and rifled of its contents, but was not damaged, according to reports to the Seattle police. No clues to the robbery have been announced up to the present time.

New York Apollo to House "Ashes of Vengeance"

"ASHES OF VENGEANCE," Norma Talmadge's picture of medieval France, on which she has been working for the past six months, is to have an indefinite pre-release run in a Broadway legitimate house at $2.00 prices. Joseph M. Schenck, who produced the picture for Associated First National release, has announced that the Apollo theatre, on Forty-second Street, will house "Ashes of Vengeance," beginning August 6th.

The picture was completed several weeks ago under the direction of Frank Lloyd, and the effort of a score of experts has been concentrated since that time upon the cutting.

Unusual Story Is Holubar's First Metro Special

Allen Holubar has selected for his first of three productions, "The Human Mill," adapted from John Trotwood Moore's well-known novel, "The Bishop of Cottontown."

"The Human Mill" is in the hands of one of the most capable scenarists in Hollywood, who is putting it into sequence form while the director makes an exhaustive survey of available acting talent, trying to bring together the individual and the role.

"Clipped Wings" Under Way For Associated

Production is well under way in the C. C. Burr, Glendale, Long Island, studios in "Clipped Wings" the first of four starring vehicles of Constance Binney for Associated Exhibitors. In the cast supporting Miss Binney are: Mary Carr, Edmund Breese, William N. Bailey, Richard Thorpe, Edna May Oliver and Russell Griffin.



Mae Murray is shown in scenes from "The French Doll," a Metro picture from the Broadway stage success.



Playgoers Pictures is offering "Tipped Off," the stills which are shown above.

Julian Explains "Merry Go Round"

New York Times Queries Coast and Gets Facts Regarding Universal Production

BECAUSE of many queries as to who was responsible for the making of "Merry Go Round," the New York Times wired Rupert Julian regarding the Universal production. The following telegram, printed in the Times last Sunday, will serve to explain the matter:

"Following your request, I will give you the facts concerning the production of 'Merry Go Round.' Mr. von Stroheim started the production on August 25, 1922. I was placed in charge on October 7, without any opportunity whatever for preparation. I assumed charge, therefore, and in order to progress with at little chaos as possible, I retained the staff and most of the original cast engaged by my predecessor. Naturally, in the circumstances, I entered the situation facing varying degrees of antogonism, as the staff and cast had been selected personally by von Stroheim.

"The original script of von Stroheim's totaled over 1,500 scenes. When I was placed in charge von Stroheim had shot 271 scenes, using 83,000 feet of film at a cost of $220,000. If I had attempted to complete the production as mapped out it would have been one of footage which could not possibly have been used. And in addition to this matter of excessive footage, the censorship question would have been a serious one, if ever the original script were followed. So when I assumed charge I discarded the original script, and from day to day built the story and characterizations of 'Merry Go Round" as it now stands.

"Following several weeks' work on the production, I called in Harvey Gates to collaborate with me on the story I had in mind. And the love story of 'Merry Go Round' as it was presented is absolutely original. In the production, as it stands, the entire footage, with the exception of approximately 600 feet, was directed by me. The introduction of Norman Kerry, Dorothy Wallace and Sidney Bracey, the groom, was not part of my work. One scene of Kerry in a carriage and also that of the banquet sequence and that of the elopement of the Countess with the groom were not mine.

"All the scenes carrying the theme of the story were directed by me, and also all the scenes in which crowds were employed. The retreat of the Austrian army sequence was 'shot' in forty-five minutes through the use of eight cameras.

"I finished the production on January 8. The cost sheet stood at $220,000 when I took the picture over. I spent $170,000 in making all the rest of the production as it was shown on the screen. The reason for my giving these figures is to correct the impression that I was responsible for spending an excessive amount of money in the making of this film. Seeing that I was forced to begin operations with a very expensive cast drawing high salaries continuously, I have been highly recommended for holding the cost of production within the figures I have mentioned.

"I had no part in any quarrel or controversy between Universal and Mr. von Stroheim. I have had no thought of raising any question concerning the situation in which I was placed, except that I have discovered that through a misunderstanding some of the New York newspapers have credited von Stroheim with making important sequences in this production, when these sequences actually were originated and directed by myself.

Claire Adams to Play Lead with Rawlinson

Claire Adams has been entrusted with the feminine lead in Herbert Rawlinson's latest starring vehicle at Universal City. "Upside Down," a comedy drama by H. H. Van Loan, is the title of the Rawlinson production, now being filmed under the direction of William Parke.

Others in "Upside Down" cast are Claire Anderson, Margaret Campbell, William Irving, Frank Farrington and Herbert Fortier.

Screen to Show Development of L. A.

"Port of Golden Opportunity" Will Depict Industrial Expansion of Coast City

LOS ANGELES, the home of the motion picture industry, is preparing to tell the world about herself through motion pictures. In a two-reel screen story, "The Port of Golden Opportunity," the phenomenal development of Los Angeles Harbor, the marvelous industrial expansion of Southern California, and the greater growth that is to come will be unfolded. This picture is being sponsored by World Traders of Los Angeles and produced by Standard Film Laboratories of Hollywood. The story was written and is being directed by Wedgwood Nowell.

Officials of World Traders, which represents some of the biggest business concerns of this section, have foreseen the far-reaching advertising value to Los Angeles of such a motion picture. Plans are now in the making for world wide distribution of the film after it has been completed. The premiere showing of the film will take place in the Philharmonic Auditorium some time in August, according to present plans.

"The Port of Golden Opportunity" will be more than a scenic picture with haphazard views of factories and other industrial plants. A logical story with many entertainment values has been worked out by Mr. Nowell to give the picture sustained interest in addition to the statistics to be presented.

The growth of Los Angeles Harbor has been so rapid that comparatively few residents here have any idea of the amazing developments of recent months. Men who have studied the shipping situation throughout the world declare that the possibilities of expansion at the local port are virtually unlimited. The idea of World Traders in sponsoring "The Port of Golden Opportunity" is to convey this information to the world at large. It was realized that there could be no better medium than the screen for this purpose.

Much of the action of the story takes place at the harbor. The type of vessels making this a port of call and the diversity of products received and sent will be shown. Figures telling how Los Angeles Harbor compares with other shipping centers will be presented. The screen story will also reveal the vast trade possibilities with Latin American and the Orient that are within the reach of Southern California business men. The things that have already been done and that are contemplated for the near future to grasp this opportunity will be incorporated in an educational motion picture of absorbing interest.

Many commercial and civic organizations are co-operating with World Traders and Standard Film Laboratories to make this production a success and give this community, as well as the outside world, a greater conception of the business future that is ahead for all of Southern California.

Blanche Sweet Named For "Anna Christie" Role

The title role of "Anna Christie," which will be a Thomas H. Ince production for First National release, will be portrayed by Blanche Sweet. The choice of Miss Sweet for the leading role comes after an exhaustive search of the ranks of screen players by Mr. Ince.

The role of the water-front waif was portrayed on the New York stage by Pauline Lord, who is also appearing in London at the present time in the same play.

Production will start immediately at the Ince studios. John Griffith Wray will direct and George Marion has been brought from the London cast to enact the role of Chris Christopherson on the screen.

Fox Augments Gallagher, Shean Cast

Lucy Fox and Alan Hale have been added to the cast of "Around the Town With Mr. Gallagher and Mr. Shean," the Fox special now in the course of production at the New York Studios of Fox Film Corporation with Bernard Durning directing.

Others who were added to the cast featuring the famous Ziegfeld Follies comedy team are Arthur Hausman and Harry Short.



Richard Barthelmess and Dorothy Mackaill in scenes from "The Fighting Blade," an Inspiration Picture for First National Release



Nita Naldi, Hope Hampton, Conrad Nagel, and Lew Cody appear in "Lawful Larceny," which is on the Paramount schedule.

Lasky Lines Up Stories for Wm. de Mille

Three of the most noteworthy photoplays William de Mille has ever made for Paramount were announced this week by James L. Lasky as the coming pictures which will be released as William de Mille productions. They are "Spring Magic," which is adapted to the screen from Edward Knoblock's successful stage play, "The Faun," in which William Faversham starred for a number of seasons; "Rita Coventry," Julian Street's popular book, and Owen Davis' play, "Icebound," which this year carried off the Pulitzer prize.

"Spring Magic" is now under way. Agnes Ayres and Jack Holt, supported by Charles de Roche, Robert Agnew and Mary Astor, are featured; others in the cast are Ethel Wales, Bertram Johns, Leo White and Bernice Frank.

Bennett Selects Cast for "Leavenworth Case"

Whitman Bennett, who will produce six specials to be released by Vitagraph, announces the cast for his next picture, "The Leavenworth Case," the world famous detective story by Anna Katharine Green.

Seena Owen will have the leading role of Eleanor Leavenworth and Martha Mansfield will play Mary Leavenworth. Wilfred Lytell is cast for Anderson, Bradley Barker as Raymond, Paul Doucet as Harwell, William Walcott as Leavenworth, Francis Miller Grant as Dinah and Fred Miller as Thomas.

Charles Giblyn has been chosen by Mr. Bennett as Director of "The Leavenworth Case."

Eight New Names Added to "Dangerous Maid" Cast

Eight new names have been added to the cast supporting Constance Talmadge in "The Dangerous Maid," which has just been put into production by Joseph M. Schenck for First National release. The new cast members are Marjorie Daw, Tully Marshall, Charles Gerrad, Kate Pride, Arthur Rankin, Lou Morrison, Philip Dunham and Kenneth Gibson.

Blackton Starts Shooting "On Banks of Wabash"

J. STUART BLACKTON began shooting "On the Banks of the Wabash," an epic rural drama inspired by Paul Dresser's song classic at the Vitagraph studios in Brooklyn, last week. This is the first of six Blackton Productions which the Commodore will release through his old organization. Vitagraph will deliver twenty-six specials during 1923-24.

Mary Carr will have one of the leading roles.

Burr McIntosh will have the part of an old river captain. Others in the cast are: James Morrison, Lumsden Hare, Mary McLaren, Little Madge Evans, George Neville, Marcia Harris, Ed. Roseman, Harry and Dick Lee.

Metro To Make Trailer For Each Fall Production

A full line of trailers—one for each picture—is being prepared by Metro for its 1923-1924 program of thirty-three major productions. Each exchange will be supplied with a full number, as it is planned to give them wholesale distribution among all classes of exhibitors.

Exhibitors will have a chance to view these trailers in advance of bookings, as all Metro salesmen have been instructed to carry them on their sales trips.

The general policy heretofore in the industry has been to make trailers on special productions only. Metro's innovation of trailers on all productions will undoubtedly come into general favor.

Trailers on "The French Doll," "Strangers of the Night" and "Rouged Lips" are already in Metro exchanges. These three productions will be released in September and will mark the opening of the Metro fall season.



Egyptian settings found in "The Dancer of the Nile," which was directed by William P. Earle and will be released by F. B. O.



Distinctive Pictures Corporation presents George Arliss in "The Green Goddess," with Alice Joyce. These scenes are from the production.

Road Shows for "Covered Wagon"

Ten Companies Will Tour Principal Cities of Country With Paramount Production

TEN road companies organized by J. J. McCarthy for the presentation of James Cruze's Paramount production, "The Covered Wagon," will be started on tours of the leading cities of the country about August 15. Full orchestras of from twenty to twenty-five pieces are now being selected and assembled, one to accompany each print on tour and the road itineraries for the companies have been laid out for practically the entire season of 1923-24.

Meanwhile the indefinite runs of the picture in New York, Hollywood, Chicago and Boston show not the slightest sign of diminishing popularity and every indication points to the smashing of all long-run engagements in those cities. At the Criterion in New York the picture is now in its nineteenth week of capacity business, having eclipsed all records for the house in both length of run and receipts.

At Grauman's Hollywood theatre, in Hollywood, "The Covered Wagon" is now playing its fifteenth week and is approaching the West Coast long-run Record of "Robin Hood" at the same house. According to Sid Grauman, the picture is a fixture there until the first of next year at least.

At the Woods theatre in Chicago, where the picture is now in its thirteenth week, and at the Majestic in Boston, where it is playing its ninth week, the terrific heat of the summer has caused no abatement of popular interest, it is said.

Arrangements have just been perfected with the A. L. Erlanger booking offices and those of the Messrs. Lee and J. J. Shubert for the complete tours of the various organizations that are to present "The Covered Wagon" in the principal theatres of America.

These are the only cities where the picture will be seen until the latter part of August or the first week in September, when the general tours are inaugurated.

In August two territories will be opened up for the forthcoming season. The first of these will be the presentation in Portland, Oregon, at the end of the trail traversed by the old covered wagons of the first views of this historic account of the founding of that great territory. About the same time in Dallas, Texas, another engagement will be opened at the Majestic theatre and then in order the picture will be shown in Houston, San Antonio, Austin and Fort Worth.

The production was made by Famous Players-Lasky with James Cruze, a native of Utah, one of the pioneer outposts of the long trail, as the principal director. The story is adapted from the late Emerson Hough's immortal work of the same title, which ran originally as a serial in the Saturday Evening Post and has since gone into numerous editions as a novel.

Beier Named Sales Chief of W-B Exchange

Nat Beier has been appointed sales manager of the W-B Film Exchange, New York, which controls the distribution of the Warner Brothers current series of seven features for the Greater New York territory. Mr. Beier was formerly with United Artists. He has also held executive positions with the Select and Fox organizations.

The W-B Film Exchange will not distribute the Warners forthcoming eighteen. The exchange is only releasing "Rags to Riches," "Heroes of the Street," "The Beautiful and Damned," "Little Church Around the Corner," "Brass" and "Main Street."

Final Scenes are Shot For "Governor's Lady"

Harry Millarde shot the final scenes this week of "The Governor's Lady," the screen translation of David Belasco's stage success, at the New York Studios of Fox Film Corporation. The production will be listed among the Fox specials for the coming season. Release date will be late in October.

First National Signs Corinne Griffith

New Star Will Portray the Leading Role in Gertrude Atherton's "Black Oxen"

UNDER the terms of what is claimed as one of the biggest starring contracts ever written, Corinne Griffith has become a First National star. Negotiations were concluded this week for the distribution of a series of Corinne Griffith productions over a period of years through Associated First National Pictures, Inc.

The new unit has been organized by E. M. Asher, New York representative of Mack Sennett comedies; Charles R. Rogers, formerly manager of distribution of two of the largest producing companies, and Edward Small, who has guided the destinies of many famous stars and directors.

Simultaneously with the announcement of the starring contract, it was stated that Miss Griffith has been selected to play the leading part in Gertrude Atherton's "Black Oxen," the screen rights of which were purchased by First National several months ago.

Miss Griffith has been starred in several series of pictures and more recently has been playing featured roles in important productions as an independent player. She is at present in New York, but will shortly leave for the West Coast, where "Black Oxen" has been put into continuity form and is awaiting the appearance of the new star. Productions will be at the United studios.

The new producing unit will be known as Corinne Griffith Productions, Inc., and has adopted a policy of filming only the proven successes of fiction and the stage. It is possible that "Lilies of the Field," a stage success recently purchased by Corinne Griffith Productions, Inc., will be utilized for Miss Griffith's second production.

The contract was signed after a conference between Richard A. Rowland, general manager of First National; Earl Hudson, production chief of First National units at the West Coast studios, who made a hurried trip East for the purpose; John McCormick, western representative of First National, and officials of Corinne Griffith Productions, Inc.

"Without attempting a mutual exchange of bouquets," announced Mr. Rowland, "First National is happy to welcome Miss Griffith to its fold as one of the most delightful screen personalities of filmdom. We are producing and releasing other than simply 'star' pictures, and we therefore are obliged to keep our list of stars small in number. Production and sales executives must be 'sold' on a star before a contract is signed, and I can truthfully say that this was the case from the very time negotiations were opened with Miss Griffith."

Singer Joins Sales Staff of Export & Import

Julius Singer has been engaged by the Export & Import Film Company as special sales representative and has left on a tour of the principal independent exchange centers.

Export & Import has considerable product open for state righting, "Othello," the big Shakespearian production which played three weeks on Broadway, being among the features. "Robin Hood, Jr." is another production this company is handling. Included in their program is a series of twelve two-reel featurettes which Selig is now making with prominent stars and animals.

Hopp Hadley Will Handle "Phantom Ship"

After four months with Hearst's Cosmopolitan Pictures as company manager of "Under the Red Robe," Hopp Hadley has returned to his office in the Knickerbocker Theatre Building to handle personally the big eight-reel picture of Captain Marryat's novel, "The Phantom Ship or the Flying Dutchman." This feature was produced by the Nordisk Film Company of Copenhagen, the same producers who made "Great Expectations" and "Our Mutual Friend."

Weber, North Sales Chief, Going to Coast

Sam Sax, National Sales Manager for L. Lawrence Weber and Bobby North, will leave for the Coast soon to arrange for four new productions to be released on the L. Lawrence Weber and Bobby North schedule.



Group of scenes from the William Fox Presentation of Tom Mix in "Soft Boiled," with Tony, the wonder horse as a special attraction



Corinne Griffith, new First National Star, whose first picture will be "Black Oxen"

"Drifting" is Booked for New York Capitol

The Universal-Jewel "Drifting" starring Priscilla Dean and taken from the play of the same name produced by William Brady and in which Alice Brady starred, will be shown at the Capitol Theatre the first week in August.

Directed by Tod Browning from a scenario by himself and A. P. Younger, the screen production is said to follow very closely the play by John Colton. Priscilla Dean plays the part of Cassie Cook an adventuress engaged in the opium smuggling game.

A strong cast supports Miss Dean in this big emotional role. Headed by Wallace Beery and Matt Moore, it comprises Anna May Wong, William Mong, J. Farrell McDonald, Mlle. Rose Dione, Bruce Guerin, Frank Lanning, William Moran, Edna Tichenor, and Marie de Albert.

"Green Goddess" Premiere Set for New York

"The Green Goddess," starring vehicle of George Arliss, will have its world premiere in photoplay form at the Sam H. Harris Theatre, New York City, beginning Sunday night, August 12. Mr. Arliss, of course, will play the role of the Rajah in the screen production, which will also serve to bring Alice Joyce back, after an absence of two years. A lease of the theatre for a run has been signed by Arthur S. Friend, president of Distinctive Pictures Corporation, the producers.

David Powell and Harry T. Morey are principals in support. Others in the east are Jetta Goudal and Ivan Simpson.

After the New York run "The Green Goddess" will be distributed by Goldwyn Cosmopolitan Distributing Corporation.

Earle Williams Signs for Tourneur Production

Earle Williams, for twelve years a Vitagraph star, has been cast for M. C. Levee's forthcoming First National production, "Two Little Vagrants." to be directed by Maurice Tourneur. He is to play the part of Ramon Martinoz, a San Francisco importer, who gives his child to a band of gypsies because of suspicion of the boy's parentage. Ben Alexander is to play the son.

Two Fox Productions Are Completed on Coast

"The Lone Star Ranger," the Zane Grey story in which Tom Mix plays Duane, has been finished at the William Fox West Coast Studios. The picture was directed by Lambert Hillyer. Billie Dove is the heroine.

"Hell's Hole," the George Scarborough story starring Charles Jones, also has been completed at the Fox Coast Studios. It is listed as an early release among the twenty-five specials that the Fox company has announced for the coming season. In the cast are Ruth Clifford and Maurice Flynn.

James Dunne Joins First National Forces

James J. Dunne, who has been connected for more than ten years with the motion picture industry as an actor and director, has joined the First National forces at the United Studios. He is first assistant to John Dillon, who has charge of the directorial management of "Flaming Youth," which goes into production this week.

"Hollywood" Premiere is Set for Rivoli

Paramount's production, "Hollywood," directed by James Cruze, who produced "The Covered Wagon" and "The Old Homestead," and presenting seventy of the foremost celebrities of the screen world, will have its premiere at the New York Rivoli Theatre next Sunday.

Meighan Picture Finished

Thomas Meighan has completed his latest picture, "Homeward Bound," at the Paramount Long Island studio and leaves shortly for Hollywood to make "All Must Marry," by George Ade.

Lila Lee again will apear as his leading woman. Mr. Meighan will stop in Chicago on his way West to meet George Ade.



A trio of stills from the Buster Keaton comedy for Metro, "The Three Ages."



Some of the action that may be expected in the Metro production of "Eagle's Feather," with Mary Alden and James Kirkwood, is shown in these scenes from the picture.

Fox Announces Releases For August

Schedule Is Headed By Two Specials, "If Winter Comes" and Soft Boiled"

TWO new features of the August release program for Fox Film Corporation announced this week are: First, the listing for distribution of the first two of the twenty-five specials planned for 1923-24, and, secondly, the introduction of the first of the series of Imperial Comedies, a brand of fun-reels, the production of which was made public at the time of the publication of the 72-page Fox insert.

In addition there are starring vehicles for William Russell and Dustin Farnum, an Al St. John and a Clyde Cook special comedy, a Sunshine Comedy and a Fox Educational Entertainment.

"If Winter Comes," the screen version of A. S. M. Hutchinson's widely read novel, and "Soft Boiled," a novel thriller featuring the reliable Tom Mix in an unusual role, comprise the two specials for August release. The first will be ready August 19 and the latter August 26.

"If Winter Comes" will be seen on Broadway at the Times Square theatre for an indefinite run commencing September 1. Beginning July 21, the production went into the Columbia theatre, San Francisco, for a four-week engagement, and in Chicago it will be exhibited for a limited term of weeks at the Harris theatre, starting September 2.

"Soft Boiled" presents Mix in a story written and directed by Jack Blystone. It is Blystone's first long reel effort.

With "The Rainstorm," out August 19, Fox intorduces his new Imperial Comedies, which will form a permanent and formidable classification in the organization's production plans in the future.

Dustin Farnum will be seen in "The Man Who Won," which is scheduled for release on the 26th. The picture was made under the direction of David Solomon, recently promoted to directorship following his work with Harry Millarde in the filming of "If Winter Comes." Margaret Fielding, who played the part of Mabel in the Hutchinson story, is cast in the feminine lead opposite Farnum. The scenario is by Dorothy Yost from the original script by John Lynch.

"Alias the Night Wind," August 19, is the next William Russell picture. The story is by Varick Vanardy and was adapted by Robert M. Lee. Joseph Franz directed. In the cast are Maude Wayne, leading lady; Charles K. French, Wade Boteler, Jack Miller, Donald McDonald, M. Milton Ross, Charles Wellesly, Mark Fenton, Otto Matieson, Bob Klein and Bert Lindley.

"The Tailor," August 26, is the Al St. John two-reel special comedy. The Clyde Cook release is "The Cyclist," August 19.

"A Goldfish Story" is the Educational Entertainment scheduled for August 19 and the first of the series of short educational subjects for the new season.

On August 26, "Jungle Pals," another Sunshine Comedy, will be ready for distribution.

Hayakawa Will Return To Screen In October

A contract recently consummated between Sessue Hayakawa and Marty Schwartz, and the formation by Mr. Schwartz of Hayakawa Productions, Inc., signalizes the return to the screen of the Japanese artist.

The contract specifies the production of twelve motion pictures. over a period of three years. William H. Chorosh, attorney, who is handling the legal affairs of the corporation, is also interested in it.

Hayakawa, who left for France last week, accompanied by his wife, Tsuru Aoki, where he will appear in a tremendous spectacle being produced by one of the big French companies, expects to return to this country early in October, when Marty Schwartz will immediately start production on the first picture under the recently signed contract.

Independent Pictures Corp. In New Quarters

Independent Pictures Corporation, of which Jesse J. Goldburg is president, will on August 1 move into more spacious quarters in the Loew State Building, New York City. Enlarged activities of Mr. Goldburg's company required this additional space.

Four First National August Releases

Barthelmess, Constance Talmadge, Colleen Moore, Katherine Mac Donald Are Stars

FOUR of the First National stars will be represented in the releasing schedule of Associated First National Pictures, Inc., for the month of August. They are Richard Barthelmess, Constance Talmadge, Colleen Moore, who is making her debut as a First National star, and Katherine MacDonald. Their pictures are, respectively, "The Fighting Blade," "Duley," "The Huntress" and "The Scarlet Lily."

Barthelmess is said to have never before been seen in a role similar to that in which he appears in "The Fighting Blade." The story takes him back to the days of Cromwell in England in the seventeenth century. The production was made in Fort Lee, N. J., by Director John Robertson who was assisted by the same technical staff which aided him in "The Bright Shawl." Dorothy Mackail, featured in "Mighty Lak' a Rose" is the star's leading lady.

"Duley" is in the final stages of editing, having been booked for a pre-season run at the Chicago theatre for August 6th. Miss Talmadge is cast as the heroine of the stage comedy by Marc Connelly and George S. Kaufman, with Jack Mulhull as her leading man. Sidney Franklin directed.

Colleen Moore's first picture under her recent First National contract is "The Huntress," an adaptation of Hulbert Foote's novel. It is a romantic comedy with Miss Moore cast as a white girl brought up by Indians, who kidnaps a white husband for herself. One of the features of this production will be the goregous scenic background. Lynn Reynolds directed and Lloyd Hughes appears in a featured role.

Katherine MacDonald in "The Scarlet Lily" is directed by Victor Shertzinger in a society drama. The struggles of a young girl to live in the face of searing scandal forms the basis of the plot. It was adapted to the screen by Louis Zellner and Florence Hein from an original story by Fred Sittenham.

Princess Mary Selects "Enemies of Women"

"Enemies of Women" has been selected by Princess Mary's Committee for a special performance in the St. James Palace Theatre, London, Thursday afternoon in aid of St. George's Hospital. The Cosmopolitan superfeature, with Lionel Barrymore and Alma Rubens in the leading roles, was chosen following a survey of all the pictures and plays in London.

Princess Mary is actively engaged in sponsoring the matinee which takes place at the time the King and Queen are giving their garden party at Buckingham Palace. The guests at the garden party will go direct to the theatre to see "Enemies of Women."

Noted Comedians to Appear in "Second Youth"

Herbert Corthell and Walter Catlett will play important roles in "Second Youth" which Distinctive Pictures have put in production as a feature vehicle for Alfred Lunt and Mimi Palmeri. "Second Youth" is a farce adapted by John Lynch from Allan Updegraff's novel. Alfred Parker will direct.



Katherine MacDonald in a scene from "The Scarlet Lily," a Preferred picture for First National release.

Adler Exchange Manager For Selznick

The Selznick Distributing Corporation announces through David Blyth, director of sales, the appointment of Lester Adler, to the position of manager of the New York and New Jersey exchange, which was left vacant by the recent resignation of Henry Siegel.

Myron Selznick also announced the appointment of Joseph Schleiff as his assistant to handle matters having to do with production. While the Selznick company is essentially a distributing organization it still exercises a certain supervision over the productions created by outside producers under contract to release through its exchanges.

Production on "Hiawatha" to Start Soon

Sol Lesser announces an early beginning on the production of Longfellow's "Hiawatha." The services of James Willard Schultz have been engaged in the preparation of the story. He is a full-fledged member of the Blackfoot Indian tribe of Montana with the fortunes of which, for more than twenty years, he was identified in the field and chase.

Young Roumanian Actor in "Six Days"

George Calliga, young Roumanian actor signed by Goldwyn, makes his first screen appearance in America in "Six Days."



These scenes were taken from Baby Peggy's first Universal-Jewel production, "Whose Baby Are You?"

Burr Making Preparations For Four Productions

C. C. BURR is making elaborate preparations for the production of four stories which he declares will surpass his "Secrets of Paris," "You Are Guilty" and "The Last Hour."

"Restless Wives" will be one of the features. It is an original story by Gerald C. Duffy, author of "Sure Fire Flint" and others.

"The Speed Spook," by William Wallace Cook, is No. 2 on the Burr independent list. This was originally published in Top-Notch Magazine.

"The Average Woman," by Dorothy de Jagers, will be another C. C. Burr feature. This story appeared in the Saturday Evening Post.

"The Shame Dance," Wilbur Daniel Steele's latest novel, is still another of the recent "best sellers" acquired by Mr. Burr, to be made into a production for the independent market.

Production of "Restless Wives," "The Speed Spook," "The Average Woman" and "The Shame Dance" will be handled at the Burr studios at Glendale, L. I., and all of the features will be made under the personal supervision of Mr. Burr.

Houdini Delivers His First F. B. O. Production

Houdini, the magician and famous exposeur of "black art," has delivered his first production to the Film Booking Offices under the title of "Haldane of the Secret Service" for an early fall release.

The story, written by Houdini, covers a gigantic plot on the part of master criminals and counterfeiters to flood the world with spurious bank notes and the efforts of Haldane (Houdini) to run them to earth.

The cast consists of Houdini, Gladys Leslie, William Humphrey, Richard Carlyle, Edward Boulden, Jane Jennings, Charles Fang, Myrtle Morse and Irving Brooks.

Lasky Selects First Story for Young Doug.

After careful consideration of several subjects proposed for the initial Paramount vehicle for Douglas Fairbanks, Jr., Jesse L. Lasky announced Friday at Hollywood that he had decided upon Richard Harding Davis' story, "The Grand Cross of the Crescent." Edfrid Bingham is now at work on the scenario.

The picture, work on which will be started July 30 under the direction of Joseph Henabery, will be released under the title, "Stephen Steps Out." Theodore Roberts will be featured with the thirteen-year-old star and Noah Beery also will have a prominent supporting role.

Selznick Makes Changes in Branch Managers

David R. Blyth, Director of Sales for Selznick Distributing Corporation, makes the announcement that A. W. Carrick has been appointed Branch Manager of the Omaha Selznick exchange, succeeding Frank De Lorenzo.

Mr. De Lorenzo has been transferred to the new Selznick office just recently opened in Milwaukee. He was for a long time manager of the old Select office in that city.

F. B. O. Announces Three August Releases

THE Film Booking Offices announce that Mrs. Wallace Reid's anti-narcotic photodrama, "Human Wreckage," will have its general release to the trade on August 5. The picture to date has been playing the principal key cities, but this is the first announcement of its actual release for all bookings.

In addition to this the F. B. O. will release two other productions during the month of August. Fanny Ward in a drama entitled "Hardest Way" will be released in some of their exchanges but not from all of them. The release date set for "The Hardest Way" is August 12th.

"The Miracle Baby," Harry Carey's latest "western," will be released on August 19th. The cast includes Harry Carey, Margaret Landis, Charles Le Moyne, Edward Hearn, Hedda Nova, Edmund Cobb, Alfred Allen, and Bert Sprotte. The direction was handled by Val Paul.

Guy Bates Post to Tour With "Gold Madness"

Arrangements have been completed for an extended tour of Guy Bates Post in conjunction with his stellar vehicle, "Gold Madness," which is being presented by William H. Bender. The tour is to be made under the auspices of the Principal Pictures Corporation, Sol Lesser and Mike Rosenberg contracting with the star and his representative, Mr. Bender, to distribute the picture and back the bookings of the stage celebrity in conjunction with this independent production.

Compose Song Dedicated To Mrs. Reid

Maxwell Goldman, director and owner of the Kings theatre, St. Louis, and his brother William Goldman, have composed a song number entitled, "Our Modern Joan of Arc," which they have dedicated to Mrs. Wallace Reid and her photoplay, "Human Wreckage."

"Floodgates" Title for Lowell Feature

John Lowell's next feature, nearing completion at the Blazed Trail Studios in Gloversville, N. Y., is now definitely titled, "Floodgates." The story and scenario are by L. Case Russell, direction by George Irving, photography by Joseph Settle. Willard Reineck has charge of the technical direction.

Supporting Mr. Lowell are Evangeline Russell, Jane Thomas, Ivy Ward, William Calhoun, F. Serrano Keating, William Cavanaugh, Frank R. Montgomery and Mrs. Montgomery, "Hap" Hadley, Anne Brody, J. Nelson Bradt, Arthur Ludwig and Homer Lind. Herbert Fajans acting as assistant director.

"Other Men's Daughters" to Start Next Week

Ben Wilson is preparing for the start next week of his third production for Grand Asher, entitled, "Other Men's Daughters," and has assembled a cast headed by Bryant Washburn and Mabel Forrest.

Kathleen Kirkham, Wheeler Oakman, Sidney de Grey and Martha Franklin are the other principals. The photodrama was adopted by Frank Sullivan from a story by Evelyn Campbell.

Eddie Lyndon and Jack Stevens are the cameramen and Webster Cullison is assistant director.

Son of Sales Manager Takes Studio Course

Harry Berman, general sales manager of the Film Booking Offices gave his son, Pandro, eighteen years old and a graduate of the DeWitt Clinton High School of New York City, his choice of going to the University of Pennsylvania or taking a four year apprenticeship at the Powers studio to learn the film business from the ground up.

The boy took the studio and this week he leaves for the Coast with J. I. Schnitzer, vice president of the F. B. O. His first job on the Powers lot will be property boy.



Norma Talmadge, Conway Tearle, and Wallace Beery as they appear in some of the striking situations to be found in Miss Talmadge's new starring vehicle, "Ashes of Vengeance," for release by First National.

Laurette Taylor Signed by Metro

Famous Stage Star to Start Work in "Happiness" and "One Night in Rome"

METRO PICTURES CORPORATION announces that after several months of negotiation it has succeeded in signing Laurette Taylor to star in picturizations of two of her famous stage vehicles, "Happiness" and "One Night in Rome," both written by J. Hartley Manners. Plans for production are already under way.

In securing Miss Taylor, Metro won out against stiff opposition from a number of other producing companies. Ever since she scored her great success last season in the Metro picturization of her most famous role, "Peg o' My Heart," it has been realized throughout the industry that this world-famous actress represented an important contribution to the ranks of the screen.

Both "Happiness" and "One Night in Rome" were brilliant successes when presented in New York and London, and on tour in other American cities. Laurette Taylor passed all photographic tests in "Peg o' My Heart,"

She has run the gamut of emotion, humor, whimsicality, poignance; can play any role from sixteen-year old to grandmother.

In the same season in which she appeared on the screen as the vivacious, spirited, independent-minded Peg, she portrayed a middle-aged Jewish mother in the stage version of "Humoresque" and the wilful flower girl and king's favorite, Nell Gwynne, in "Sweet Nell of Old Drury." "One Night in Rome" and "Happiness" each show widely different phases of her acting personality.

The addition of Miss Taylor to an acting roster which includes Mae Murray, Jackie Coogan, Buster Keaton, Alice Terry, Ramon Novarro, Viola Dana and a host of distinguished supporting players makes the Metro program a most formidable one.

A director for the Taylor pictures will be announced later. Miss Taylor and her husband, Mr. Manners, author of the plays, who have been spending the summer at their home in Southampton, L. I., are leaving next week for Hollywood.

Tourneur Buys Rights to "Two Little Vagrants"

"Two Little Vagrants, a screen adaption of a favorite of the French stage, is to be Maurice Tourneur's next picture for First National release. World screen rights to the play have been obtained for 840,000 francs, according to a cablegram received by M. C. Levee, producer of Tourneur pictures, from J. Wilk. Mr. Wilk has been in Paris for several weeks concluding negotiations begun in this country some time ago.

An adaption has been completed by Fred Myton, Tourneur scenario chief, and practically all arrangements for work completed. Two prominent child players are awaiting a contract from Mr. Tourneur and as soon as the other principal characters have been cast the camera will begin to grind at the United Studios for First National release. Actual work on the production is expected to begin some time next week.

Baremore Joins Publicity Staff of Metro . .

R. W. "Barry" Baremore has resigned his position as director of publicity for C. C. Burr to accept an offer to become assistant to J. E. Meador, director of advertising and publicity for Metro Pictures Corporation. Baremore will devote his time to the preparation of publicity material for the thirty-three major productions to be released this season by Metro, notably "Scaramouche," Rex Ingram's mammoth spectacular drama.

Helen Macks in "Zaza"

Helen Macks, eight years old, who in two years' screen work has appeared with many of the leading stars, has been cast to play the part of Toto Dufrene in Allan Dwan's production of "Zaza," with Gloria Swanson in the title role.



A group of scenes taken from "Blow Your Own Horn," a Film Booking Office production.



A group of scenes from "Purple Highway," a Paramount release.

Metro to Withdraw "Four Horsemen" from List

Metro Pictures Corporation announces that the Rex Ingram production of "The Four Horsemen," presented in the winter of 1920 at the Astor theatre, New York, and subsequently exhibited in almost every theatre in this country and Europe, is to be withdrawn September 1st from the list of current Metro pictures.

"The Four Horsemen," based upon the famous novel by Vicente Blasco Ibanez, was the film sensation of the entire world. It established Rex Ingram as a premier director, won him a degree from Yale University and scored an unprecedented success wherever shown.

First National Augments "Ponjola" Cast

Bernard Randall, who played "English Eddie" in the stage production of "Within the Law" and later played the same role in the first screen version of the play, has been added to the cast of "Ponjola," which is being produced by Sam E. Rork for First National. This week also saw the addition of Claire McDowell and Claire De Bray to the same cast.

Hart's First for Paramount "Wild Bill Hickok"

"Wild Bill Hickok" has been settled upon by William S. Hart as the title of the Paramount picture which will mark his return to the screen after his prolonged absence.

The story is an original by Hart himself, and deals with the fighting, riotous period in Western American history from 1866 to 1872. The star has used many of the famous actual characters of the period, including William B. ("Bat") Masterson, Wyatt Earp, Chalk Beeson, Charlie Bassett, Bill Tilghman, Luke Short, Doc Holliday, and the most popular feminine character of the day—Calamity Jane.

Albert Shelby LeVino of Paramount's West Coast scenario staff is now at work adapting the star's original story to the screen.

F. B. O. Starts Cartoon To Boost Productions

In connection with their weekly publication the F. B. O. News, the Film Booking Offices will start a cartoon service this week to be syndicated to several big newspapers about the country.

The cartoon will be in the form of a strip and based on life at the F. B. O. studios. The main character of the strip is "Eddie Flicker, the Prop Boy." The advertising derived by the F. B. O. will lie in a line at the end of the strip which reads—F. B. O. Studios, Los Angeles. In addition to the strip a single cartoon of one of the F. B. O. stars or artists will be released each week. The cartoon is the idea of Ed Hurley who will write the "gags" and the balloons while the art work is being done by Dick Loscalzo, a member of the F. B. O. art staff.

Four Keatons in Buster's "Hospitality"

Metro Pictures Corporation announces "Hospitality" as the second of the series of full-length Buster Keaton feature comedies to be presented by Joseph M. Schenck.

The leading feminine role will be enacted by Natalie Talmadge Keaton, Buster's wife. Buster's father, Joseph Keaton, will make his first screen appearance in "Hospitality," and another gentleman to make his first screen appearance is Joseph Talmadge Keaton, the year-old son of Buster and Natalie.

Kitty Bradbury will have one of the important roles. Another new face in the cast will be that of Ralph E. Bushman, son of Francis X. Bushman. There will also be roles for Joe Roberts and Jack Duffy.

Metro Cast Completed For "Held To Answer"

The cast and organization for Metro's picturization of the Peter Clark MacFarlane novel, "Held to Answer," has been completed. House Peters is the featured player, Harold Shaw the director, and Winifred Dunn the adapter of Mr. MacFarlane's story. Andre Barlatier is the photographe, and J. J. Hughes the art director.

The supporting cast includes Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, Bull Montana, Gale Henry, Thomas Guyse, Robert Daly, Charles West and Charles Mailes.

"Dulcy" Pre-Release Run for Chicago Theatre

WHILE New York is seeing the world's premiere of Norma Talmadge's "Ashes of Vengeance" at the Apollo theatre on August 6th, Constance Talmadge's most ambitious effort, "Dulcy," will be presented to Chicago audiences on the same date. "Dulcy" is to have its pre-release presentation at the Balaban & Katz Chicago theatre.

Director Sidney Franklin completed the filming of "Dulcy" only a few days ago on the West Coast, and the print will probably be rushed direct from the cutting room to the Chicago theatre for its pre-season run. The production is scheduled for September release by Associated First National.

In "Dulcy" Miss Talmadge has the role of the "Delightful Dumbbell," which was enacted on Broadway for two seasons b yMiss Lynn Fontaine.



Hoot Gibson and Laura LaPlante in "Out of Luck," appearing on Universal's release schedule.

Edward Burns is Engaged for "Country Kid"

Edward Burns has been engaged by the Warner Brothers to play a leading role in the Wesley Barry picture, "The Country Kid," which is being directed by William Beaudine. Burns has appeared in a number of recent screen successes, notably, "East is West."

Two other Warner juvenile stars are also appearing in the picture. "Spec" O'Donnell is playing the part of Joe Applegate, and Baby Bruce Guerin is portraying Ben Applegate. Helen Jerome Eddy has been cast as the leading feminine role. Other members of the cast include Kate Toneray and George Nichols.

"The Country Kid" is an original story written by Julien Josephson, a member of the Warner scenario staff.

Charles Ray Will Make South American Trip

Joining the army of globe trotting picture stars, Charles Ray expects to go to South America following the completion of "The Courtship of Myles Standish," which he is making now at his Hollywood studios.

Not only will Mr. Ray, accompanied by his wife take the trip to the southern country, but it is quite possible that while there he may make a big feature picture, the name of which he is not yet ready to announce.

"The Courtship of Myles Standish" will not be completed for several months, but at its completion the star will make the trip, according to his present plans.

"Wild Orange" Will Have Only Five in Cast

The smallest cast which has ever appeared in any feature motion picture will be in Goldwyn's film of Joseph Hergesheimer's novel, "Wild Oranges," which King Vidor will direct.

There are but five characters in the story and cast.

There are no mob scenes in "Wild Oranges" or scenes in which even a "bit" player appears. Four men and a girl constitute the entire cast.

Ruth Dwyer in Support of Charles Jones

Ruth Dwyer, leading lady for Eugene O'Brien in many pictures and the feature performer in "The Stealers," has been signed to a long-time contract by Fox Film Corporation and will make her first appearance in support of Charles Jones in the star's next picture, "Second-Hand Love." The picture is now in the course of production at the Fox West Coast Studios.

Elmer Harris Begins Work on "Love Hater"

Elmer Harris, prominent playwright and a member of Associated Authors, Inc., has begun work on his production for that company, which will be his adaptation of the Frank R. Adams Cosmopolitan Magazine story, "The Love Hater." This will be the third Associated Authors feature for Allied Producers and Distributors Corporation, following "Richard, the Lion-Hearted," a Frank Woods production, and "Loving Lies," a Thompson Buchanan version of Peter B. Kyne's great sea story, "The Harbor Bar."

Mr. Harris production boasts of an all-star cast with Madge Bellamy and Matt Moore in the leading roles, supported by Kathleen Clifford and George Cooper. Lloyd Ingraham will direct under the personal supervision of Mr. Harris.

F.B.O. to Release "Flying Dutchman" July 29

The Film Booking Offices announce that the "Flying Dutchman," a five-reel program picture based on the Richard Wagner opera, will be released July 29. The picture is based on the legend of the roaming sailor who after he dies is forced to sail the seas until released by the love of a woman.

The cast consists of Lawson Butt as Phillip Vanderdecker, Lola Luxford as Melisa, Ella Hall as Zoe, Edward Coxen as Robert and Walter Law as Peter Van Dorn. The production was directed by Lloyd Carleton.

Seiter Will Direct Three For Warners

William A. Seiter, who directed the current Warner feature, "Little Church Around the Corner," has been signed by the Warner Brothers to direct three of the forthcoming series of eighteen. This announcement was made by Harry M. Warner, following the completion of "Little Johnny Jones," featuring Johnny Hines."

Seiter will direct "George Washington, Jr.," an adaption of the George M. Cohan play by Grant Carpenter; "Cornered," the play by Zelda Sears and Dodson Mitchell; and "How to Educate a Wife," the novel by Elinor Glyn.

Editing "Loving Lies"

Associated Authors are now editing and cutting "Loving Lies," Thompson Buchanan's screen version of Peter B. Kyne's story, "The Harbor Bar."

World Premiere at Eastman for Lloyd's Next

HAROLD LLOYD'S next production for Pathe release, temporarily titled "Why Worry," will have its world's premiere at the first anniversary celebration of the Eastman theatre, Rochester, beginning Labor Day week.

The Pathe sales department also plans to pre-release the comedy in key cities throughout the country the week following. Each of these showings will be handled individually in a big way, with advance exploitation reinforced by day and date publicity.

"Why Worry" is Lloyd's first serious attempt at straight farce. It is laughter mixed with burlesque. It is in six reels, and, according to Lloyd, is an entirely new idea of comedy, different from any of his previous laugh producers.

Metro to Release "The Uninvited Guest"

Metro will release in December "The Uninvited Guest," a J. E. Williamson production, part of which is developed in natural colors under the Technicolor process.

Only twenty-five per cent of "The Uninvited Guest" is in natural colors, photographed under the Technicolor process. The remaining three-quarters of the picture is photographed in black and white. "The Uninvited Guest" was written by Curtis Benton and directed by Ralph Ince. It is a drama of the South Seas filled with intrigue and adventure and is said to contain scenes of tremendous action and excitement, including undersea views. In filming the undersea scenes the famous Williamson submarine tube system was used.

MacLean Buys Rights To "Yankee Consul"

Douglas MacLean's picturization of "Going Up," the musical comedy from James Montgomery's "The Aviator," has led the screen favorite to select another musical comedy, "The Yankee Consul," for his next production for Associated Exhibitors. This was Raymond Hitchcock's first great musical success in New York when under the Henry W. Savage management.

The deal was closed before Mr. Savage left for his summer vacation.

"Angel Face Molly" Fourth for Viola Dana

Metro Pictures Corporation announces that the fourth vehicle for Viola Dana for the coming season has been selected. It is "Angel Face Molly," by Fred Kennedy Myton. It will follow "In Search of a Thrill" in the producing schedule.

Miss Dana is at present appearing before the camera in "The Social Code," by Rita Weiman, with Oscar Apfel directing. Her first production filmed for the 1923-1924 release schedule is "Rouged Lips," also by Rita Weiman and directed by Harold Shaw.

Jones Starts Fox Feature

Charles Jones is putting in his working hours at the William Fox West Coast studios on a picture called "Second Hand Love." The story was written by Shannon Phyfe and was made into a scenario by Charles Kenyon. William Wellman is the director, Ruth Dwyer plays opposite to the star.

Exchange Men Convene on Warner Features

MORE than thirty representative exchange men controlling the distribution of the Warner pictures throughout the entire country assembled for the first annual Warner Brothers convention on July 15, at the Drake Hotel, Chicago. The sessions were held on July 16 and 17.

One of the most important features of the convention, according to Mr. Warner, was the appropriation by the exchange men of $100,000 toward the exploitation and publicity campaign. Following this unanimous verdict, Mr. Warner announced that the Warner Brothers would also add $100,000 to the plan. The total expenditure now for the advertising of the eighteen pictures is in excess of $500,000, it is claimed.

Two Tarkington Stories For Fox

BOOTH TARKINGTON, twice winner of the Pulitzer Literary prize, is among the noted creators of modern fiction who have contributed to the 1923-24 product of Fox Film Corporation. "Gentle Julia," one of the famous Hoosier author's most beloved works, and "Cameo Kirby," the celebrated stage success, are to be released as special screen attractions during the Fall and Winter season.

"Gentle Julia" is a typical American story laid in a middle west town. "Cameo Kirby" is the story of a Mississippi River gambler who, despite his calling, was all man in the game of life and love.

Metro Sales Manager On Tour of Exchanges

E. M. Saunders, general sales manager for Metro Pictures' Corporation, left New York several days ago for an extended tour of Metro exchanges. His trip will also embrace several of the key cities the leading territories for a survey of conditions.

Mr. Saunders' swing around the exchange circuit at this time is in direct connection with the Metro fall program which is now being announced. He will close several big contracts now pending throughout the various territories and will open direct negotiations for others for the Metro 1923-1924 productions.

T. J. Connors, assistant to Mr. Saunders, has also left for a tour of exchanges through the South to communicate to Metro's sales personnel the plans formulated in New York for the exploitation of the fall program.

"Midnight Alarm" Booked for N. Y. Rialto

"The Midnight Alarm," Vitagraph's feature produced by David Smith, and one of the first of the twenty-six specials which this company will release during the season of 1923-24, has been booked at the Rialto Theater in New York City for the week of July 29.

The picture is scheduled for general first-run releases some time in the fall.

Next Graf Production Is "Half-A-Dollar Bill"

Max Graf, supervising director of Graf Productions of San Francisco, has purchased the motion picture rights of "Half-A-Dollar Bill," a sea story by Curtis Benton that is to appear shortly in the Saturday Evening Post, and will put the story into production at the San Mateo studios as soon as the adaptation, which he is personally supervising, is completed.

Francis Ross Is Signed

Francis A. Ross, well known in vaudeville circles and a headliner on the Orpheum and Keith circuits for the past five years, has been signed by the Warner Brothers to play the part of Dolly Baxter in the screen version of David Belasco's play, "The Gold Diggers."

The production is being directed by Harry Beaumont with a cast headed by Hope Hampton, Louise Fazenda and Windham Standing. The play, written by Avery Hopwood, was adapted for the screen by Grant Carpenter.

Pyramid Announces First Release for Fall

Pyramid Pictures Inc., announces "Wife in Name Only," adapted from the novel of the same title, by Bertha M. Clay, and directed by George Terwilliger, as its first release of the new Fall season. The production will be distributed in the United States by Selznick Distributing Corporation, and is scheduled for national release September 1st.

The cast includes Edmund Lowe, Florence Dixon, Tyrone Power, Arthur Houseman, Mary Thurman, Edna May Spooner, and William H. Tooker.

Adel Hendricks made the adaptation from the novel, and the continuity was prepared by Peter Milne.

Grant Mitchell Heads Cast in "Radio Mania"

"Radio Mania," a Herman Holland Production distributed through the W. W. Hodkinson Corporation, is scheduled as a July release. Grant Mitchell plays the role of the "radio bug." Mr. Mitchell's stage career has been such as to make a very enviable reputation for him.

Margaret Irving, who plays the role of the girl opposite Grant Mitchell, was picked by Florenz Ziegfeld as one of the twelve most beautiful women in the United States.

Malcolm McGregor Signed for Fox Special

Malcolm McGregor has been signed by Fox Film Corporation to play the leading male role in "You Can't Get Away With It," the Gouverneur Morris story which Robert V. Lee is directing at the Fox West Coast Studios, according to an announcement this week.

The production will be released on the Fox program of specials for the coming year.

Mary Philbin Has Lead in "Temple of Venus"

Mary Philbin is now working at the Fox studios in Hollywood in the leading role of "The Temple of Venus," which is to be included in the schedule of specials for the season of 1923-24. David Butler is cast in the male lead and Henry Otto is directing.

Preferred Pictures Joins Will Hays Organization

PREFERRED PICTURES CORPORATION, distributors of Preferred Pictures, has joined the Will H. Hays organization.

"At the Naked Truth dinner," said Mr. Lichtman, president of the corporation, "being asked directly why I had not joined the Hays organization, I stated that the reason was that I believed Mr. Hays had not yet tackled what I feel is the biggest problem in the industry—the building of more good-will between exchangemen and exhibitors.

"I am convinced now, however, that the Hays organization is the only one to work out a plan for building such goodwill, and that the best way for us to help to bring it about is to give Mr. Hays our complete support. I believe that it is the duty of every man in the motion picture business, regardless of his connections, to help Mr. Hays in his efforts, for he is working to help all of us."

PROGRAMS FOR THE WEEK OF JULY 22 D

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Shooting the Earth (Educational), Capital Magazine (Selected).
Musical Program—"Espana" (Overture), Transcription of "La Paloma" and "Spanish Dance" (Piano Solo), "Polka" from "Les Millions d'Arlequins" (Divertissement), "Una Furtiva Lagrima" from "L'Elisir d'Amore" (Tenor Solo), "When You're Away" from "The Only Girl" (Soprano Solo), "The Two Grenadiers" (Baritone Solo), Recessional (Organ).

Mark Strand Theatre—
Film Numbers—The Brass Bottle (First National), Odds and Ends, Mark Strand Topical Review (Selected), Apple Sauce (Fox).
Musical Program—"The Mikado" (Overture), "Notturno d'Amore" (Baritone Solo), "The Music Box" (Divertissement), "Nightingale and the Rose," "Danse Orientale," "Love Song," "Danse Arabe" and "Theme" (Divertissements Serving as Prologue), Recessional (Organ).

Rialto Theatre—
Film Numbers—The Purple Highway (Paramount), Rialto Magazine (Selected), Columbia—the Gem and the Ocean (Universal).
Musical Program—"Italiana in Algeria" (Overture), Riesenfeld's Classical Jazz, "Love Sends a Little Gift of Roses" (Soprano Solo), "Vision Fugitive" from "Herodiade" (Baritone Solo).

Rivoli Theatre—
Film Numbers—Lawful Larceny (Paramount), The Romance of Life (Hodkinson), Rivoli Pictorial (Selected), Uneasy Feet (Educational).



The Strand, Omaha, used this three-column ad on "Children of Jazz"

Musical Program—"Martha" (Overture), "Black Eyes," "Romance" and "Guitars" (Paul Tisen and Russian Orchestra), "Melody of Love" from "Gypsy Love" (Soprano Solo), Gilda Gray in person (Dance).

Criterion Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Lyric Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

Central Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Cameo Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), continued.

BROOKLYN

Brooklyn Mark Strand Theatre—
Film Numbers—Children of Dust (First National), The Merchant of Venice, Number, Please (Pathe), Topical Review (Selected).
Musical Program—Symphonized Jazz Overture includes "Who's Sorry Now," "On the Golden Shore," "When Hearts Are Young" and "Swinging Down the Lane;" "Little Gray Home In the West" (Contralto Solo), "Macushla" (Tenor Solo), "Roses of Picardy" (Contralto and Tenor Duet), "Jewel Song" from "Faust" (Operatic Soprano), "Tarantella" (Cello Solo).

LOS ANGELES

California Theatre—
Film Numbers—The Call of the Wild (Pathe), Be Honest (Pathe), International, Fox and Local News, Topics of the Day (Pathe).
Musical Program—"The Force of Destiny," "Serenada d'Amour" and "Ballroom Impressions" (Orchestral Concert).

Miller's Theatre—
Film Numbers—Safety Last (Pathe), continued.

Mission Theatre—
Film Numbers—Douglas Fairbanks in Robin Hood (United Artists), continued.

Grauman's Third Street Theatre—
Film Numbers—East Side, West Side (State Rights), Pathe News, Back to the Woods (Educational).
Musical Program—"The Blue Danube" and "Toot, Toot, Tootsie, Goodbye" (Orchestral Concert), "Across the Mexican Border" (Organ Solo).

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), continued.

Metropolitan Theatre—
Film Numbers—The Purple Highway (Paramount), Pathe News.
Musical Program—"Orpheus in Hades" and Scherzo from "Midsummer Night's Dream" (Overture), "Good-bye (Organ Solo), Elsie and Paulsen (Ice Skaters), "The Lover and the Apache" (Dance).

Pantages Theatre—
Film Numbers—Nanook of the North (Pathe).
Musical Program—Six acts of vaudeville.

Hillstreet Theatre—
Film Numbers—Mind Over Motor (Hodkinson), International News, The Eagle's Talons (Universal), Aesop's Fables (Pathe), The Polecat's Plot (F. B. O.).
Musical Program—Six acts of vaudeville.

Kinema Theatre—
Film Numbers—Daddy-Long-Legs (First National), International News, Lake of the Hanging Glaciers (Scenic), The Puzzle (Novelty).

Loew's State Theatre—
Film Numbers—Her Fatal Millions (Metro), International News, Backfire (Educational), Golf (Educational).
Musical Program—"Dance of the Hours" and "My Buddy" (Orchestra), Hawaiian baritone with string guitar accompaniment.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—The Common Law (Selznick), Pointed Paragraphs (Pathe), Minute News (Pathe).
Musical Program—"Mlle. Modiste" (Overture), "Kiss Me Again" (Violin Solo), Colorado Cowboy Orchestra in five selections, The Artist's Dream," French and American dancers (Specialty).

Tivoli Theatre—
Film Numbers—Three Ages (Metro) Smashing Barriers (Universal), Latest Educational Notes (Educational).

Imperial Theatre—
Film Numbers—Merry-Go-Round (Universal), continued.

Granada Theatre—
Film Numbers—Law of the Lawless (Paramount), Felix, the Cat (State Rights), News Film (Fox), Pathe Review.
Musical Program—John Steele in Special Solos, The Jazz Review, including "Just a Little Jazz" and "Flappers Dance."

California Theatre—
Film Numbers—Circus Days (First National), Screen Magazine (International).
Musical Program—"Echoes from the Metropolitan" (Overture), Pierrot and the Pony (Special Ballet).

CHICAGO

Chicago Theatre—
Film Numbers—Fun from the Press (Hodkinson), News Weekly, Scenic, Three Wise Fools, (Goldwyn), The Ten Strike.
Musical Program—"Les Preludes" (Overture), "Sunshine of Your Smile" (Organ Solo), The Dennis Sisters (Specialty).

Tivoli Theatre—
Film Numbers—Weekly, Scenic, Brass (Warner Brothers) Fun from the Press (Hodkinson).
Musical Program—"Prelude" by Rachmaninoff (Overture), "Carolina Mammy" (Organ Solo), Piatov and Natalie in two Russian Dances (Specialty), "Art Landry and His "Call of the North Land" (Specialty).

Riviera Theatre—
Film Numbers—Scenic, Weekly, Brass (Warner Brothers).
Musical Program—"Musical Notions" (Overture), Zardo, pianist (Specialty), Rogers and Allen, vocalists (Specialty).

Roosevelt Theatre—
Film Numbers — Scenic, The Spoilers (Goldwyn).
Musical Program — "Nola" (Organ).

Stratford Theatre—
Film Numbers—Stratford Topical Events, In a Palace of Kings,



Hand-lettered ad for "The Man Next Door" at the Ohio theatre, Indianapolis

(Prizma), So Long, Buddy (Universal), The Man Next Door (Paramount).
Musical Program—"Dance of the Serpents" (Overture), "Blue Hoosier Blues" (Organ Solo), "Premier Polka" cornet solo (Specialty), Sudworth Frasier, lyric tenor, singing, "I Hear You Calling Me," and "Oh, Moon of My Delight."

Woodlawn Theatre—
Film Numbers — News Weekly (Pathe), Topics of the Day (Pathe), Review (Pathe), The Uncovered Wagon (Pathe), The Law of the Lawless (Paramount).
Musical Program—"The Fortune Teller" (Overture) Cello Solo, "The World Is Waiting for the Sunrise" (Specialty).

Randolph Theatre—
Film Numbers — International News (Universal), Out of Luck (Universal).

McVickers Theatre—
Film Numbers — News Weekly, Topics of the Day (Pathe), The Midnight Cabaret (Vitagraph), Lawful Larceny (Paramount).
Musical Program—"William Tell" (Overture) Hans Hanke, piano soloist (Specialty).

SEATTLE

Coliseum Theatre—
Film Numbers—Children of Jazz (Paramount), Fun from the Press (Hodkinson), When Gale Meets Hurricane (F. B. O.), Kinograms and Pathe News.
Musical Program—"The Firefly" (Overture), "Chanson Trists" (Violin Solo).

Blue Mouse Theatre—
Film Numbers—The Girl I Loved (United Artists), continued.

Strand Theatre—
Film Numbers—The Law of the Lawless (Paramount), Pathe Review, Back to the Woods (Educational), Kinograms.
Musical Program—"Mighty Lak' a Rose (Overture), "Girl of the Golden West" (Vocal).

Columbia Theatre—
Film Numbers—Success (Metro), Black Shadows (Pathe), Topics of the Day (Pathe), International News.
Musical Program—"Spring Maid" Waltz (Overture), "Roses of Picardy" (Vocal), "Traumerei" (Organ).

Liberty Theatre—
Film Numbers—The Spoilers (Goldwyn), continued.

Winter Garden Theatre—
Film Numbers—While Justice Waits, Fun from the Press (Hodkinson), The Host, International News.
Musical Program—Overture (Orchestra).

ATLANTA

Howard Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Howard News, Golf (Educational), F. O. B. (Educational).
Musical Program—"Hungarian Rhapsody" (Overture), Cornet Solo.

Metropolitan Theatre—
Film Numbers—Penrod and Sam (First National), Kinograms, Fun from the Press (Hodkinson).
Musical Program—Excerpts from "Il Trovatore" (Overture), "Parade of the Wooden Soldiers" (Divertissement).

Rialto Theatre—
Film Numbers—Gimme (Goldwyn), International News, When Cain Met Mabel (Universal).
Musical Program—Overture (Orchestra), "Dream Garden" (Vocal Prologue).

SALT LAKE CITY

American Theatre—
Film Numbers—The Common Law (Selznick), New Leather Pushers, Round One (Universal), International News, Fun from the Press (Hodkinson).
Musical Program—Selections by The Collegians (Novelty Orchestra).

Paramount Empress Theatre—
Film Numbers—The Law of the Lawless (Paramount), Back to the Woods (Educational), Pathe News.
Musical Program—Selections from "The Fortune Teller" (Overture).

Kinema Theatre—
Film Numbers—The Midnight Patrol (Selznick), Carmen, Jr. (Universal), International News, Fun from the Press (Hodkinson).

State Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Slander The Woman (First National), Back to The Woods (Educational), Current Events (Pathe).
Musical Program—"Il Trovatore" Selections (Overture), "Berceuse" from "Jocelyn" (Cello Solo).

Palace Theatre—
Film Numbers—Trifling With Honor (Universal), Be Honest (Pathe), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"Sari" selections (Overture).

Rialto Theatre—
Film Numbers—Three Wise Fools (Goldwyn), The Dance Is On (F. B. O.), From the Windows of My House (Educational), Current Events (Fox).

ST. PAUL

Capitol Theatre—
Film Numbers—The Man Who Saw Tomorrow (Paramount), Capitol Digest (Pathe and International News), Backfire (Educational), Two Short Subjects (To Be Selected).
Musical Program—"Semper Fidelis" March (Overture), E. Joseph Shadwick Novelty Orchestra in "March of Mannikins," "Carmenola," "Broken Hearted Melody," "Farewell Blues," "Tut-Ankh-Amen" and "Bugle Call Blues" (Orchestral Specialty), "Japanese Lullaby" (Recessional).

BUFFALO

Shea's Hippodrome—
Film Numbers—The Girl I Loved (United Artists), Rides and Slides (Fox), Current Events (Pathe and International News).
Musical Program—"Songs of the Old Folks" (Overture), Special Selections by the Royal Marimba Band, Organ Solos.

Lafayette Square Theatre—
Film Numbers—Is Divorce a Failure? (Associated Exhibitors) "Snub" Pollard Comedy, Current Events (Fox).
Musical Program—Selections from "Wildflower" (Overture), "Cut Yourself a Piece of Cake" (Organ novelty). Personal appearance of Leah Baird in connection with feature.

Loew's State Theatre—
Film Numbers — A Gentleman of Leisure (Paramount), Hallroom Boys Comedy, Loew's Minute-Views of Current Events (Pathe).
Musical Program—Medley of popular airs (Orchestra).

Shea's North Park Theatre—
Film Numbers — The Exciters (Paramount), The Educator (Educational), Current Events (Pathe and International News).
Musical Program—"A Midsummer Night's Dream" (Overture).

New Olympic Theatre—
Film Numbers—Railroaded (Universal), Speed Bugs (Universal), Current Events (Pathe and International News).
Musical Program — "Saw Mill River Road" (Organ Novelty).

OMAHA

Sun Theatre—
Film Numbers—Divorce (F. B. O.), One Horse Play, Col. Heeza Liar, The Jungle (Hodkinson), International News.

Moon Theatre—
Film Numbers—The Victor (Universal), The Dentist, Current Events (Moon Topical News).

World Theatre—
Film Numbers—How Women Love (State Rights), Fighting Blood, Round Ten (F. B. O.), High Flyers (State Rights), Current Events (Movie Chats).

Strand Theatre—
Film Numbers—Children of Jazz (Paramount), Yanks vs. Giants (Pathe), Current Events (Fox News).
Musical Program — Overture (Selected.

Rialto Theatre—
Film Numbers — Has the World Gone Mad? (State Rights), The Spider and the Rose (State Rights), My Hero (Fox), Current Events (Kinograms).
Musical Program — "Stradella" (Overture), "Somewhere a Voice Is Calling" (Organ Solo), Prince Lei Lina in Hawaiian Songs.

Empress Theatre—
Film Numbers — Counterfeit Love (Associated Exhibitors), A Sailor-made Man (Associated Exhibitors), Current Events, Pathe Review.

DALLAS

Palace Theatre—
Film Numbers—Where the Pavement Ends (Metro), News Weekly, Topics of the Day (Pathe), Aesop's Fables (Pathe), Be Yourself (Comedy).
Musical Program—Symphony Concert (Orchestra, Lily Kovacs, Pianiste).

Old Mill Theatre—
Film Number—A Gentleman of Leisure (Paramount), News Weekly, Prizma subject, Spooks (Pathe).

Melba Theatre—
Film Numbers—Daughters of the Rich (Preferred), Kinograms, The Panic's On (F. B. O.) Felix Wakes Up (State Rights).
Musical Program—Atlantic City Harmony Four (Vocal Specialty), Orchestral Concert.

ROCHESTER

Eastman Theatre—
Film Numbers—Only 38 (Paramount), Eastman Theatre Current Events (Selected), Back Stage (Pathe), Pictorial Bits.
Musical Program—Selection from "Cavelleria Rusticana" (Overture), "Minuet" (Divertissement), "Barcarole" from "Tales of Hoffman" (Vocal Duet), "The Composer's Dream" (Ballet), Recessional (Organ).

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Girl of the Golden West (First National), Current Events (Pathe and International), Topics of the Day (Pathe), Pathe Review (Pathe), Where Is My Wandering Boy This Evening (Pathe).
Musical Program—"Il Guarany" (Overture), "Melodies of the Days of '49" (Orchestral entr' acte), American Male Quartet singing "Oh, Susanna," "I'm Just a Little Blue," and "Girl of the Golden West" (Vocal), "The Dancing Whirl" (Ballet Divertissement), "The Velvet Lady" selections (Organ).

Stanton Theatre—
Film Numbers — Merry-Go-Round (Universal), Current Events (Fox).
Musical Program — Instrumental Mosaic (Orchestra).

Karlton Theatre—
Film Numbers—The Purple Highway (Paramount), Current Events (Pathe), Kinograms (Educational), Nip and Tuck (Pathe).

Palace Theatre—
Film Numbers—Cordelia the Magnificent (Metro), Current Events (Pathe), Topics of the Day (Pathe), Nip and Tuck (Pathe).

Capitol Theatre—
Film Numbers—Quicksands (Selznick), Roll along (Educational), Kinograms (Educational), By the Still Water.

Regent Theatre—
Film Numbers—The Ragged Edge (Distinctive), The Green Car (Pathe).

ST. LOUIS

Grand Central Theatre—
Film Numbers—Penrod and Sam (First National), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).

Lyric, Skydome, and West End Lyric Theatres—
Film Numbers—Brawn of the North (First National), Plumb Crazy (Educational), Current Events and Topics of the Day (Pathe), Aesop's Fables (Pathe).

Capitol Theatre—
Film Numbers—Brawn of the North (First National), Pay Day (First National), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).

Missouri Theatre—
Film Numbers—Fog Bound (Paramount), Boys to Board (Pathe), Fun from the Press (Hodkinson), International News.
Musical Program—Overture, "Il Guranay" (Organ), Royal Marimba Band, Wendell Fury (accordionist), and Senorita Elena Comachi (soprano), Miss Grace Labeau (coloratura soprano).

Delmonte Theatre—
Film Numbers—The Man Next Door (Vitagraph) Day by Day (State Rights), Fun from the Press (Hodkinson), International News, Tony Sarg Cartoon.
Musical Program—Overture and orchestral accompaniments, Helen Brady (Vocal).

Rivoli Theatre—
Film Numbers—Out of Luck (Universal), Leather Pushers (Universal), Century Comedy (Universal), Fun from the Press (Hodkinson), International News.

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), The Man from Glengarry (Hodkinson), Domestic Relations (First National).
Musical Program—"Am I to Blame?" "Dreamy Melody," "Stella" (Overture), Soprano Solo.

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Brass Bottle (First National), Backfire (Educational), Barefeet and Furfcet (Educational), Pathe News, Kinograms.
Musical Program—"Barber of Seville," (Orchestra), "Pal O' My Heart" (Organ Solo).

Apollo Theatre—
Film Numbers—Are You A Failure? (Preferred), Round Four, New Leather Pushers (Universal), Fox News.

Colonial Theatre—
Film Numbers—Has the World Gone Mad? (State Rights), Aesop's Fables (Pathe), Pathe News.



Distinctive ad for "Wandering Daughters" used by the Liberty theatre, Kansas City, Mo.

KANSAS CITY

Newman Theatre—
Film Numbers—Children of Dust (First National), Balloonatics (First National), Newman News and Views (From Pathe and Kinograms), Colored Scenic.
Musical Program—"Home Sweet Home in Foreign Lands" (Overture), Song hits from "Little Nellie Kelly" (Ruth Oswald and Donald Carroll), Recessional (Organ).

Liberty Theatre—
Film Numbers—Wandering Daughters (First National), Where Is My Wandering Boy This Evening? (Pathe), Pathe and Fox News.
Musical Program—Popular Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Human Wreckage (F. B. O.), Fun From the Press (Hodkinson), Royal Screen Magazine (From Pathe and Kinograms).
Musical Program—Selections by Royal Syncopators (Overture), Popular songs (Jimmy Dunn, singing comedian), Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—A Man's Man (F. B. O.), Pathe News.
Musical Program—Popular Selections (Overture), Selections (Organ Solos).

CLEVELAND

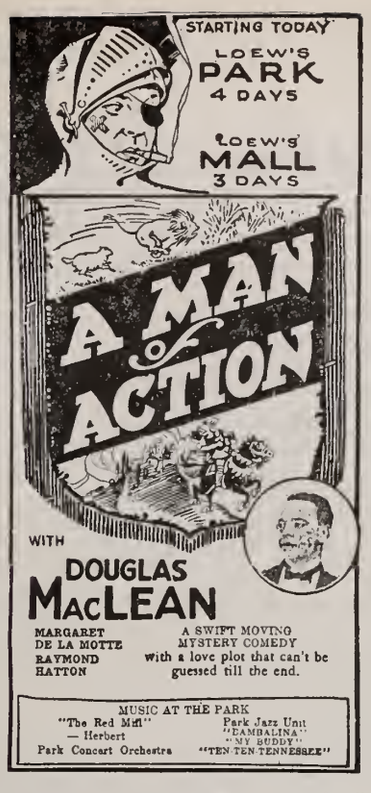
Stillman Theatre—
Film Numbers—Revivals of Nan of Music Mountain (First National), The Hottentot (First National), The Kid (First National), Smilin' Thru (First National), Barbary Sheep (First National), The Old Nest (Goldwyn).

State Theatre—
Film Numbers—The Woman with Four Faces (Paramount), The Educator (Educational), Golf (Educational), Local-grams, International News.
Musical Program—Phil Spitalny's Jazz Orchestra, playing "Saw Mill River Road," "Coppellia," "Play Those Funny Blues."

Park Theatre—
Film Numbers—Man of Action (First National), Jack Frost (Pathe), Fun from the Press (Hodkinson), Pathe Review, Kinograms.
Musical Program—"The Red Mill" (overture) and Park Jazz Unit playing "Bambalina" and "My Buddy."

Reade's Hippodrome—
Film Numbers—Vanity Fair (Goldwyn), Plain Dealer Screen Magazine.
Musical Program—Medley of Song Hits of the Season.

Standard Theatre—
Film Numbers—Lost and Found (Goldwyn), Buddy at the Bat (Universal), International News



Newspaper ad for "A Man of Action" at Loew's Park and Loew's Mall, Cleveland

CINCINNATI

Capitol Theatre—
Film Numbers—The Girl Who Came Back (Preferred), This Way Out (Educational), Current Events (Universal).
Musical Program—"William Tell" (Overture), "From the Land of the Sky Blue Water" (Violin Solo).

Walnut Theatre—
Film Numbers—The Darling of the Rich (State Rights), The Shriek of Araby (Allied P. & D.), Current Events (Pathe).
Musical Program—"Hungarian Dance No. 5" (Overture).

Strand Theatre—
Film Numbers—The Man Next Door (Vitagraph), Current Events (Pathe), Aesop's Fables (Pathe), Topic of the Day (Pathe).

Grand Theatre—
Film Numbers—The Self Made Wife (Universal), Something for Nothing (Universal), Current Events (Universal).

DETROIT

Adams Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

Broadway-Strand Theatre—
Film Numbers—Skin Deep (First National), Current Events (International), Back Fire (Educational).

Capitol Theatre—
Film Numbers—A Man of Action (First National), Current Events (Pathe News & Local Life), Wrecks (Educational), Hodge-Podge (Educational).
Musical Program—"Light Cavalry" (Overture), Bartram & Saxton in Syncopated Songs, Walter Hiers (in person).

Fox-Washington Theatre—
Film Numbers—Stepping Fast (Fox), The Country Flapper (State Rights), Current Events (Fox).

Madison Theatre—
Film Numbers—The Love Piker (Cosmopolitan), Current Events (Pathe), City of Dreams (Educational), Plumb Crazy (Educational).
Musical Program—"Crinoline Days" (Song and Dance).

BALTIMORE

Century Theatre—
Film Numbers—Crinoline and Romance (Metro), Current Events (Fox).
Musical Program—"Mignon" tabloid opera.

Metropolitan Theatre—
Film Numbers—Law of the Lawless (Paramount), Mysteries of the Sea (Pathe), Apple Growers of Brittany (Pathe), Shooting the Earth (Educational), Current Events (Pathe).

Garden Theatre—
Film Numbers—Bavu (Universal), The Hero (Pathe), Current Events (Pathe).

DES MOINES

Des Moines Theatre—
Film Numbers—Local news reel, filming General Gouraud, Current News (International); Midnight Cabaret (Vitagraph), The Man Next Door (Vitagraph).
Musical Program—Special arrangement of "Yes, We Have No Bananas" (Orchestra).

Strand Theatre—
Film Numbers—Kinograms, This Way Out (Educational), Trilby (First National).

Garden Theatre—
Film Numbers—The Flame of Life (Universal), The Balloonatic (First National).



"Mary of the Movies" ad used by the Colonial theatre, Indianapolis

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Only 38—
An exceptionally fine picture. Business good. (East.)

Splendid picture which pulled strong at our house. (Middle West.)

Held up fairly well for half week run. Not strong enough to pull 'em in during the hot season. (East.)

The Snow Bride—
A mediocre picture which didn't pull. Warm weather helped along flop. (East.)

A Gentleman of Leisure—
Good summer picture, well acted by star. Drew well. (Middle West.)

Proved popular attraction. Jack Holt a favorite here. (Middle West.)

This one drew fair crowds for a week's run. (Middle West.)

One of Jack Holt's best. Crowded houses. (East.)

The Law of the Lawless—
A wide-a-wake picture that brought good houses. (East.)

Children of Jazz—
Old tale elaborately told but not particularly interesting. Not much business. (Middle West.)

Proved a winning attraction. Very peppy. Just the bill for torrid days. (Middle West.)

Fine picture; played to better than average business. (Middle West.)

The Woman With Four Faces—
Good entertainment of the crook drama type that moves right along. Betty Compson is well liked here, but the name of the picture was not a drawing card. Picture is better than the name. (West.)

Did well for the summer. (East.)

Very good feature and we did good business for week. (Middle West.)

The Purple Highway—
A good picture, doing average business. (East.)

The Heart Raider—
Very poor picture; not much of a box office attraction after the critics finished with it. (Middle West.)

FIRST NATIONAL

Refuge—
A picture of indifferent quality. Business decidedly off. (East.)

Did fairly good business. Average picture. (East.)

Penrod and Sam—
Fine picture which pleased the audiences. Played to best business of week. (Middle West.)

Wonderful picture for adults as well as children. Capacity business. (Middle West.)

The Isle of Lost Ships—
Good picture. Business good considering weather, and previous run at Stanley theatre. (East.)

A wonderful attraction for the hot weather. Did excellent with it. (Middle West.)

The Brass Bottle—
Fair picture; business fair, considering weather. (Middle West.)

Slander the Woman—
A good warm weather film. (East.)

Bellboy 13—
A fair comedy-drama. Business fair account MacLean's popularity. (East.)

Scars of Jealousy—
Very good picture. Should go over well if you don't expect too much of it. Fair receipts for hot week. (Middle West.)

Domestic Relations—
One of Miss MacDonald's best. Well received. (East.)

The Sunshine Trail—
Not much of a picture; the star helped to pull it through. (Middle West.)

Minnie—
Fair picture, business good. (Middle West.)

The Lonely Road—
Trite plot, poor week. (Middle West.

A Man of Action—
Business for the week was about the average. (Middle West.)

Circus Days—
Jackie Coogan's best. Big box office attraction. Pulled strong during hot spell. (Middle West.)

Girl of the Golden West—
Rather entertaining. Business very good. (East.)

Wife Against Wife—
Not so good. Of course it was hot but the picture was not a good draw, in spite of title. Comedy drew most of them. (Middle West.)

GOLDWYN-COSMO

The Ragged Edge—
Fair picture, and fair business. (East.)

Fairly interesting. Not much business for the week. (Middle West.)

Backbone—
Good average picture. Very big week, due in part to making pictures on the stage. (Middle West.)

Vanity Fair—
Not an especially big picture. Audiences that came to see it on the strength of the title were disappointed. Did not have any other drawing power. Business only fair. (West.)

The Spoilers—
Previously reported. Business just fair in third and last week. (East.)

METRO

A Noise in Newboro
Fair picture, business good. (Middle West.)

Where the Pavement Ends—
Very pleasing picture for hot weather audiences. Did well with it. (Middle West.)

Cordelia the Magnificent—
Played to fair attendance. (East.)

Success—
Intensely human and went across in fine style. Held up during hot week. (Middle West.)

FOX

The Town That Forgot God—
Fairly good picture, and about an average box office value. (Middle West.)

Boston Blackie—
A rather unpleasant story of prison life. (East.)

Madness of Youth—
Presented John Gilbert in a very good light.

WARNER BROTHERS

Main Street—
Played to good attendance for a week despite hot weather. (Middle West.)

UNIVERSAL

The Victor—
A thriller, business almost negligible. (Middle West.)

Very nice picture. Receipts were satisfactory. Audiences liked it. (Middle West.)

Good entertainment value, especially for the men folks. Business fair. (Middle West.)

Sawdust—
About an average picture and average business. (Middle West.)

Merry-Go-Round—
Very good business. A good picture that pleased the majority. (East.)

The Shock—
Well liked by the crowd. (East.)

The Self-Made Wife—
Fair attraction. Has good cast and direction. Drew fairly well. (Middle West.)

Trifling With Honor—
Considered a bad picture. Business no good. (East.)

Railroaded—
Just another program feature. Business below average for this season of year. (East.)

F. B. O.

Westbound Limited—
A very satisfactory picture, continuing the successes achieved by "In the Name of the Law" and "The Third Alarm." Heavily advertised and elaborately presented. Business very good. (West.)

Fairly well done melodrama. Business not so strong, affected by the heat. (East.)

The Mysterious Witness—
Business about up to the usual standard. (Middle West.)

Mary of the Movies—
A good picture for ordinary fans. (East.)

Divorce—
Attendance about up to the usual average. (Middle West.)

VITAGRAPH

The Man Next Door—
A tolerably good picture, but nothing unusual. Business slow all week. (East.)

Played to fair attendance for a week of hot weather. (Middle West.)

Exhibitors' Service Bureau—Pages 535-540



Book store window display in Bloomingdale, N. Y., advertising "The Covered Wagon," at the Criterion theatre, New York City

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

E. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landan, Alhambra and Garden theatres, Minwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famons-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter. Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles

Louis K. Sidney, Managing Director, William Fox theatres, Denver.



Scenic transparency on "The Little Church Around the Corner" used by Manager A. B. Morrison, Strand theatre, Memphis

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.



Miniature display in lobby of the Rialto theatre, Chattanooga, Tenn., of which F. H. Dowler, Jr., is manager, on "The Isle of Lost Ships."

Safety Patrol Tie-up Brings Theatre Annual Publicity

Newark, N. J.—The annual awarding of prizes to members of Newark's Public Schools Safety Patrol afforded Manager R. J. Ducern of the Fox Terminal theatre an exceptional opportunity for an exploitation tie-up last year, and when the occasion for the awards repeated itself this year, he availed himself again of the publicity vehicle.

The result was that every newspaper in Newark carried columns of front-page news stories and gave the Terminal much valuable free advertising.

In 1922, Manager Ducern arranged to have Tom Mix, the Fox star, made an honorary member of the Newark Patrol and accordingly the star offers an annual prize watch to the member of the organization who is selected as having performed the most meritorious act.

The school children of Newark interested in the patrol work number in the thousands, and Ducern arranged to have the awards granted from the stage of his theatre. Thus the whole body of students marched from various sections of the city bearing banners denoting their destination and purpose, and wound up their itinerary at the Fox Terminal.

The event was thoroughly covered by newspapers, both in advance and following the ceremony. Tom Mix, in a special reel made for the occasion, greeted the children and sent them his message of congratulations.

Novel Display Lanterns on "Streets of New York"

SPRINGFIELD, Ohio—John Gregory, manager of the Liberty theatre, assisted by Richard Weil of Progress Pictures, put over an excellent campaign recently on "The Streets of New York."

In front of the entrance, Gregory hung a mounted 24-sheet cut-out. Cut-outs of 6-sheets hung from either side of the marquee. But the most attractive part of the display were the lanterns made out of window cards. These window cards are colored. They show a big building, with lighted windows. Gregory cut out the windows, pasted yellow paper back of them, pasted three of these cars together to form a lantern, and hung an electric light inside of each one. He attached several dozen of the effective home-made novelties to his marquee.

Angle in Story Wins Space for "The White Flower"

HARVEY, ILL.—Bill Danziger, Paramount exploiteer, based his campaign for "The White Flower" at the Garden theatre on the possibility of praying anyone to death.

Local physicians were interviewed by Danziger and their opinion in the matter furnished matter newsy enough to make the grade and create comment on all sides. This also is the first time a publicity story of this sort has even been seen in the newspaper.

Florists tied up the picture and gave 10 free tickets to the first ten shoppers on Sunday.

The ukelele proved the worth of the music stores in giving a window to the cause, and a Victrola was loaned to the theatre for a prologue.

Impersonation Stunt Used on "Souls for Sale"

BROOKLYN, N. Y.—When "Souls for Sale" was shown at B. F. Keith's Prospect theatre the picture was advertised in advance at the theatre by having local residents impersonate the various stars appearing in that photoplay. The personal appearances of local men and women, of course, helped very much in putting the picture across with the public.

For this stunt, the stage was made to represent the home of Rupert Hughes in Hollywood at which a number of film players were attending a party. The person adjudged to have given the best impersonation at each performance was awarded the prize, making fourteen prizes in all. The fourteen winners were taken for a tour of a motion picture studio and given a chance of seeing a real film in production.

Bass Used in Place of Whale on "Down to the Sea"

Wildwood, N. J.—Norman C. Johnston, exploitation manager for Hunt's Casino theatre, put over a good one recently during the showing of "Down to the Sea in Ships."

Unable to procure a whale for advertising purposes, Mr. Johnston managed to get possession of a large black sea bass, which had recently been caught by some fishermen in the town, which he hung in the front of the theatre.

The fish was hung head up by a heavy chain. In order to make an impressive tie-up Mr. Johnston had a neatly lettered card hung to the fish which read: "See what a 90-ton whale does to a 30-foot boat in 'Down to the Sea in Ships.' P. S.—This is the nearest to a whale that we could find on the island."

From the very first moment that the fish was placed in front of the theatre crowds gathered to see the unusual display.



Lobby display for "Hunting Big Game in Africa" by Manager E. B. Roberts of the Majestic theatre, Texas, in which over 200 skins were used.



Highly unusual window tie-up on "The Hottentot," arranged by the Stanley theatre, Philadelphia, on the Hottentot collar, only one being used in the window

Circus Idea Used to Exploit "Soul of the Beast"

New York City, N. Y.—The fact that an elephant plays an important part in "Soul of the Beast" was taken advantage of in exploiting the run of the picture at the Rivoli theatre.

The circus and elephant ideas were combined in a wooden elephant, twenty feet high, mounted on a truck and containing a howdah on its back. Advertisements were inserted in all of the New York dailies for girls to take part in the elephant stunt, the want ads emphasizing the fact that they were wanted for "Soul of the Beast," to be shown at the Rivoli theatre. Here the theatre advertising gets into the want ad columns. More than one hundred girls responded. Two of them were chosen. They were attired in circus costumes—tights with ballet skirts and turbans. Thousands of balloons were ordered with the following printed on them:

Thomas H. Ince Presents "Soul of the Beast," a Metro Picture.

To some of the balloons were attached tickets to the theatres. The elephant started out every morning from in front of the Metro offices, proceeding up and down Broadway, thence to Fifth Avenue and other thoroughfares. During the trip the girls, sitting in the howdah, were blowing up balloons and throwing them to the crowds that followed. At some points the crowds were so great that traffic was impeded, and when it became known that free tickets for the Rivoli were attached to some of the balloons there was a wild scramble for them. To add to the gayety of the occasion, one of the girls, a musician, played the saxaphone to help attract crowds.

A special newspaper advertising campaign was carried out and window displays, billboards and window cards were used liberally.



Float in New York City's Silver Jubilee Parade on "Little Old New York," to open the new Cosmopolitan theatre in the fall

"My Friend the Devil" Is Tied Up with Healer

SYDNEY, AUSTRALIA.—At the present time there is visiting Australia a man named J. Hickson. This gentleman is a faith healer, and according to newspaper accounts he has effected a remarkable number of "cures." His tour is being worked in conjunction with the churches, and no end of publicity is being obtained on the question of "faith healing."

In presenting "My Friend the Devil" the publicity surrounding this man was diverted to the picture. A teaser advertising campaign was inaugurated in the newspapers and the lines "Is Hickson Right? Can Faith Heal? See the Answer in My Friend the Devil," were prominently displayed. This was followed by a special screening for both the medical profession and the clergy, and their opinions expressed on this subject were printed.

White Flower Tie-up Made with Florist on "Grumpy"

Charlotte, N. C.—Basing his tie-up on the theme of the picture, "Grumpy," Manager Claud F. Lee, of the Imperial theatre, solicited the co-operation of a local florist, with the result that an entire window of white flowers was arranged.

The show was tied up with the display by cards which read: "A white flower was the clue in 'Grumpy' which lead to the diamond thief; our white flowers often lead to the diamond dealers."

In his lobby a large cut-out of Theodore Roberts in the character of Grumpy was placed under a panel carrying the title in large letters. A baby spot-light playing on the cut-out attracted particular attention to it.

Lingerie Window Is Obtained for "Vanity Fair" Showing

Madison, Wis.—Goldwynner Walter D. Nealand tied up with the Simpson Garment Co., which handles the Vanity Fair underwear in Madison, for a big window display on "Vanity Fair," when it showed at the Parkway theatre.

An entire front window was devoted to this display which consisted of a number of draped models wearing the various silk undergarments made by Vanity Fair Silk Mills, two frames of stills and a large hand-painted card. This display ran from Monday, May 21, to Saturday, May 26. In return the theatre ran a slide announcing that Simpson Garment Co. was the exclusive agent in Madison for that brand of underwear. Mr. Nealand arranged with Burdick & Murray's Department Store to continue for "Vanity Fair" the unusually beautiful window of dress fabrics which it had used for "Souls for Sale," substituting a "Vanity Fair" special card for the "Souls for Sale" card.



Manager H. J. Gould of the Hippodrome theatre, Fort Worth, Texas, prepared this wild animal lobby on "Hunting Big Game in Africa"



Display over the entrance of Ascher's Merrill theatre, Milwaukee, during the showing of "The Last Moment."

Airplane Is Lettered to Aid "Girl of Golden West"

Indianapolis, Ind.—A strange contrast between the days of '49 and the present was provided by the stage coach in "The Girl of the Golden West" and the airplane used to exploit its showing at the Circle theatre.

They didn't go after flying records, but Ben Caldwell, house artist for the Circle, established a record in his own line. When the painter engaged for the work failed to show up, Caldwell set himself to the job of painting "The Girl of the Golden West" in letters six feet deep, blue on yellow, in two hours.

The Circle theatre promised to paint the letters out the day after the airplane flew over the fairgrounds and entertained an audience of 60,000. It happened that the plane never came to earth conveniently, and you can't blame a man for not going several hundred feet in the air on his imagination just to paint out some stuffy big letters. The result was that the plane carried "The Girl of the Golden West" sign on its bottom all the week that the picture was running.

Chaplin Imitator of New Sort Exploits "Pay Day" Run

MILTON, ME.—A boy imitator of Charlie Chaplin aroused great interest for "Pay Day" at the Acme theatre. The youngster would perambulate the streets with very officious pay envelopes. At prominent intersections he would stop and start to open one, the acting being necessarily natural to attract attention. At the opportune moment when a crowd had gathered he would suddenly clutch the envelope, and stuff it in his pocket again, trailing off down the block.

In his wake floated a vivid banner that read "You are hereby invited to come to the Acme theatre tonight and tomorrow afternoon and night and see what Charles Chaplin gets in his pay envelope."

Only gestures were allowed and that way it worked. The boy did his act during the afternoons of filled streets and an hour before the evening shows started.

Snow Lobby Is Built at Slight Cost on "The Snow Bride"

MONTGOMERY, ALA.—Manager W. A. Doster of the Strand theatre constructed a "snow" lobby a little out of the ordinary for his showing of "The Snow Bride" recently.

Cotton rolled into small balls, representing snow, was tied on strings and suspended all over the entire lobby.

At each side of the lobby at entrance the scenery, cut from beaverboard, represented trees laden with snow.

The rustic idea was carried out in the photo frames, which were constructed of rough logs, gaining contrast, as well as atmosphere for the picture.

Manager Ties "Daddy" Run Up With City Schools

MONTREAL, QUE.—Manager Harry Dahn of the Capitol theatre took advantage of the fact that school was closing to make a special publicity drive for the class leaders in every school of the city, when he played "Daddy." Every boy or girl, a class leader in any school, received an invitation because of "devotion to study."

Similar efforts were directed towards the teaching staff. The fact that the school children are now having their summer holidays and that "Daddy" is essentially a picture for the younger generation, makes exploitation especially easy on this attraction at the present time.

Laundries and Bakeries Boost "Enemies of Women" Run

Kansas City, Mo.—For the showing of "Enemies of Women" at the Royal theatre, 57,000 heralds were distributed through five of the most prominent laundries of the city and 150,000 special inserts were distributed by the Campbell Baking Company. Goldwynner Homer Gill arranged these tie-ups. The 150,000 inserts used by the Campbell Baking Company were on the angle that hot ovens are enemies of women, giving suggestions of how to counteract the effects of heat, and calling attention to the showing of the film. Thirty thousand of these inserts a day were put in with each loaf of bread sent out by the Campbell Baking Company. The tie-up ran over a period of five days.

The laundries distributing heralds were: Wolf, 13,000 heralds; Fern, 10,000; Silver, 15,000; Kansas City Laundry Co., 10,000, and Dunlap, 10,000.

Window displays of the novel, "Enemies of Women," were obtained in the Emery Bird Thayer department store, in the Jones department store and in the Doubleday, Page book store. The two department stores carried counter displays in addition to the window displays.



Attractive lobby display for "Adam's Rib" at the Criterion theatre, Evansville, Ind.



Pleasing hand painted cutouts used by Dr. Stuckert at the Strand theatre, Allentown, Pa., during the showing of "Souls for Sale" and "Broken Chains"

Teaser Ads Used to Advantage on "The Last Moment"

Pittsburgh, Pa.—When "The Last Moment" played Rowland and Clark's State theatre, C. B. Frost of the theatre's staff and Goldwynner Bill Robson arranged an exploitation campaign which in addition to the usual mediums of publicity such as newspaper space, bill boards, house organ, heralds, window cards, etc., embraced several novel features.

Several days before the beginning of the show a teaser campaign was run in the newspapers. The first day there was a drawing of a clock face. On this in scrawling hand drawn letters were the words: "Hold Your Breath. The Last moment is coming." The clock face was used in each succeeding teaser but in each one the lettering was changed and after the first day there was a picture as well. The second day Henry Hull was seen holding Doris Kenyon in his arms on the clock face;—a scene from the show, and below the dial the words "Watch out for The Last Moment." The next day the sketch was the same and above it the notice "Note; Because of the weird work done by the 'thing' children under 12 should not see this picture." More copy was carried below the picture with the name of the theatre and the play date. The next day the picture on the clock dial was of Henry Hull defending the prostrate form of Doris Kenyon from "the thing," with different copy below, and so on till the opening date.

Fifth Ave. and Smithfield St., Pittsburgh, said by statisticians to be the busiest corner in Pittsburgh, has a drug store on one corner, one of the largest banks in the world on another and two large department stores on the others. This makes the drug store about the only possibility for a tie-up. The drug store agreed to put in a small window of alarm clocks, but became so enthusiastic on the value of the tie-up that they gave their largest window for a display that stood out by itself.



Hand painted lobby display and cut-out letters on "Grumpy" by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.

"Trail of Lonesome Pine" Given Street Ballyhoo

PALESTINE, TEXAS — To advertise "The Trail of the Lonesome Pine," Manager J. P. Read of the Gem theatre used a ballyhoo on the street several days in advance of play date, which consisted of a real pine tree placed on a large truck. The base of the tree was covered around with dirt and grass to give it the appearance of being transplanted. Around the truck extended large banners which read: "Follow 'The Trail of the Lonesome Pine'—it leads to happiness at the Gem theatre."

The front of the theatre was decorated with small pine trees which ranged from three to six feet in height and extending across the front of the theatre in cutout letters was the title of the picture.

Flappers' Matinee Is Given on "The Beautiful and Damned"

Palestine, Texas.—Manager J. P. Read of the Gem theatre, aside from his usual advance exploitation on "The Beautiful and Damned," which consisted of fifty window cards, posters around town, 3,000 heralds, distributed special heralds announcing a "flapper" matinee. The newspapers took "wind" of this stunt and gave it nice write-ups.

The heralds read as follows: Attention, Flappers! All girls who have bobbed hair will be admitted free to the Wednesday matinee of "The Beautiful and Damned," starring Marie Prevost, provided they each bring with them one person who buys an adult admission ticket. Matinee from 1 to 5 P. M.

Junior Military Parade Aids Showing of "Daddy"

Los Angeles, Calif.—The management of Loew's State theatre and the Los Angeles Examiner recently staged the first junior military parade ever put over in Los Angeles during the exploitation campaign on "Daddy."

Every military school in Los Angeles and surrounding territory participated in the giant parade which formed at the newspaper office early Saturday morning and marched down the main streets, ending at the theatre where the young American soldiers were guests of the theatre and Jackie.

Traffic in Los Angeles is very heavy on Saturday. Despite this fact, the theatre management obtained a police permit for the parade which necessitated the stopping of all traffic for over a half hour. The parade was most impressive, nine bands being heard and over 3,000 lads taking part.

Banners bearing the name of the theatre and the picture were made and carried by the boys and with their flags, school colors and uniforms together with the blasting of the many bands, everybody in the shopping district was attracted and looked on in admiration.



Manager J. Wright Brown of the Grand theatre, Columbus, Ga., prepared this display on "Douglas Fairbanks in Robin Hood"



Eye-catching lobby display on "The Ninety and Nine" at the Plaza the atre, Wheeling, W. Va., using two 24-sheets and a compo board locomotive

Stunt Aviator Makes Flight to Aid "Safety Last" Showing

Charlotte, N. C.—Manager Claude F. Lee of the Imperial theatre used a campaign on "Safety Last" which embraced every angle.

A special car, bannered and posted, traversed the streets of Charlotte. This was made possible by co-operative tie-up with the street railway system, based on "Use Safety First when using our cars on your way to see Harold Lloyd in 'Safety Last'. . . . Imperial Now." Cut-outs of Lloyd filled the car windows and the circular "Safety Last" danger novelties were used profusely, in addition to the banners.

Probably the most exciting event and the stunt attracting the most attention was the tie-up with Lt. Shealy, an aviator. A week in advance a miniature aeroplane with storage battery motor was suspended in the lobby, the plane propelling itself around in a circle. A small doll was attached to the botton, hanging by a rope. A card just above suggested . . . "See Lt. Shealy make his SAFETY LAST flight Monday at 5 p. m. . . . Who is the man who will hang from the rope?" Following this upon Monday, Lt. Shealy made a stunt aeroplane flight over the city, his associate walking the wings.



Marquee and front display on "Within the Law" by Manager George Ritzler of the Sigma theatre, Lima, Ohio

Mint Sample Tie-up Boosts "Lorna Doone" Showing

KNOXVILLE, TENN.—Coincident with the approach of the playing date of "Lorna Doone" at the Strand theatre, there arrived in Knoxville an enterprising representative of the Beechnut Mint Company, who was anxious to get distribution for his samples. And Manager Brock saw in this a chance to tie-up on the picture. So he had small envelopes, or containers, printed, bearing the name of the title, the cast, theatre and playing dates. These were then distributed in advance to the patrons of the theatre as they came out of the house.

The schools were approached through the principals and teachers of the city schools, as was also the University of Tennessee. They cooperated in their endorsement of the picture to the students.

Returning to the fusilage, a dummy was suspended from the plane by a rope. After being hauled back into the plane it was thrown out with parachute attached. The dummy made the descent nicely, and for the benefit of the crowds who watched the landing, a banner attached announced SAFETY LAST with Harold Lloyd at the Imperial. During the flight throwaways and balloons were thrown from the plane. The flight was staged in such a position that 4,000 people at the ball game saw, and the game was suspended while the flight was in progress.

White Flower Admits Women to Showing of "White Flower"

Greenville, S. C.—Basing his campaign on the "White Flower" appeal, Manager H. B. Clarke, of the Garing theatre, announced in his advertising that any lady presenting a white flower at the box office between the hours of 11 and 4 on a certain day would be admitted free.

It was made public that the flowers would be given later to the Army Hospital. In this way much interest was aroused, and they were flooded with flowers, and the hospital authorities were greatly pleased, to say nothing of the enjoyment they proved to the wounded soldiers.

Messenger Boy Tie-up Is Made on "Trifling with Honor"

Seattle, Wash. — Baseball and Western Union tie-ups were used to good advantage recently by Robert Bender, Universal exploiter, when "Trifling with Honor" played at the Columbia theatre in this city.

The opening morning of the run, Bender arranged for a special parade of Western Union messengers in uniform. Approximately 75 of the boys marched up the main street carrying large banners with the words: "We're going to the Columbia theatre to see our buddy, Buddy Messinger, in 'Trifling with Honor.'" The boys were led by a police guard, and the entire crowd witnessed the first performance as the guests of the theatre management.

Another tie-up was put over with the Seattle Star, an evening newspaper. The Star has been fostering the Seattle Semi-pro Baseball League, composed of teams made up of employees of firms in the city, and by arrangement with the newspaper the leading teams in the league were guests of the theatre at an evening performance. This brought good publicity in the newspaper, especially on the sporting page, and also was responsible for banners and ballyhoos at the games played by these teams, which always attract a large number of spectators. Special stories dealing with the baseball phase of the picture were written by Mr. Bender and used in the Star's sport department.



Cut-out, with good action, used on "The Referee" by Manager Martin P. Cross of the Ironbound theatre, Newark, N. J.

Regional News From Correspondents



Buffalo

F. RAY POWERS, former assistant manager at the Paramount exchange, Buffalo, has been appointed to a similar position at the Goldwyn-Cosmopolitan office, where he succeeds Clarence Snyder. Mr. Snyder has been with Goldwyn for five years, serving during George Hickey's managerial regime. Mr. Powers is a nephew of "Pat" Powers of F. B. O., and has been in the film business in Western New York for the past decade, being associated with Universal, Robertson-Cole, Paramount and several other companies. He has just returned from a vacation in the Georgian Bay district. He will assume his new duties on Monday, July 30. Mr. Snyder has not as yet announced his new connection.

Work on the new Shea theatre, in Main street, between Tupper and Chippewa, will start September 1. It will be a massive structure, somewhat similar to the Chicago theatre in the Windy City. Contrary to general belief in this neck of the woods, the house will not have a vaudeville policy, but will be for straight picture programs. There will be an orchestra of about 65 pieces, and elaborate prologues and dance ballets are planned. The house will be built and operated exclusively by the Shea Amusement Company, of which M. Shea is the head. It has been reported that the B. F. Keith interests were negotiating with Mr. Shea to build a new vaudeville house in Buffalo. It is possible that the Court street vaudeville bills will be shifted to the Shea Hippodrome when the new house opens about September, 1924.

Maurice Cohen has resigned from the Select sales staff, but that is not the important thing. Maurice has been married. Yep, it's a secret. So don't tell anybody.

George Rosing, manager of the Fillmore theatre in East Buffalo, is passing around the Pittsburgh stogies. It's a baby boy. Congratulations, George!

Eddie Weinberg, manager of the Renown exchange, has booked the Elaine Hammerstein features, beginning with "Broadway Gold," at the Bellevue theatre, Niagara Falls, N. Y. He has also booked a number of features at the System theatre in Syracuse, where Earl L. Crabb, former manager of the Strand, Buffalo, is now in charge. Mr. Weinberg is also a former manager of the Strand. Case of brother managers helping each other out.

E. E. Weekly, a member of the Metro sales staff, is touring through Illinois on his vacation. Metro Branch Manager Henry W. Kahn is spending his vacation working like h— on the new fall product. He has just returned from a trip to Syracuse and Utica.

George Blackmon, who recently resigned from the sales staff of Associated First National Pictures, Inc., has been engaged by Manager Earl Kramer as a Universal salesman.

Charles S. Goetz, general manager of the Warner Brothers exchange, was in town last week. Miss Evans, booker at the office, has returned from her vacation in the Thousand Islands country. Henry Wilkinson, the new manager, is now in the saddle and spending most of his time out in the territory.

Bill Allen, former manager of the Buffalo Vitagraph office, and recently a member of the Universal sales staff, is now a Renown salesman, according to an announcement by Manager E. O. Weinberg.

Walter Hays, president of the Strand Securities Corporation, 407 Iroquois Building, last week inserted an ad in the Evening News setting forth that application has already been made for 9,000 square feet of space in the proposed new building on the Criterion property at Mohawk, Genesee and Pearl streets, and that applications will be considered for the Genesee street frontage of 180 feet. Mr. Hays says that no theatre is being contemplated for the new building. The present theatre has been leased for this fall by Harry Abbott, formerly manager of the Garden.

Jess Kaufmann of Universal's sales force has been transferred to the Albany territory. George Blackmon has been assigned to the Syracuse district.

Irving Wormser, booker at the New York Pathe exchange, stopped off in Buffalo last week on his way to Montreal, where he is spending his vacation.

Bill Mack of Pathe is sure serials are coming back. Last week all records were broken for serial contracts.

Joseph A. Schuchert, Jr., manager of the Columbia theatre on Genesee street, won several medals at Crystal Beach list week, where he showed real championship form in the swimming meet.

The mortgage has been foreclosed on the Walden theatre, in Walden avenue, and it is expected to be reopened in September under new management.

James Bailey, manager of Keith's theatre in Lower Main street, has gone to Ohio to get rid of his annual attack of asthma. The moment Jim arrives in Ohio he gets well. Why live in Buffalo, Jim?

Work on the new theatre on the site of the old Tri-It, in the Black Rock district, is under way. J. D. Parmelee is building the house.

Manager Robert Kane has closed the Hi-Art theatre in Lockport, N. Y., for three weeks, during which time the house will be redecorated and enlarged.

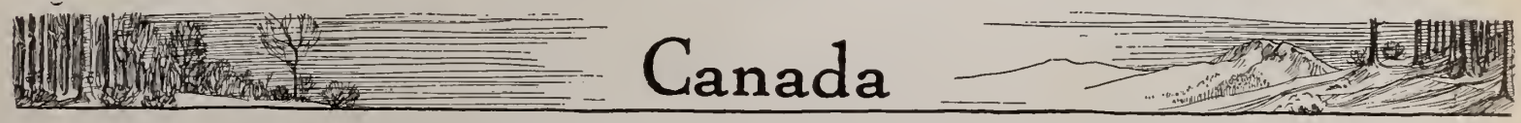
Herman Lorence, manager of the Bellevue theatre in Niagara Falls, N. Y., while out motoring one day last week collided with another car. You ought to see Herman's bus now. It was smashed to smithereens.

Leah Baird was at the Lafayett Square in person the past week and attracted excellent business, despite the warm weather.

The Jefferson theatre in Auburn, N. Y., has been closed for a few weeks. It will reopen early in August with pictures and vaudeville. Manager Walter Bengough has left for Jamestown to spend a brief vacation, following which he will leave for a tour of the Feiber & Shea houses. Walter formerly was assistant manager at the Mark-Strand, Buffalo, and has also been a salesman with the Buffalo exchanges.

Vincent R. McFaul is now busy lining up bookings on the new fall product. Under the new policy single pictures only are being booked. No more group bookings at the Shea Hippodrome, says Mr. McFaul. To date the following pictures have been contracted for: Scaramouche, Main Street, Merry-Go-Round, Enemies of Women, The Green Goddess, The Cheat, Hollywood, Bluebeard's Eighth Wife, The Covered Wagon (following the Majestic premiere), Zaza, Ruggles of Red Gap, All Must Marry, Ashes of Vengeance, Dust of Desire, Dulcy, The Dangerous Maid, The Eternal City, Ponjola, two Barthelmess pictures. Others are being booked as fast as possible. This season Mr. McFaul is screening everything before booking.

H. S. Hummell, who had been covering Western New York for Renown, has returned to New York City.



Canada

J. C. KENNEDY, manager of the Regent theatre, Ottawa, Ontario, has gone to New York City for a visit before proceeding to Toronto to confer with Clarence Robson, district supervisor of theatres for the Famous Players Canadian Corporation, Ltd., Toronto, relative to the reopening of the Ottawa Regent in August.

The Regent was one of the 30 Allen houses which were acquired a few weeks ago by the Famous Players Corporation and, shortly afterwards, it was closed for a complete overhauling. Announcement is made that the Regent will have a large symphony orchestra when it gets a new start under the Famous Players banner.

The redecorating of the Ottawa Regent is in the hands of S. & S. Higman, Ltd., a local firm of decorators to whom the contract for the work was awarded. The theatre is to be reopened early in August.

J. Burnett of the Toronto, Ontario, Goldwyn office has been appointed Goldwyn manager for the Canadian Middle West, with headquarters at Winnipeg, Manitoba. Haskell Masters, who has been manager at Winnipeg for the past year, has been promoted to the New York office of Goldwyn.

Jack Droy, Western divisional supervisor for Hodkinson in Canada, has announced the appointment of two Hodkinson district managers in the Canadian West. Joe Plowtell has been named as manager of the Vancouver, B. C., branch, and S. R. Dippe has been placed in charge of the Calgary, Alberta, office.

The Western Canadian distribution rights for "Headin' Home," starring Babe Ruth, have been secured by the Planet Independent Distributors of Winnipeg, Manitoba.

A new incorporation at Montreal, Quebec, is the Mov-Ezy Theatre Seating Company, which has been granted a provincial charter by the Quebec government, with headquarters at Montreal.

Dr. C. W. Gordon, the well-known Canadian author and pastor, better known as "Ralph Connor," whose books are having a popular run in moving pictures, has been appointed by the Canadian Minister of Labor as the independent chairman of the disputes committee, which is to inquire into the labor troubles between the miners and operators in the coal fields at Canmore, Alberta.

The Coleman Electric Company, Hermant Building, Toronto, distributor of projection and theatre equipment in Canada, has announced several lines, including the Superlite gold fibre screen and the "Bio" brand of carbons, which it is handling in Canada. The Coleman company has been the distributor for some time of Motiograph projectors, Rexolux motor generators, Cinephor lenses and Fulco theatre specialties.

Albany

THIS is Frank V. Bruner, manager of the Pathe exchange in Albany, and the picture is presented without any apologies, owing to the fact that it's the product of a newspaper camera. Mr. Bruner originally hailed from Rock Island, Ill. Some sixteen or seventeen years ago he was doing newspaper work in the Windy City, coming to New York in 1907. Since then his career has been a varied, but interesting, one. For a time he was in charge of publicity for the General Film Company. Later on he was publicity man for Selznick, and then became studio manager for the Normal Talmadge Film Corporation. For a dozen years Mr. Bruner was business manager or handled the publicity for various show companies, both in New York and on the road. He entered the film world six years ago, and for the past five has been associated with Pathe. He is a topnotcher and generally regarded as one of the most efficient branch office managers in the East.



Frank V. Bruner

R. D. Payne, an auditor from the home office of Fox, has been in Albany for several days, going over the books of the local exchange.

L. George Ross, manager of the F. B. O. in Albany, turned in some nice business this week, following a trip to Schenectady and Gloversville.

The Novelty of Middleburg, after having been extensively remodeled, reopened on July 21. There are now two houses in Middleburg, and a merry battle is on for business.

While Manager William Shirley of the Strand in Schenectady is impressing the entire city, through advertising and other means, that the house is 20 degrees cooler than the street, he is actually succeeding in this, and, as a result, is playing to excellent business.

Jess Kauffman, who has been working with Universal out of Buffalo and Syracuse, has been sent on to Albany and is turning in excellent business from that territory.

In the absence of President Frank Hopkins, Frank Bruner presided at Monday's meeting of the Albany Film Board of Trade.

According to R. J. Henry, who runs the Clinton in Plattsburg, the farmers in that section of the state are so resentful of daylight saving that they are ignoring the city, and, incidentally, the motion picture theatres are suffering. Plattsburg is the only city in Northern New York which has daylight saving. Mr. Henry does not expect much business out of the present civilian camp, saying that when the men are through their day's work they are so tired that they prefer to turn in rather than visit a motion picture show.

Vic Bendell, who recently associated himself with the Selznick Distributing Corporation offices in Albany, made a hurried trip to New York City the past week.

There is a report current along Film Row that Robert Landry will soon build a new theatre in Potsdam. The Landry circuit now includes the Strand and the Star in Ogdensburg and the Grand in Malone. Mr. Landry recently attempted to acquire the Warren theatre in Massena, but the price of $75,000 was too much for him, and the deal did not materialize.

Rev. Mr. Smith, pastor of the Baptist church at Bolton Landing, is now the owner of the Navajo theatre at that place, having purchased the house from Paul Fosmer. It is open two nights a week.

Tom Kennedy, who runs the Lyceum in Champlain, and who is also postmaster, express agent and a few other things in the village, has closed his house for the summer.

There is talk to the effect that H. E. Tann of Hermon, N. Y., may take over the theatre there operated by Mr. Rogers, who died four or five weeks ago. While Mrs. Rogers is now looking after the house, it is expected that she will be appointed as postmistress of Hermon in the near future.

In spite of the street car strike in Schenectady, the cool evenings prevailing this summer are helping out many of the residential theatres there. The Lincoln reports one of the best summers, while the Central Park is also running ahead of a year ago.

George Tetrault, owner of the Grand in Watervliet, is trying to figure out just how many Italian celebrations there are in a year. It seems that the Italians of Watervliet celebrate about every two weeks, and on these nights business at the Grand all but vanishes. Last year Mr. Tetrault sort of evened up with the Italians on the nights of celebrations by selling balloons. This year, for some reason, however, Mr. Tetrault hasn't been able to secure his usual supply of balloons, and is out pocket at every celebration.

Frank Tierney, former secretary to ex-Governor Glynn and now associated with the Fox home office in New York City, is expected in Albany within the next two weeks. Ira Cohen, special sales representative for Fox, is also expected in the near future.

Oscar Perrin, manager of the Clinton Square and the Leyand theatres in Albany, announces that straight week runs will prevail at both houses after September 1.

E. E. Lowe, assistant manager in the Fox exchange in Albany, is back at his desk from a vacation spent in his home city of Buffalo.

Charles Walder, manager of the Goldwyn exchange in Albany, had a profitable trip this week to Saratoga Springs and Glens Falls.

With the street car strike putting the crimps in his theatre business, Abe Stone of the Rialto in Schenectady is now running a jitney with such excellent results that he plans to remodel his theatre in the near future.

The other day "Doc" Hall, owner of the Colonial, the Strand and the Capitol theatres in Troy, drove over to the Albany film exchanges with his manager, Al Bothner. Mr. Bothner is driving a car recently presented him by Mr. Hall. It is of uncertain vintage. On the way over Mr. Hall, in alarm, turned to Mr. Bothner and asked him if there were any tin cans hanging to the back of the car. Receiving a reply in the negative, Mr. Hall then declared that the machine must be falling apart and he preferred the trolley.

An epidemic of appendicitis hit the First National exchange in Albany the past week, resulting in Miss Fanny Falkow, a billing clerk, being operated on at the Albany hospital, and Miss Mary Rooney, a stenographer, being continued at her home.

Detroit

IT doesn't seem as if Art Elliott, manager of F. B. O., would get a vacation this summer, to be constructed in the Quaker City in the near future. Mr. Nirdlinger, who is also a large stockholder in the Stanley company, will also be on the lookout for attractions available for the Stanley circuit.

Mike Hoffman, who has been resident manager of the Astor theatre, Philadelphia, for the past two years, has resigned, and the active management has been taken over by Jack Rosenthal, who is large stockholder in the corporation.

Harry Stevenson, who has been manager of Fay's Knickerbocker in West Philadelphia for and the reason is just what every film man wants, namely, much and big business. Elliott described it as wonderful summer business, the greatest ever since the inception of F. B. O. some sixteen months ago.

In addition to her appearance in person and in "Human Wreckage," Mrs. Wallace Reid is appearing at the other Kunsky first run and neighborhood houses in the local news reel. The enterprising cameraman of the Detroit Free Press was right there to snap her when she stepped from the automobile in front of the Statler for her week's stay.

W. S. MacLaren, owner and manager of the Capitol theatre, Jackson, Mich., and president of the state M. P. T. O., left Friday for his vacation at fisherman's paradise, Belle Air, Mich. If Michigan film men aren't playing golf they are whipping the lakes and streams for members of the finny tribe. Outside of business these two sports seem to be popular in the picture game.

The Desmond, with a seating capacity of 1,000 and the newest, largest and handsomest picture house in Port Huron, has had a change in business management. W. S. MacLaren of Jackson, Lipp & Cross of Battle Creek, Claude Cady of Lansing and Herb Wail of Port Huron have formed a corporation to manage the theatre.

The Madison theatre, which reopened Sunday, presents an entirely new interior. The new decorations are the work of the William Wright Company and are the latest note in modern theatre interiors. The theatre is decorated in a color scheme of green relieved with gold and old rose. The auditorium and balcony panels have hand-painted motifs in old rose with glazed gold backgrounds, the whole being of the Italian renaissance style. The hangings and carpets are of a cool olive green and were made by special order in New York. The stage has been entirely rebuilt. Huge green marble pilasters with gold, bronze tips guard the portals. The plaster cyclorama, which formerly occupied a good portion of the stage, has been removed and a full set of new dressing rooms and a new ventilating system have been installed. The same high-class first run films will be continually shown as heretofore with more elaborate musical divertissements, due to the enlarged stage.

Historic House in Indianapolis to Be Razed

The historic Park theatre, for many years the leading legitimate house of Indianapolis, which of late years has been switched from burlesque to vaudeville, to movies, to stock, to musical comedy several times, is to be razed, probably early in 1924, to make way for a $1,000,000 hotel.

The Consolidated Realty and Theatres Corporation, headed by F. H. Gruneberg of Chicago, holder of several theatrical and hotel properties in the State, has purchased the ninety-nine year lease on the property from the Hook Holding Company, and plans the new structure.

Another announcement of interest to the trade in Indianapolis is the news that Ace Berry has been appointed general manager of the Circle theatre in that city, succeeding Ralph Lieber, who has been business manager for the past three years. Mr. Berry has been in the theatrical business for fifteen years, formerly as an actor and more recently as theatrical manager and publicity director.

Seattle

WHAT was said to be the most representative private pre-view ever staged in the city was put across here recently by E. C. Jensen, assistant general manager of the Film Booking Offices, on "Human Wreckage." The pre-view was staged at the Liberty theatre, through the courtesy of the Jensen-VonHerberg Company and Manager Leroy V. Johnson, at 11 o'clock one evening, following regular performances of the week's program.

Representatives of about fifty civic and fraternal organizations, exchange and theatre managers and employees, and representatives of the local newspapers and publications attended. Before the screening of the picture, the Rev. Canon W. Bliss, one of the leaders in the Seattle fight against the narcotics evil, gave a short talk. Spontaneous applause that lasted for several minutes followed the finish of the film. Bookings on "Human Wreckage" in this territory have not yet been announced, but are expected within the next few weeks, according to general reports.

E. J. Myrick, for several seasons general manager of the Rialto and Colonial theatres in Tacoma, operated under the direction of Jensen and VonHerberg, will leave that post soon, according to reports, and expects to move to Portland. He will be succeeded in Tacoma by H. T. Moore, president of the Moore Amusement Company, and a former film man of Seattle. Mr. Myrick's plans when he reaches Portland have not yet been announced.

J. Devlin, owner and manager of the Issaquah theatre, at Issaquah, was a visitor in the city recently. Mr. Devlin has just purchased the house, formerly the Glen theatre, from R. H. Glen, and has just opened it after a thorough renovating. After disposing of the Glen at Issaquah, Mr. Glen moved to Newcastle, where he recently began operating the Newcastle theatre.

J. S. Beckman, owner and manager of the Rialto theatre at Wenatchee, was a recent guest in this city. Seattle, with temperatures hovering around 85 and 90, has little cause to complain, according to the Wenatchee man, as the mercury in that part of the state has been several degrees higher.

According to a slide run at the Winter Garden theatre by Manager Frank Edwards, the wave of popularity being accorded re-showings of past film successes is to have its effect here. Winter Garden patrons have been asked to hand in to the management the names of big films of past and recent seasons that they would like to see run at the house, and this has been taken as an indication that the re-showing policy is to be inaugurated soon by Mr. Edwards.

S. Keely, representative of the service division, department of distribution of First National Exhibitors, was a visitor at the local First National office recently, spending several days here with Charles E. Feldman, Seattle manager. Mr. Keely is just completing a tour of the western division for his company, having visited Denver, Salt Lake City, Los Angeles, San Francisco and Portland before coming here. He has as his purpose on the trip the standardization and improvement of all First National offices.

In a line with his work, Mr. Keely announced that renovating and cleaning machines and new film splicing machines are to be installed in the exchanges, with the purpose of offering first class film to all the exhibitors of the territory, even though they are small houses and pay but fifty cents a reel for their pictures. New steel equipment is to be installed in the exchanges, and other minor improvements are to be made in individual cases, in order to make the offices and the product as near perfect as possible, according to a statement made by Mr. Keely. From this city he expected to proceed on his trip back to the Eastern coast.

Announcement has just been received at the local Film Booking Office exchange by Manager Louis Metzger that the annual H. M. Berman Jubilee prize for sales efficiency has been won by the Seattle office, in competition with the thirty-two other F. B. O. exchanges in the United States. As his share of the victory, Mr. Metzger will receive a handsome platinum watch, and each salesman of the office here will get $200 in cash. In addition to these awards, members of the office staff at the exchange will each receive a substantial cash gift. This is the first time in the history of the organization that the prize has been won by a far Western branch office.

Edward Armstrong, assistant general sales manager for the Universal Film Company, recently arrived in Seattle, bringing with him first prints of "Merry Go Round." Upon his arrival in the city, Robert Bender, Universal publicity manager and exploiteer, arranged a special private pre-view of the picture at the Columbia theatre, which was attended by about one hundred prominent city officials and newspaper men. Mr. Armstrong was here on the last lap of a tour up the coast from the studios in Universal City, and expected to return to the East in a short time.

R. S. Steckhouse has just arrived here to join Manager H. A. Black's staff of Vitagraph salesmen working out of the local office. He comes here from the Vitagraph exchange in Salt Lake City, where he was located for a number of seasons. In his work here Mr. Steckhouse will act as a special salesman, covering the entire local office territory.

L. K. Brin, president of the L. K. Brin exchanges, left recently for the Warner Brothers sales convention in Chicago, expecting to return to Seattle around the end of July or first of August. He returned only a few days before his departure from a trip of several weeks to Denver, Salt Lake City and Butte, and was also in Shelby for the recent Dempsey-Gibbons fracas on July 4.

Alex Singelow, for the last three or four years cameraman for the Fox News in this territory, has just joined Manager L. J. Schlaifer's Universal Film Company staff here as salesman, and will work out of the local office. Mr. Singelow's successor as Fox News camerman has not yet been announced.

Don Brothers has just been engaged by R. C. Hill, manager of the W. W. Hodkinson office, as salesman, and will work in the Seattle territory, according to a recent announcement at the exchange. Before joining Hodkinson, Mr. Brothers was associated with the L. K. Brin and Pathe exchanges, having just recently given up his office as salesman with Paul Lynch's Pathe organization.

Charles R. Perryman, formerly the Selznick News cameraman in this territory, has just opened a commercial motion picture office and laboratory at 2217 Fourth avenue, and will now make special motion picture subjects for private individuals and concerns in the Pacific Northwest. During his term with Selznick, before the discontinuation of the Selznick News, Mr. Perryman was the first motion picture photographer to ascend to the summit of Mount Rainier in mid-winter to take pictures.

Film Flashes From the Florida Territory

GEORGE CONLEY is the new house manager of the Strand, Tampa, replacing Lawrence Sharpe, who resigned last week. Mr. Conley comes to Tampa from La Grange, Ga.

"The Tampa Victory Weekly" made its bow to the Tampa fans last week, and was well liked. It is a breezy little publication, edited by Manager John B. Carroll, of the Victory theatre. Besides giving the complete weekly program and advance dope on the coming attractions, Mr. Carroll gives a signed editorial.

N. T. Ragland has sold his Virginia theatre, at Sarasota, to the Florida Amusement Company. The price paid for the building and business, it is stated, was $65,000. The new owners are going to enlarge the house and make some changes in the front. Mr. Ragland is taking a vacation. He is driving to California and says he may drive back, or sell the bus and come back on the train. In any event he plans to be back in Florida before winter.

The American Legion has been working for some time for an auditorium in Tampa. It now seems to be assured, as plans have been accepted by the City Commission for a beautiful building with a seating capacity of not less than 4,000. The cost of the building, which will be $650,000, will be added to the bond issue for public improvements. The name of the big building will probably be, "The Memorial Auditorium."

Trade Activities in and About Philadelphia

AFTER being closed for more than two years, the Betzwood, Pa., studios, the scene of old Lubin activities, have been reopened. The last pictures made there were the Toonerville Trolley series. Frank Seltzer, producer of "Breaking Home Ties," is making 26 one-reel comedies, the first of which has been finished, and Educational is filming its "Sing Them Again" series.

The Chestnut Street Opera House, Philadelphia, has been leased by the Philadelphia branch of Metro for an extended run of the Rex Ingram production, "Scaramouche," to open soon after Labor Day. It is expected that "The Covered Wagon" will go into the Forrest theatre about that time. "Merry-Go-Round" is now having an indefinite run at the Stanton, to be followed by "Hollywood."

The Grant theatre, Fortieth and Girard avenue, Philadelphia, which was built a few years ago by Philip Greene, a prominent real estate dealer, has been sold to Eli Desnick for $100,000. Charles Dutkin will continue as resident manager.

Two more houses have been added to the Steifel chain in the purchase of the Leader and Palace theatres, Gloucester, N. J., from Feldman and Sarrata for a price said to be $65,000 each. These will give the Steifels control of 23 houses in that territory.

Fred G. Nixon-Nirdlinger, president of the Nirlinger circuit in Philadelphia, has left for a six weeks' stay in Europe, where he will make a study of theatre architecture with a view to embodying new ideas in several houses that are to be constructed in the Quaker City in the near future. Mr. Nirdlinger, who is also a large stockholder in the Stanley company, will also be on the lookout for attractions available for the Stanley circuit.

Mike Hoffman, who has been resident manager of the Astor theatre, Philadelphia, for the past two years, has resigned, and the active management has been taken over by Jack Rosenthal, who is a large stockholder in the corporation.

Harry Stevenson, who has been manager of Fay's Knickerbocker in West Philadelphia for the past four years, recently surprised the Philadelphia film community with the announcement of his resignation. After a six weeks' vacation Mr. Stevenson will enter the exhibiting field on his own behalf.

Washington

LARRY BEATTUS and Mark Gates, manager at Loew's Columbia admit the presence of the film-revival virus, and commencing Sunday, July 22 will run seven days of daily program changes of the seven "Selected Best Pictures." Starting with Rodolph Valentino in the classic "The Sheik," as a Sunday dessert; "Why Change Your Wife," a favorite Cecil B. De Mille production shows Monday; Mae Murray in "On With The Dance" is Tuesday's vehicle; Wednesday offers G. Swanson and T. Meighan in "Male and Female"; Gloria again appears Thursday in "Don't Change Your Husband," supported by Elliott Dexter; Friday the handsome Milton Sills returns with Mabel Julianne Scott in "Behold My Wife," and Saturday, Thomas Meighan and Leatrice Joy give a revival of "Manslaughter." And that last was premiered here not so long ago and ran at least two weeks.

Richard Barthelmess in his "Bright Shawl" portrait figured with other film and stage notables in the Nickolas Murray exhibit on the Metropolitan Section panel of the Photo convention here last week.

Having caught the largest hard-head (six pounds) at his week-end camp, recently, Harry (Ike Walton) Hunter says it "was the Paramount Fish."

Tom Moore featured personal appearance three times every day of Alfred Lunt who starred in "Clarence" on the stage before the late Wallace Reid screened it, with the Distinctive-Goldwyn picture "Backbone," in which Mr. Lunt is co-starred by Edith Roberts. The press comment and box-office receipts have, needless to say, been highly flattering all the past week, at the Rialto.

The Cosmos Theatre Company, now building the new Cosmopolitan, have been slightly embarrassed legally, by the filing of a mechanics lien against them. The lien was filed in equity by the Foundation Company for an alleged construction bill of $50,600.

Harry M. Crandall spent the first four days of last week in New York in conference with the home office executives of First National.

The Daily Vacation Bible Schools of the District of Columbia are availing themselves of the visual instruction classes offered them through the Public Service and Educational Department of the Crandall theatres in constantly increasing numbers. This visual instruction is promoted through the office of Mrs. Harriet Hawley Locher of the Crandall organization working in conjunction with Mrs. H. Moffatt Bradley, supervisor of the District Vacation Bible Schools, and not under the auspices of the Federation of Churches.

Mrs. Helen C. Kiernan has been appointed to take charge of the visual instruction work carried on by the Public Service and Educational Department of the Crandall theatre in conjunction with the Americanization School of the District of Columbia.

C. E. Whitehurst, Baltimore film theatre impresario, was a Washington caller the past week, dropping in at the Hodkinson office.

Mrs. Mishkin, popular co-proprietor, with her husband, of a Baltimore state right exchange, was a visitor at the Flax and Progress exchanges. Her exchange in Baltimore is noted for its baby doll bed, used in exploiting a picture some years ago, and now the favorite plaything of little Miss Mishkin.

A recent conservative report as to the closing of twenty-nine theatres in Baltimore during the summer, is outclassed by later reports from reliable Baltimore sources, showing that at the publication of the original story, thirty-five houses were closed, and later it is confirmed that forty-two such theatres are "hanging in the dark."

The outdoor film and vaudeville theatre at Frederick Road Park, Baltimore, Md., was destroyed by fire recently. The loss will not exceed a few hundred dollars.

Southern district manager Smith of the War Department theatres was a recent visitor at Army and commercial film centers in Washington.

Bathing comics of the screen were made realistic in the Universal exchange at the south end of the Kirbey-Fox building, when a continuous torrent of water from a burst pipe, was precipitated over the vestibule there on Saturday, July 14.

Recent typographical errors in the Washington regional page confused the names and positions of Joseph Young, former manager of Federated Films, who is now manager and district manager of Preferred Pictures; with that of his successor as manager at Federated, William E. Bush. Jack Osserman of Universal was also embarrassed by the incorrect "Basserman." Manager H. S. Brown of Universal, not "J. C. Browne," who is chief cameraman for International.

Despite the summer heat and so-called slump, most of the stronger exchanges here radiate an air of optimism, and claim that they are swamped with business. Several local exchange men are smiling with a pardonable pride at the knowledge that they have won the contests sponsored by their own home offices. As a result of the new optimism, both Fox and Paramount are girding up for the annual Fox and Paramount weeks. At Pathe, Jack S. Whittle won the bacon contest for two weeks of the period, and his confrere Breitbarth copped the bacon for the remaining period (about eight weeks). It is announced that F. B. O. Washington won the southern division championship watch and checks for the salesmen. First National and Educational are likewise "riding pretty" on the high tide of sales optimism. All this when the heat was more unpleasant than at any time this summer.

Having gone back to desk room in First National exchange E. O. Sherwood, manager-vice-president of the Harry Crandall Exhibitors Film Service exchange operating on the state right plan in Delaware, Maryland and D. C., and Virginia, has left for a business trip to New York to apply the fine-toothed comb test in searching the state-rights and independent field for suitable new high-class releases.

Bill G. Dutton, Beau Brummel of the Educational Exchange, here, has left for a two weeks vacation motor trip to Cleveland, Buffalo, Canada, New York City and Atlantic City. He plans to ship self and motor by boat from Cleveland to Buffalo.

J. A. Bachman, Educational manager, leaves Sunday for three days in New York, in attendance on the national sales conference at the Hammons home office. He and his Washington sales force are enthusiastic over the new Educational sales drive and new product.

Sam and Jake Flax of Liberty Films, Mather Bldg., announced, following the return of Sam Flax from a New York trip last week-end, that they have purchased the rights to two 15 episode serials, from the Arrow Film Corporation. The serials are: "The Santa Fe Trail," to be followed by the serial "The Fighting Skipper."

S. B. Lust is actively heading a committee, arranging for a Film Trade motor picnic and fishing party to be held all day July 31st at Morgantown. Exhibitor, exchange, equipment dealers, operators, trade press, etc., are all to be welcome. The committee plans a few surprises but will advise all guests to motor down to the Potomac fishing village. A fat man's race and other old time stunts are hinted at. All the local film trade are being urged to make the trip.

Southwest

THE city of Gainesville, Texas, has appointed Mrs. F. H. Turteville, Mrs. M. W. Staniforth, J. A. Atchison, H. Perkins and A. E. Keen as board of censors, whose duties it will be to pass upon motion pictures and various other forms of entertainment.

The new Star theatre will open at Port Arthur, Texas, in near future.

E. G. Weldon will reopen the Jewel theatre at Rusk, Texas, in near future.

The Fox Film Co. has abandoned the name of the Box Office Attraction Co., at Dallas, Texas, and is now know as the Fox Office.

Ralph A. Morrow, of Hodgkinson Film Corporation, at Dallas, Texas, has gone to New York City for a conference with the home-office officers.

W. E. Blumenthal, F. B. O. salesman in West Texas, has been transferred to South Texas.

Al Raymond, former traveler for F. B. O., is now traveler for Paramount at Dallas.

W. F. Box has opened his new American theatre at Corsicana, Texas.

Manager Louis Santokos, of the Palace and Rialto theatres, at San Antonio, Texas, purchased several new pictures in Dallas, Texas, during the week.

K. P. Pearson has reopened the Community theatre at Pottsboro, Texas.

J. C. Shannon, formerly with American Releasing Corporation at Dallas, Texas, is now traveler for the Goldwyn-Cosmopolitan Pictures in Texas.

Messrs. King and Wallace of the Liberty theatre at Marietta, Okla., shopped in Dallas, Texas, during the week and purchased an organ from Phil Pierce and also several new pictures.

Manager Stewart of Kauffman, Texas, was a Dallas, Texas, visitor during the week.

Manager Hufford of the Princess at Collinsville and Manager Johnson of the Liberty theatre at Louisville, Texas, purchased new pictures in Dallas during the past week.

Manager Pryor of the Grand Central theatre, Austin, Texas, was a Dallas visitor during the week.

Roy Clyde, of San Antonio, has purchased the Kyle theatre at Beaumont. New Blizzard Fans and Cooling Systems have been installed by the following Texas theatres: F. W. Zimmerman, Palace, San Marcos, M. L. Levins, Ideal, Corsica and University theatre, Norman, Okla. W. Box will open a new theatre at Corsicana, Texas, in near future.

Enid, Okla., will not close picture shows and pool halls on Sunday until further legal action is taken. Petitions are now being circulated for the closing of all amusements in Enid on Sunday.

Stewart & Megehee, of Little Rock, Ark., submitted the lowest bid for erecting the new Saenger theatre building at Second Avenue and Pine Street, Pine Bluff, Ark. Their bid was $162,000. The total cost of the new theatre building is estimated at $1,000,000.

The Olive theatre at Hoxie, Ark. opened for business June 29. True Thompson has resigned as manager of the Capitol theatre at Dallas, and turned the theatre over to Leon Gohlman, the owner.

Service!

And the word is underlined not merely here but *in the mind of every exhibitor* who shows the

PATHE NEWS

To be successful, to endure, to be popular any merchandise must really serve, must be useful, must fill a need.

Pathe News not merely gives you the *best* pictures.

You know that.

But Pathe News to serve you and your interests gives you every important event, smoking hot, by airplane, special automobiles, special messengers, any way no matter how great the cost, so you'll have it in your theatre while the news is still first page news.

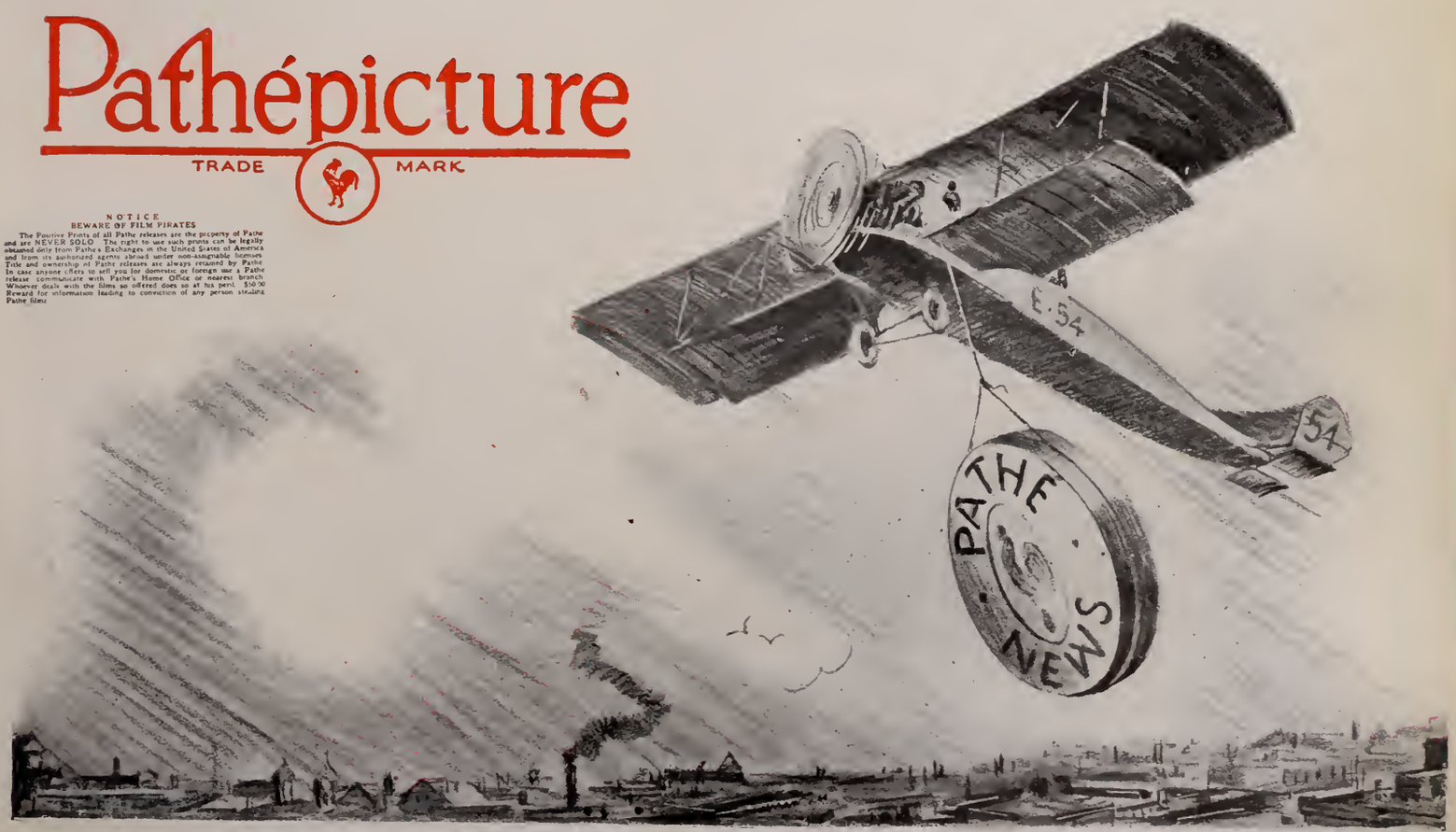
The staff of the Pathe News works all night, frequently, in *your* interests, in your patrons' interests.

And this real big useful service you have learned to expect from the Pathe News.

The First News Reel
The Real News First

Pathépicture
TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses Title and ownership of Pathe releases are always retained by Pathe In case anyone offers to sell you for domestic or foreign use a Pathe release communicate with Pathe's Home Office or nearest branch Whoever deals with the films so offered does so at his peril $50 00 Reward for information leading to conviction of any person stealing Pathe films



How to buy a Rolls-Royce for the price of a Ford

If you were offered a Rolls-Royce for the price of a Ford you'd jump at the chance.

When you buy the

HAROLD LLOYD

One Reel Comedies

(Reissued)

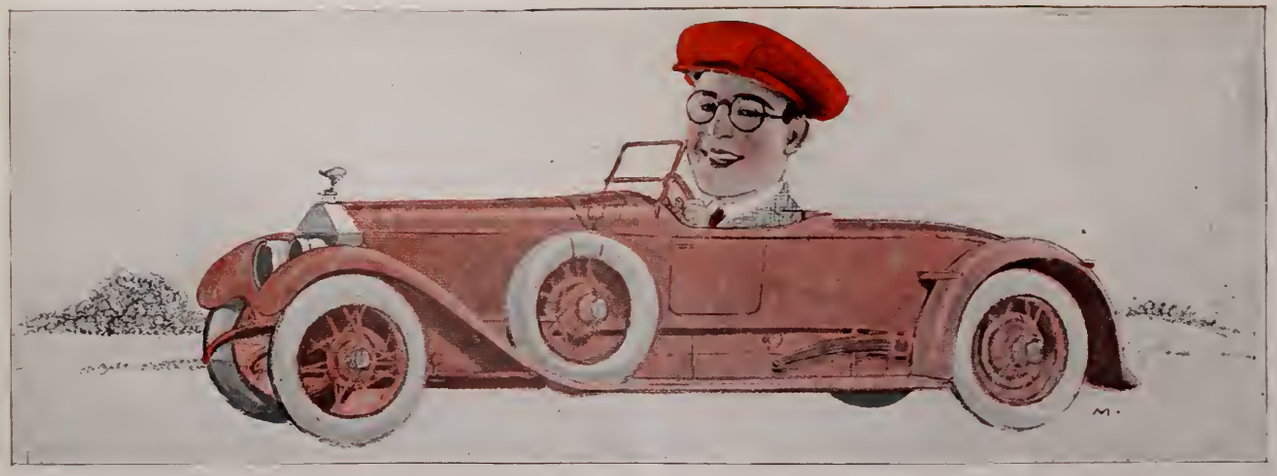
you are doing just that.

You are buying the biggest box office attraction in the business in the comedies that made his reputation and you are buying them ***right.***

And though you pay a Ford price you are getting Rolls-Royce quality.

Produced by the
Rolin Film Co.
Under the supervision of
Hal E. Roach himself

Pathécomedy
TRADE MARK



Cleveland

HARRY CHARNAS, president of Film Classics, incorporated for the sale and distribution of the Warner Brothers product in Ohio, Michigan and Western Pennsylvania, announces that Film Classics offices will be running full blast by the first of August in Cleveland, Detroit, Cincinnati and Pittsburgh. Each of these cities will be provided with an office manager and two field representatives. Up to the present time the following have been appointed: Fred Scheuerman, office manager of the Cleveland office, and Bert Stern, field representative; J. Kent, office manager, and Carl Sonan, field representative, of Detroit, with offices in 604 Film Building; Clay Brehem, field representative in Cincinnati, with offices in the Film Building, at Pioneer street and Broadway; Bill Finkel, field representative in Pittsburgh, located in the Film Building. Other appointments are being made by District Manager George H. Dumont. Dumont will make his headquarters either in New York or Chicago, which ever is most convenient.

E. A. Eschmann, newly appointed manager of distribution for First National, paid the Cleveland First National exchange its first official visit last Thursday. Eschmann got in at noon on Thursday and left again the same evening at 6 o'clock. Asked whether he contemplated any changes in the personnel of the local office, Eschmann said that he was perfectly satisfied with things as they are and does not expect to introduce any new faces in or about the local exchange.

H. A. Bandy, First National district manager in these parts, has packed all his film troubles away in camphor balls, oiled up his trusty Nash and is now on the highways headed for Lake Placid, where he doesn't expect to hear word of film news for the next two weeks.

A committee of the Film Board of Trade of Cleveland held an important meeting last week in Marion, O., with Postmaster General Harry New, the results of which look most advantageous to film men in this district. The committe is composed of J. E. Beck of Vitagraph, chairman; C. L. Peavey of Hodkinson and Nat Barach of Goldwyn. Several matters pertaining to the facilitation of film deliveries were taken up and discussed. Cleveland exchange representatives were particularly emphatic in their request for a postal substation in the Film Exchange Building. They succeeded in getting Postmaster New to agree to send an inspector to the Film Exchange Building whose duty it will be to watch conditions and report on the validity of the claim for a substation.

The School for Film Salesmen, opened and operated by the Film Board of Trade of Cleveland, is a great success. Four meetings have been held, and the maximum number of students have attended each meeting. Twenty-five members compose the class. Various exchange managers are conducting all classes with the exception of one, which will be conducted by Fred Desberg, general manager of Loew's Ohio theatres, and D. L. Schumann of the Ohio Amusement Company operating a chain of first run neighborhood motion picture theatres. Desberg and Schumann will present "The Exhibitors' Viewpoint." They will address the school next Tuesday evening

Norman Moray, Pathe exchange manager, is on the sick list. Too much work, combined with too much heat, worked the havoc.

R. S. Schroeder, Pathe district manager, stopped off in Cleveland for a short inspection visit last week one day, but left the same day for points West.

Charles Himmelein has moved over from the Standard Film exchange to the Select exchanges, where he has charge of the booking department. Himmelein comes from a family of film men. There's Art, running a theatre in Sandusky, and Johnny, who is over at the local Paramount office, besides Charles.

Robert Cotton, Fox exchange manager, was knocked out by the heat last week and forced to spend several days away from the office.

J. A. McCarthy has come on from the New York office to join the local Fox sales family. McCarthy is a Princeton graduate and brings theoretical, as well as practical, experience into the fold.

J. S. Jossey, president of Progress Pictures, spent the week with Cincinnati Progress Office Manager Norman Vibbard.

John J. Murray of Warren was up the other day and said that its oldest patron won't recognize the Opera House when it opens August 5 with Al Field's Minstrels. The house has been done over from entrance to exit, and it looks like new.

Jim Dunlevy of the Strand theatre, Akron, and his daughter, Mrs. Winters, motored up to Cleveland and spent a few days of last week in the shopping district. That is, Mrs. Winters did. Mr. Dunlevy was more interested in the Yankee-Indian battle than he was in the styles.

Bert Botzum, well known theatre owner of Akron, has booked three Progress Pictures for first run release.

Gus Lemberger, manager of the Grand theatre, Orville, is one of the busiest men in the state. All day long he's occupied picking cherries from his extensive cherry farm, which is near Orville, and in the evening he's kept just as busy at the theatre picking 30-cent pieces from the public.

John Palfrey of the Opera House at Kent is spending his vacation traveling in Europe.

Clint Klein, manager of the Arcade, Akron, left his house to the tender mercies of Providence and spent a day in Cleveland last week.

Manager Tigue of the Amuse-U theatre, Struthers, was one of the few out-of-town visitors in the Film Exchange Building last week.

The revival programs have been so popular at the Stillman theatre during the past three weeks that General Manager Fred Desberg has decided to keep up the revival policy until the season starts again. The Stillman plays big pictures for long engagements during the regular season. One of the queer things demonstrated by the revivals is that in many cases pictures that were a tremendous success when first exhibited, flopped on the revival, while pictures that barely went over when originally exhibited were a great success on the comeback. It was also learned that the old pictures went over better than those shown more recently. Pictures that enjoyed very long runs also suffered during the revivals.

Butte

"BUTTE is certainly the most unusual city in the country and is absolutely unique," remarked Charles Phillips, field naturalist for the Mills & Bell Motion Picture Company of St. Paul, during his visit to this city a few days ago. Mr. Phillips is touring the country on an advertising campaign of the Burlington, Northern Pacific and Great Northern railways of the Northwest. Mr. Phillips is making pictures of Butte with special consideration of the mines on the Anaconda hill or the crest of the hills and the business district in the hollow of the crest. These pictures will be shown on the Pantages circuit and in the motion picture houses.

Another feature of the work covered that will be of special interest is the photographing of the Redskin in the native environment at Browning on the Flathead. He took some splendid pictures of the canyons around the cities of Montana by riding a flat car ahead of the engine. He missed being at the wreck near Blackstone Spur by a hair's breadth.

About 39,000 feet of Montana scenery will be distributed widely throughout the country, showing the rushing torrents, the haunts of the trout and grayling, the parks, the grasshopper glacier, Indians and business life.

Glacier National Park and Yellowstone Park give a wealth of colorful pictures to the cameraman. Mr. Phillips left Montana for Ranier Park, Washington, where he expected to stay for some time.

To present "Darmalandigarna," or, in English, "Way Down East of Sweden," was the attraction at the Broadway theatre recently under the management of Merle Davis, general manager of the Ansonia Amusement Company. B. Newman of Bellingham arrived in Butte on Thursday evening, July 12, representing the Swedish Film Company of New York, and while here he unloaded the above named photoplay to Manager Merle Davis. It promises to be one of the strong attractions of the season. Mr. Newman has practically covered the entire state for his company and is now on his way East again.

On September 2 and 3 the movie cameramen will be interested in the big annual rodeo to be held at Wisdom, Mont. It is one of the attractions belonging to the days that are past history and naturally brings out a great crowd. There is a promise of all kinds of horse bucking contests, and for these events there are a number of famed "buckaroos" from other states, who will ride the wild horses or bucking cayuses. Besides this feature there will be bulldogging and a two-day racing contest. Movie cameramen are making plans to be there for their respective companies.

The Dempsey-Gibbons motion picture films taken at Shelby on the Fourth of July by the Horseley studio film house of Los Angeles, have just been confiscated, according to word from the city of Los Angeles. July 17 department of justice agents called at the studio and took possession of the films. No arrests were made at the time, but officers said several were in contemplation in the near future. At the time of the seizure Harry Gossman, who made the pictures, was at the home of Jack Dempsey. They are quoted as saying that the pictures were surrendered voluntarily and that they are confident that they will be returned soon, as they not only were undeveloped as yet and that no plans were made to exhibit them except in Montana.

Five reels in all were taken, which agents declared were brought to California contrary to the federal law making it a felony to transport interstate pictures of prize fights.

Edward Armstrong, assistant general manager of the Western division of Universal Film Company, was in Butte this week with a print of "Merry-Go-Round," the new Super Jewel of Universal fame, just released. Mr. Rue, branch manager for the exchange here, quickly took advantage of the fact and gave a preview at the American theatre on Tuesday evening at midnight to about 100 guests, who are prominent citizens of Butte. The picture was enthusiastically received and promises to be one of the much-talked-of pictures of the day.

Exchange and Exhibitor Items from St. Louis

GEORGE H. HART, manager of the Hamilton Skydome, 5900 Easton avenue, St. Louis, reported to the police on July 18 that a lone robber took from him $2,800 in cash, papers representing a value of $14,000, his revolver, watch and chain and touring car. The robbery, Hart said, took place in an alley in the rear of 3106 Thomas street after the robber forced him to drive the auto from Webster and Cass avennes.

Hart's story to the police was that he started from the airdome to the Boatsmen's Bank to make a deposit and stopped in a drug store at Webster and Cass avennes to telephone. When he came out of the store he found a young man seated in his automobile. He was then forced to drive to the alley where the robber took his valuables.

The police later found the automobile a few blocks away. It contained Hart's wallet and the papers. The money was insured.

Mrs. Wallace Reid will appear in person at the Kings theatre, St. Louis, the week of July 29 in conjunction with the showing of "Human Wreckage." William Goldman, owner of the Kings theatre, has succeeded in having Mayor Henry W. Kiel issue a proclamation devoting the week of July 29 to a fight against the "dope evil." As is known, "Human Wreckage" depicts the ravages of the dope habit on a home.

Dan Cupid has been a very busy boy around the St. Louis First National exchange this summer. In June an Educational and First National employee was struck by a quiver from Cupid's bow and this month two more victims were secured. Miss Gorelich of Educational is also wearing a beautiful diamond ring and smiles knowingly when an inquisitive person admires it, although she has declined to name the date for publication.

Billy Weiss, First National salesman, who is on his honeymoon in Chicago, has tendered his resignation to Brother Harry and will announce his new connections upon his return to St. Louis.

M. G. Kennedy has succeeded Bill Weiss on the First National sales staff.

R. L. McLean, First National sales manager, spent the past week out in the territory. He is very well pleased with the outcome for the coming season.

Manager Barney Rosenthal of Universal has returned from a business trip to Chicago.

Morris Engel, Universal exploiter, is spending his vacation in Okawville, Ill.

S. E. Pertle, who owns a string of houses in the vicinity of Jerseyville, Ill., motored through St. Louis on his way to Denver, Col. He expects to spend at least a month in the West.

Cecil Newberry, who a few years ago managed the local Goldwyn exchange, was a visitor of the past week. He is on his way to Oklahoma to visit relatives.

The local Fox office has already secured seventy-five contracts for Fox Anniversary Week, September 9 to 15. And the campaign has just started

Leo Landau of Granite City, Ill., is rushing work on his $100,000 addition to the Washington theatre on State street. He hopes to have it ready for opening next fall.

Sam Werner of United Film exchange spent a few days at Okawville, Ill.

Tom McKean, new F. B. O. manager, spent the week out in the territory. C. D. Hill, Hodkinson manager, and Jack Weil of Goldwyn also were out in the field during the week.

Pending the annual election, Vice-President Lew Bent of the St. Louis Film Salesmens' Club will act as president of the organization. Tom McKean, the president, was forced to resign because of his promotion to managership of the F. B. O. office. Under the club rules only film salesmen, and not managers, are eligible to membership or to hold office.

Claud McKean, manager of the educational department of the local Fox office, returned Monday from his annual vacation. He and the family spent most of their time motoring about Southern Illinois, and also took in a couple of boat excursions. Generally speaking, they had a very nice time.

Visitors of the week included C. E. Brady, Broadway theatre, Cape Girardeau, and C. E. Luttrell of Jacksonville, Ill.

The Lyric theatre, East St. Louis, hereafter will play nothing but first run pictures, while the Avenue theatre, under the same management, will show both pictures and vaudeville. The Avenue's new price scale is 25 and 40 cents. This arrangement gives East St. Louis three first run houses, the Majestic, owned by Harry Redmond; the Lyric and Avenue.

Trade Jottings from Central Pennsylvania

PETER MAGARO, manager of the New Regent theatre, 408-410 Market street, Harrisburg, has announced that he has obtained the services of Larry Baraldi, for some years connected with the Victor Herbert Orchestra, as organist for his motion picture house for the season of 1923-1924. Baraldi is a 'cellist, as well as an organist, and he plans to give a number of recitals on the 'cello during the coming season. Mr. Magaro also announces he has arranged for the presentation of picture programs as varied and pretentious as those of Broadway, and that the musical programs, as arranged by Professor Baraldi, who has established an enviable reputation in Philadelphia, will assure the New Regent of having musical attractions of the highest character.



Larry Baraldi

The theatre building in Paxtang Park, Harrisburg, which in the past has been devoted to motion pictures and vaudeville, is being razed. Recently the Kerstetter interests of Newark, N. J., acquired control of part of the park, which has been, in the past, a trolley park, but they did not take over that portion of the resort which contained the theatre. The theatre consequently has been abandoned and is being removed. The abandoned part of the park includes also a swimming pool, rowing lake and athletic field.

Mrs. Florence Ackley Ley, former prima donna, who has been made head of the new Community Service Bureau of the Wilmer & Vincent theatre interests in Harrisburg, has inaugurated a summer dancing class on the stage of the Orpheum theatre in that city. Nellie and Helen Ard are the instructohs.

Revenue derived from the tax on bill board space in the city of Harrisburg, used for the most part by motion picture and other theatres, totaled $216.50 for the fiscal year closed on July 1, is just announced.

The Arbuckle engagement at the seashore, according to Mr. Magaro, will terminate with the week of Labor Day. Mr. Magaro also announced he is negotiating with B. D. Berg, who booked Arbuckle for the Palais Royal, to come to Harrisburg and book the attractions for the Coliseum throughout the entire winter, with a change of bill weekly.

Community open-air motion picture shows have been introduced by the Carlisle Y. M. C. A. There are two projects, the first a series of films to be displayed on the Dickinson College campus on Tuesday evenings, which was started on July 17 with the picture entitled "The Life of Moses." The second project is a religious series being given each Sunday evening for the residents of Bellaire Park, a summer colony, and vicinity. The pictures are open to the public and no admittance is charged.

The fire fighters of the city of Kane, Pa., with a population of 7,000, went on a strike and refused to answer alarms because the Ministerial Association caused the arrest of the owner of a carnival which was giving a show for the benefit of the fire department. The motion picture interests of Pennsylvania have been opposing the showing of certain kinds of carnivals and were in sympathy with a bill which was introduced in the recent session of the Pennsylvania Legislature which would have banned carnivals from the state. The measure, however, failed of passage.

The Wilmer & Vincent Company has placed Joel A. Levy in charge of the Capitol theatre in Reading. Mr. Levy, for ten years, had been engaged in the exchange end of the film business.

Motion picture exhibitors, exchange men and representatives of theatre construction concerns from many parts of Pennsylvania were guests of honor at the formal opening of the fine new Victoria theatre, in Mt. Carmel, owned by the Chamberlain Amusement Enterprises, on the evening of July 9. The entertainment lasted all night, having terminated in nearby Shamokin at the close of the program in the theatre. This modern new picture house seats 1,650 persons and is equipped also for vaudeville and legitimate productions. S. S. Grand presided at the Moller organ on the opening night. S. M. Swaab & Son installed the projection equipment. The theatre will give continuous performances daily from 1:30 to 11:15 p. m.

The attaches of the Colonial and Rialto theatres, Allentown, under direction of John Newkirk, manager of the Colonial, were recently given an outing on the Little Lehigh River, near East Texas, Pa.

After having managed the Orpheum theatre, Reading, for several seasons, and prior to that the Rajah theatre in the same city, William O. Heckman has gone to Richmond, Va., to manage the Lyric theatre for the Wilmer & Vincent interests for the remainder of the summer.

The contract for the erection of a $200,000 theatre in Indiana, Pa., has been awarded to the H. A. Moore Company, with offices in Williamsport. The building will be of reinforced concrete and steel construction, making it fireproof. It will have a seating capacity of 2,000.

W. St. John, formerly manager of the Orpheum theatre, Newark, N. J., was placed in charge of the Keeney theatre, Williamsport, on July 1. He succeeds T. J. Beresford.

A new record has been established in the city of Lancaster, where not one motion picture house has been compelled to close for the summer season.

The Alto theatre, which is being constructed in Columbia, Lancaster County, by John Hardy, is nearing completion and is about ready for the installation of the chairs. While a medium-sized house, the Alto will be one of the most attractive theatres in the state.

The L. J. Chamberlain Amusement Company has purchased the Grand Opera House in Landsford at a consideration said to be $30,000.



Kansas City



THE Apollo theatre, one of the larger suburban houses of Kansas City, has been purchased by the Ralph Amusement Company, of which Ralph Fink is president. Jack Roth, manager of the Isis theatre, Kansas City, has been named as manager of the Apollo and Strand theatres, both houses being controlled by the amusement company, as well as the Victory, Gillham and Penn Valley theatres.

Thomas H. Matters, of Kansas City, has been named receiver of the Kansas City Machine and Supply Company, branch of the U. T. E., following the failure of the national organization. The entire stock, in detail and bulk, will be offered at auction in a few days, according to Mr. Matters, who is being represented by the firm of Edwards, Kramer and Edwards, Kansas City.

That a revival week can be made as successful in hot weather as in winter was demonstrated by Samuel Harding of the Liberty theatre, Kansas City, last week. "Way Down East," "Through the Back Door" and "The Three Musketeers," used in two-day showings for the week, played to a good attendance during the hottest week of the summer thus far.

The Airdrome at Overland Park, Kan., was opened this week by Wilson and Weldon, former owners of the Gem theatre, Olathe, Kan., while E. W. Buchanon of the Emerald theatre, Buckner, Mo., announces the opening of the Elm theatre, Bristol Station, Mo., this week.

A postscript which might profitably be added to the letter of other exchange managers is being used by Truly B. Wildman of the Kansas City Enterprise office. It reads:

"There's a hatchet lying behind the door,
Three exhibitors dead—there's goin' to be more.
The floors ah' covered with crimson hue,
Better give me some dates, 'Kid,' P. D. Q."

Representatives of Kansas City welfare organizations were given a pre-view showing of "Human Wreckage," made by Mrs. Wallace Reid, at the Newman theatre this week. Liberal space was given the showing in daily newspapers and the fact that the picture is to be shown at Frank L. Newman's Royal theatre the week of July 22 also played up.

The 1923-24 booking charts of Vitagraph now are ready for distribution among exhibitors in the Kansas City territory, M. E. Williams, branch manager, announces.

N. J. Flynn of the Richards & Flynn Film Company, barely escaped dangerous injury last Saturday night when a motor car in which he was riding collided with another car, injuring Mrs. Thomas J. Howard and Miss Ruth Burke, who were riding in the car with Mr. Flynn.

"Mike" Kalm of the Crescent Film Company, Kansas City, sets a precedent by returning from a three-weeks' trip in Kansas and admitting that business was "only fair." "But just wait until fall," is "Mike's" assurance. He will make another trip into the territory next week.

About fifty exhibitors attended a trade showing of the Pathe production, "Her Dangerous Path," at the Victory theatre, Kansas City, last week.

C. R. Cullingworth, manager of the Vitagraph contract at the home office, spent last week in Kansas City, after having made a trip to the more important points of the territory with M. E. Williams, Kansas City branch manager.

Word to Kansas City's film colony from J. H. Calvert and H. N. Holmes, formerly of Universal and F. B. O., states that they have arrived in New York after a "great" motor trip.

The latest acquisition of the Selznick Kansas City branch's sales force is "Rube" Melcher, formerly a Fox representative, who is reputed to know personally every exhibitor in the Kansas City territory.



Salt Lake City



THE State theatre, over on Broadway between Main and State streets, opened tonight (Sunday) with "Human Wreckage" to a capacity house. Dave Schayer, manager of the State, held a pre-review last Thursday morning, to which were invited the governor, mayor, leading churchmen, and prominent citizens, including the chief of police and the commissioner of public safety. All were high in their praises. Some great publicity work has been done exploiting "Human Wreckage," with hand painted billboards, and countless handbills and sheets plastered all over this city.

The many friends of J. R. Beal, formerly exchange manager for Hodkinson in Salt Lake City, were highly pleased to read in the MOTION PICTURE NEWS of his rapid rise to success in the picture game. His most recent elevation makes him assistant division manager for Hodkinson, with headquarters in San Francisco.

George Carpenter, manager of the Paramount-Empress theatre, has opened his summer cottage at Brighton, a resort nestling in the tops of the mountains near this city, and is perigrinating back and forth between the "sanctum" at the theatre and the snow-capped peaks. During his absence the affairs of the theatre are in the hands of C. A. Porter, assistant manager.

The State theatre has added a nine piece orchestra to the regular attractions, which will vie with the best of theatre orchestras. The organization is directed by Curg Peterson.

J. G. Peede, New York representative for the Richard Walton Tully pictures showing on the Associated First National program, stopped off in Salt Lake City this week, on his swing to the Pacific Coast, arranging for showings of "Trilby" in the key cities. While here he conferred with L. L. Hall, manager of the local First National exchange.

G. L. Cloward, manager of the Metro exchange in this city, returns tomorrow from Butte, Montana, where he has been closing for the coming season attractions of this company. C. O. Dillerd, local salesman, and assistant manager, has had the destinies of the exchange in charge during Mr. Cloward's trip.

E. M. Saunders, general sales manager for Metro, in Los Angeles, passed through our city this week on a flying trip to New York City.

John Gillette of Toocle, was in town recently lining up for his new fall pictures at his theatre, the Strand. He left with a contract calling for fifteen Metro releases.

Out-of-town exhibitors who were visitors to the exchanges this week were F. M. White, who owns the Realart theatre in American Fork, and M. S. Smart who runs the Kinema theatre at Richfield.

William Gehring, who arrived last week to take over the managerial duties of the local Fox Film exchange, is fast becoming acclimated and declares that he is going to like Salt Lake City. He is burying himself into the details of the exchange, and making friends of the film men here. He came from Buffalo, where he was assistant manager of the Fox exchange in that city. He succeeds J. H. Birkenhauer, who was transferred from this office to assume charge of the Australian offices for Fox.

J. D. Solomon, manager of the Salt Lake Goldwyn exchange is busy lining up the theatres in this territory for the features on the Goldwyn program for the season of 1923-24, including the releases of the new product classification.



Southeast



WILLARD PATTERSON will not leave the managerial post of Atlanta's Metropolitan theatre. He has announced that an amicable and satisfactory adjustment of all matters between he and Sig Samuels have been agreeably reached and that he will not leave the Metropolitan, as previously announced. "Pat" is considered one of the best showmen in the South, and his contemplated severing of connections with the Metropolitan have been looked upon as nothing short of a calamity as affecting that theatre.

Dave Love, who left the directorship of Atlanta's Metropolitan theatre a year ago, is visiting in Atlanta. He has, since leaving Atlanta, been in charge of Loew's Palace orchestra, Memphis, Tenn.

S. S. Stevenson has opened his new "World" theatre at Wilson, N. C., a 250-seat house, formerly the Princess. Powers 6-B8s are installed, the entire theatre having been remodeled. A Wurlitzer organ and Typhoon cooling system have been installed.

Hobson Johnson of Thomasville has purchased the Grand theatre, Thomasville, Ga., from F. H. Smith. Mr. Smith previously created quite a bit of comment throughout the South through his advertisements in an effort to sell his theatrical properties, declaring therein that the attitude of the film exchanges towards the average exhibitor made it impossible for the small town theatre owner to continue to exist.

Jimmy Reynolds of Enterprise, Atlanta, was painfully, though not seriously, injured when his auto was in a collision with one driven by Steve Grow, another member of Atlanta's film colony.

Miss Bianci Bak, since the organization of Goldwyn, office manager in the Atlanta exchange until her failing health necessitated a rest some months ago, is rapidly recovering and will return to Atlanta in the fall.

Carl Kettler of West Palm Beach and one of the South's best known theatre owners was in Atlanta the past week attending the Shrine convention.

Max Bryant of Rock Hill, S. C., was in Atlanta for the Shrine gathering, but failed to fly over in his new airplane, as he had promised friends there.

B. H. Mooney, the Birmingham magnate, was in Atlanta during the week.

The new Memphis Paramount exchange opened auspiciously with formal ceremonies on July 23. Fred Creswell, district manager, was among those in attendance.

Maj. J. C. P. Edwards, exhibitor from the mountain metropolis of Waynesville, N. C., was in Atlanta during the week.

Opinions on Current Short Subjects

"The Green Cat"

(Pathe—Two Reels)

SNUB POLLARD goes into the restaurant business in this one and discovers his only guests are the employees on the premises. When he protests their prodigality with his food supplies they promptly threaten to leave him flat. A fire insurance salesman wanders in to sell, not to eat, although he eventually accepts the hospitality of the soda dispenser and puts away a dozen or so ice-cream sodas on the house. Next enters a family of six, but, just as business seems to be brightening, the head of the household orders one cup of coffee to go with the picnic lunch in their valise. In desperation, Pollard resorts to various schemes of blocking the auto traffic on the highway in front of his emporium, but his efforts result only in disaster to himself. Then comes the "grand idea;" he ties a pig, adorned with a pair of spectacles, outside the restaurant, and the place is promptly swamped with parties looking for contraband liquor. The nearest thing to a bottle of kick that the restaurant holds is vinegar, but this, with the help of Marie Mosquini, masquerading as a constable, serves magnificently until some prohibition officers arrive. These sequences are especially funny. The fun culminates in a real thrill when the restaurant burns down and collapses just as Pollard puts his signature to a fire insurance policy. A cleverly constructed comedy with some genuinely humorous touches in it. Ought to go well in any type of house.—*E. F. SUPPLE.*

"In Wrong Right"

(Pathe—Two Reels)

THIS subject is one of the most entertaining two-reel Western dramas that we have seen recently. It is really a comedy-drama laid in a Western setting, embodying more laughs than thrills. The humor, which proceeds from a series of misunderstandings that set the principal characters working at cross purposes, is very well brought out both by the action and by the titles. The ranch is blessed with a very capable, but homely and fractious, cook. The ranch owner would like to see her married to somebody on the ranch just to insure her permanency in the kitchen. He even considers proposing himself, but always falters at the crucial moment. Now he also has a pretty daughter (Josephine Hill) who is admired by several of the cow-punchers. When two suitors approach the ranch owner to ask for daughter's hand father, pre-occupied with thoughts of the cook, interprets their intentions as being directed towards the mistress of the kitchen. To the suitor employed on the ranch he gives a willing consent, even proposing an abduction to make the marriage of the cook more certain. So daughter is promptly seized, bound up in a table cloth and carried away to the hills to await the minister's coming. Father approves enthusiastically of the rough treatment until the hero (Leo Maloney), who has given chase to the abductor, overtakes the kidnapper and discloses the true identity of the victim. There is the customary hard riding and a lively fistic encounter at the close, but it is the laughs that will furnish the major portion of the entertainment in this one.—*E. F. SUPPLE.*

"Post No Bills"

(Pathe—One Reel)

HERE'S one that carries its own exploitation suggestions. Paul Parrott is featured as an enterprising theatrical press agent, whose task it is to "snipe" the town in behalf of the Bijou theatre. He starts out by nailing one of his posters to heavy plate-glass window. Before he finishes he has plastered his snipes on the backs of most everybody in town, including the police force. Even the solemnity of the marriage ceremony is violated, and when the groom delivers to the minister what he believes to be the marriage license it proves to be but another snipe announcing the performance at the Bijou. The comedy business is unadulterated hokum from start to finish, but it will furnish a satisfactory measure of laughs to the average audience.—*E. F. SUPPLE.*

"The Host"

(Universal—One Reel)

ANOTHER tramp comedy with Neeley Edwards in the featured role. Whatever humor is found in this one proceeds from the presentation of a tramp in the role of social master of ceremonies at a high-class hotel. The reel starts with an incident of mistaken identity in which "a gentleman of the road" finds himself unexpectedly elevated to the post of a professional host. Of course, he knows nothing about the niceties of meeting the first families or directing a ballroom function, and some of his blunders of etiquette become laughable in a sense. To make matters worse, he gets chewing gum stuck all over his hands early in the action and all over the guests in subsequent sequences. The reel closes with the arrival of the real professional host and the pursuit of the imposter by the angry hotel guests.—*E. F. SUPPLE.*

"Spring Fever"

(Universal—Two Reels)

AN action comedy with a bunch of "old stuff" gags and a few new ones. The action transpires in rustic settings, with a wild bull taking the featured role in the first of a series of lively incidents. Fred Spencer, in the leading part, had no sinecure in acting in the same scenes with this bull. Only the actor's agility saved him from the flying hoofs and horns more than once, to all appearances. The director deserves a citation; he has a character, who has been catapulted into a well, reach the top of the well without once falling back into the waters again. Spencer is next called upon to play ladies man at a local function. In the preparations for the festivities a trick bow tie that refuses to go straight is used to provoke some fun. At the function Spencer's success with the female element incites his rival to dastardly plotting. In removing the first spadeful of dirt for the old ladies home, Spencer dislodges a chipmunk. The rodent breaks up the party, and a wild chase ensues. The rival has removed the nut from the rear axle of the wagon which Spencer is driving. When the wheel falls off as the wagon is crossing a bridge the entire party is precipitated into the stream—all except Spencer and his girl who continue safely on their way on the driver's seat. A lively slapstick comedy not without some original touches.—*E. F. SUPPLE.*

"Nobody's Darling"

(Universal—Two Reels)

THE men folks in your audience will probably call this "clever," while the ladies will very likely wax enthusiastic with, "Isn't she just the cutest thing!" The reason for the predicted remarks of approbation is Baby Peggy in her latest Century offering. There isn't any story to be found in this one, but this omission doesn't detract a bit with Miss Peggy registering appealingly in a series of amusing gags and situations. In the beginning, Peggy has a lot of fun with a "Keep off the grass" sign. By slyly planting the sign in unexpected places she keeps picknickers and police continually on the hop to avoid violations of the law. She is next precipitated into the midst of a party of colored orphans out for a ride and gets in some more fun before her identity is discovered. By far the best sequences in the picture are those showing Peggy in a toy shop trying to pose as a mechanical doll and doing it quite effectively. The little lady's make-up here is superseded only by her clever acting. After she is bought by a delighted customer and shipped to a swell residence, she terrifies the family and their colored servants by antics quite beyond the ability of the most ingenious of mechanical dolls. These sequences are highly amusing. Here's an enjoyable kid comedy that ought to go well in any type of house.—*E. F. SUPPLE.*

"The Festive Haul"

(Pathe—One Reel)

THIS Kiser Artfilm reveals some of the action and humor that accompany the famous run of smelts in the rivers of the Northwest. At the beginning there are some striking scenes of seagulls in flight, heralding the annual run of the smelts up the Sandy River. The subsequent views show the townspeople of all classes hurrying to the river's banks in all manners of conveyances and with a varied assortment of fishing appurtenances. Even the well-known skillet, tied to the end of a pole, is commandeered from the kitchen for the occasion. Nor is any rank immune from the contagion once the news gets around. Even the church deacon deserts his post temporarily to wade astream in his B. V. D.'s with his fishing net in hand. Two of the boys, accompanied by their girl companions, steal up on the deacon and make away with his trousers, which one of the youngsters dons and converts into an effective net by tying the bottoms of the trouser legs. The closing scenes, showing the hordes of fishermen still hard at work along the river banks as the sun sinks behind the hills, are especially good.—*E. F. SUPPLE.*

"The Marathon Dancer"

(Pathe—One Reel)

THIS Aesop's Film Fable satirizes in thoroughly amusing fashion the endurance-dance craze, which was recently featured in the pages of the dailies. The cartoonist's facile pen sets the cat and dogs and mice shuffling and strutting, much to Farmer Alfalfa's disgust. When Farmer discards his boots the better to creep upon the dancing mice and smite them, his boots succumb to the prevailing fad and set out to establish an endurance record of their own. Engagingly funny from start to finish.—*E. F. SUPPLE.*

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

Pathe's Booking Policy Not Altered by New Product

PATHE authorizes the definite statement that its established booking policy will not be affected in any way by its acquirement of new lines of product.

As formerly, all Pathe releases will continue to be separately available to any exhibitor, it is announced. This means that every subject on the Pathe list, new and old, will continue to be booked independently of any other subject.

This statement is made to remove any possible impression on the part of exhibitors that the new comedy output and novelties now in production on the Pacific Coast for Pathe Release, which were referred to in a widely published interview with General Manager Elmer Pearson, are exempt from, or in any way affect the established Pathe booking policy.

Educational to Distribute New Series of Comedies

E. W. Hammons, president of Educational Film Exchanges, Inc., announces that Educational will distribute during the season 1923-24 a series of eight comedies which will be known as "Tuxedo Comedies."

These comedies will be in two reels, and it is planned to use all star casts in each of the releases. The first picture of the series, "Easter Bonnets," will present Ned Sparks and Harry Tighe in the leading roles, supported by Marion Harlan and Doris Deane.

Ned Sparks is well known on the comedy stage and in pictures. He has appeared in several productions under the management of Al Woods and has had the leading role in a number of pictures featuring Constance Talmadge.

Tighe is best known as a member of the vaudeville team of Tighe & Clifford which toured the country for a number of years. Miss Harlan and Miss Deane are both members of Pacific Coast stock companies and are making their initial appearnce before a camera.

The pictures will be produced by Reel Comedies, Inc., and will endeavor to present a series of polite farce comedies somewhat after the style made famous by the late Mr. Sidney Drew and his wife. The first of these, which will be released August 26th, is "Easter Bonnets."

"Poodles" Hanneford, the well-known Hippodrome clown, has been engaged, and will appear in a number of later releases.

Titles Completed for New Baby Peggy Comedy

Joe Farnham, film editor, has completed writing titles for "Little Miss Hollywood," Baby Peggy's most recent Century Comedy. This is the second comedy with Baby Peggy Mr. Farnham has taken over, the other having been "Carmen, Jr."

News Reel Greatly Favored in India

Political Disturbances and Lack of Suitable Features Depress Business

AN interesting description of film conditions in India was afforded this week by Alexander Hague, who controls the rights on Pathe product for India, Burmah, and Ceylon. Mr. Hague sailed on the Olympic on Saturday on the first leg of his long journey to his headquarters in Bombay. Prior to his departure Mr. Hague declared that while the political disturbances prevailing in the territory controlled by him had helped to depress business the main obstacle heretofore has been the lack of a steady supply of picture entertainment suited to the tastes of the people of these countries. Of the 320,000,000 inhabitants of India, approximately one million are fairly regular picture patrons.

"Fully ninety per cent of the product most acceptable to audiences in India comes from America," declared Mr. Hague. The distributor placed special emphasis on the news reel, which, he said, was in great demand. Nine copies of each issue of Pathe News are needed, he pointed out, together with three copies of serials and one copy of features. Mr. Hague explained that this was the present schedule and reflected the influence of depressed conditions. Mr. Hague continued:

"With a better understanding of the tastes of our population on the part of American producers of features, especially, these requirements should be doubled within a very short time. Generally speaking, the American selling practice of getting rid of anything, pocketing the money and forgetting it, creates one of our most difficult problems. We need established, consistent and intelligent business relations with our American sources of supply.

"We are now consuming about 200 programs yearly—100 features and 100 made up of short subjects. The number should be doubled, and would be, speedily, if American producers would give serious, systematic study to our requirements. Several points are easily illustrated: No star stands higher than Harold Lloyd throughout India. I am confident of splendid results from his feature length comedies which I am taking home with me. Our people understand and appreciate this type of American comedy thoroughly. They adore 'Baby Marie Osborne.' They do not understand nor care for American 'triangle' or sex problem dramas. 'Nanook of the North' is holding the entire country fascinated."

Alexander Hague is a native of Burmah, not yet thirty years old, who was educated as a boy in England, and who received his picture and general business training as an employe of Pathe Freres in France. In 1920 he bought from Charles Pathe all distributing rights in India, Burmah and Ceylon, erected a large modern building in Bombay, and launched his business under the now widely known name of "Pathe-India." The building which houses this enterprise contains projection rooms and all of the fully equipped departments of an up-to-date American distribnting headquarters.



"Cold Chills" a Mermaid Comedy released through Educational, featured at New Grand Central theatre, St. Louis, Mo.

Editor of Pathe News Goes Abroad to Expand Service

Emanuel Cohen, editor of Pathe News, is scheduled to sail for Europe aboard the Leviathan, departing New York July 28.

Editor Cohen previous to his departure announced that he would spend four or five weeks in Europe in connection with plans to expand Pathe News service and further develop its news filming and transmitting organization.

It is understood that the good work done by Pathe News in the past in screening camera reorts of important events occurring in remote parts of the world and the acknowledgment from any quarters of this valuable service have encouraged Mr. Cohen personally to investigate facilities existing in foreign countries whereby Pathe News service can be made still more prompt and thorough.

"Kaiser Before and After" in International News

"The Kaiser, Before and After" is the title of an International News Reel Special released in the current issue of International News No. 60. Striking pictures of the German War Lord when at the heighth of his glory in contrast with recent pictures showing him as he is today living in solitude, guarded by Dutch police with only the small comfort of his dreams. New pictures show the ex-Kaiser to be a tired old man. Gone are the fierce moustaches, military carriage and haughty poise.

Educational Sales Chiefs to Meet

Convention of Managers and Executives to Open July 30 in New York

EDUCATIONAL FILM EXCHANGE managers and sales executives will meet in their second national sales convention July 30 at the Hotel Pennsylvania in New York. This is the second national sales convention to be held by Educational, the first one being held in Chicago in 1921.

Sales executives of the Educational Film Exchanges, Inc., have made a careful study of national conditions, and each manager has made a thorough analysis of the situation in his territory up to the time of the convention. With these facts before them, it is expected that more will be accomplished during the three days of the meeting than in any other previous sales convention of exchange managers. Each manager will outline conditions in his territory, and this report, together with the survey made by the home office executives, will determine, in a large way, the sales policy to be pursued during the coming season.

This convention is purposely held late in the summer season in order that the exchange manager will derive the greatest benefit from it. During the convention, announcement will be made of the 1923-24 product, and the exchange managers will then put into immediate action the sales campaign which will be decided upon, while the facts brought out at the convention are fresh in their minds.

Educational Film Exchanges, Inc., will release thirty per cent more product during the 1923-24 season than during the year just drawing to a close. This increase is a direct result of the national survey.

It is a significant fact, developed by the survey, that the feature pictures for the coming year will be shorter than those of the 1922-23 season. This is claimed to be the natural result of the reaction against the longer features which crowded the Short Subjects from the programs of many theatres and the resultant complaints from the patrons.

"Better Films" List Contains 5 Pathe Reviews

In the June list of "Pictures for Selected Programs," issued by the National Committee for Better Films, Pathe Review is strikingly represented. While the features issued by different concerns number twenty-three on this list, it contains resumes of five complete issues of Pathe Review.

The Pathe Review issues listed are Nos. 23, 24, 25, 26 and 27. Each of these contains a Pathecolor section, with the new American Pathecolor shown in No. 26—"The Garden of Tomorrow—the Great American Desert." This is indicated among the films recommended "for either the family group or special audiences of older boys and girls."

The recent announcement that Chambers of Commerce in important scenic sections of the United States are cooperating with Pathe Review in filming a distinctive series of such subjects in American Pathecolor is said to have attracted many responses from exhibitors.



Joe Rock and Billy Rhodes in "Mark It Paid," which is on the Grand-Asher release schedule.

Burlingham Adventure Pictures for Pathescope

Contracts have just been signed whereby some of the Burlingham Adventure Pictures, now being released by Truart Film Corporation, will appear on the program of the Pathoscope Company of America and be shown non-theatrically and in private homes.

This series is called "Around the World With Burlingham" and shows scenes of Central Borneo, the little known Pacific Islands, the top of the Swiss Alps and down the crater of Vesuvius. There are 38 different pictures in this series.



Edna Murphy, star of the new Pathe serial, "Her Dangerous Path," and scenes from the first two chapters of this production

Variety of Releases Listed by Pathe for August 5th

WITH her next-to-the-finish episode of "Haunted Valley" effectively titled "In Desperate Flight," Ruth Roland heads Pathe's program of nine subjects for release on August 5. Snub Pollard appears as the star of a two-reel comedy called "The Green Cat," an amusing financial adventure in the restaurant business in which he is abetted by Marie Mosquini, Noah Young and William Gillespie. The one-reel comedy of this program features Paul Parrott. It is entitled "Post No Bills."

An entertaining western drama in two reels is contributed by Leo Maloney and an efficient cast in a series of whirlwind complications called "In Wrong Fight."

The Aesop's Film Fable is "The Marathon Dancer," in which that short-lived craze is satirized to the limit. Pathe Review No. 31, in "Egypt—Old or New," screens interesting contrasts supplied by archaeology and scenes of today. There are "catch" stunts in the field of Popular Science, scenes in the Vermont marble quarries, and Pathecolor views showing Strasbourg, Alsace, under French rule.

First of "Sing Them Again" Series Due August 12th

AS the initial subject of the "Sing Them Again" series, Educational will release "Close Harmony," on August 12.

The pictures have been tried out in representative houses of all classes in New York, Newark and Philadelphia and have met with favorable receptions, according to word from Educational.

The first release will introduce "Sweet Rosie O'Grady," "In the Shade of the Old Apple Tree," and "Eweet Adeline." These pictures embody a novel method of presentation and are advertised and exploited as a new form of amusement for the theatregoer. Complete orchestrations have been prepared on each picture and these are available to the exhibitor. These orchestrations have been accurately timed and cued to the picture in a novel and effective manner.

The "Sing Them Again" series is designed to take advantage of the present demand for community singing that exists in almost every city in the United States.

"Leatherstocking Tales" as Basis for Pathe Serial

J. Fenimore Cooper's "Leatherstocking Tales" will be adapted for the screen in the form of a serial production to be released by Pathe. While details concerning the production are withheld for the present, it is stated that the "Leatherstocking" scenario was completed some time ago and that important scenes have been filmed.

The further statement is made that in Pathe's forthcoming "Leatherstocking" serial the utmost care is being taken to present Cooper's picturesque hero with the same fidelity which, in the series of novels, has fascinated three generations of readers. This means equal fidelity in transferring to the screen the whole Cooper atmosphere of that critical period.



Sid Smith as he appears in some of the sequences of the new Grand-Asher comedy titled "Making Good."



Pop Tuttle tries his hand in the pugilistic game in the latest F.B.O. comedy subject, titled "Tac-tics"

Resume of Current News Weeklies

PATHE NEWS, No. 59: New York City, N. Y.—Lieut. Maughan prior to his second attempt to fly to San Francisco by daylight; Hamburg, Germany—100,000 attend horse race, Winner's prize 160,000,000,000 marks; Southampton, England—Leviathan covers trans-Atlantic trip in 5 days, 17 hrs., 7 min.; Los Angeles, Cal.—Powerful hand torch, sets record with 27 in. cut through steel shaft; Los Angeles, Cal.—Smallest radio in the world discovered—carried in a hat pin; Ketchikan, Alaska—Harding first President to visit Alaska while in office; Manila, P. I.—Filipino Cabinet resigns in protest of an act by Gov.-Gen. Wood; New York City, N. Y.—Hot weather drives toe-dancers to practice on skyscrapers; Windsor, Canada—Homage to Ralph De Palma, winner of 25-mile sprint on difficult course; Portland, Ore.—Members of Western climbing club, conquer Mt. Hood in 11,225-ft. climb; Bonham, Texas—(That territory only), "A back to Bonham" celebration—inviting all who ever lived there.

PATHE NEWS No. 60: Seneca Falls, N. Y.—Historic reproduction of first meeting for "Women's Rights," held in 1848; Kimball, Minn.—"Third Party" elects Magnus Johnson, Senator; Milton, Ore.—Bounty harvest sets price of wheat lowest since 1914; Arlington, Va.—Rear-Admiral Sigsbee, commander of the Maine laid to rest; Petaluma, Cal.—Scenes from the "featherweight" championship bout; Portsmouth, N. H.—Newest U. S. submarine goes into commission; Newport, R. I.—24 Navy Seaplanes and mother-ship arrive for summer maneuvers; Philippine Islands—Pancho Villa tendered monster demonstration; New York City, N. Y.—Senator Hiram Johnson returns from abroad; Mexico City, Mexico—Recent picture of slain Francisco Villa.

INTERNATIONAL NEWS. No. 60: President Harding received at Katchikan, Alaska; International Snapshots—Mlle. Lenglen wins world tennis championship at Wimbledon, England, while William M. Johnston captures title of men's single championship; Carl Laemmle, producer, on sightseeing tour of Paris; afternoon tea in water is latest fad of California mermaids; Lieut. Russell Maughan leaves on dawn-to-dusk flight across continent from Garden City, L. I.; (Atlanta, Buffalo and New York only) Mayor Hylan and Board of Estimate visit Governor Smith at capitol to beg convention of special legislative session to remedy bus situation (Philadelphia only) Cardinal Dougherty is passenger for Europe on S.S. Paris; Moscow—Thousands mourn slain Soviet Ambassador, M. Vorovsky; Los Angeles (omit Atlanta, Boston, Chicago) Girls dance in lion's cage; Camp Devens, Mass. (Boston only)—State guardsmen reviewed by Secretary Weeks; Atlanta, Ga. (Atlanta only)—Big welcome demonstration for Bobby Jones; Camp Grant, Ill. (Chicago only)—Illinois guardsmen in big review; Fortress Monroe, Va.—Disappearing guns given test; International Special—Views of the Kaiser taken amid the grandeur off his ante-bellum days and as he appears today.

FOX NEWS, VOL. 4, No. 84: Copenhagen—American fleet visiting Europe is welcomed by Admiral Joncke for the Government of Denmark; Westbrook, Me.—Volunteer fire fighters hold an old-fashioned muster and compete in pump and hose contest; New York City, N. Y.—Gov. Al Smith proves versatality by auctioning off historic old arsenal at 7th ave. and 35th St. (World Notables—Berlin—Von Hindenburg appears in new garb at a religious ceremony; Washington, D. C.—W. G. McAdoo, regarded by many as the leading Democratic candidate for Presidential nomination gives camera interview; Marseilles—The Bey of Tanis arrives in state to visit his over-lord, the French President; Mineola, L. I.—General Bullard on eve of his departure for Plattsburg Citizens Camp, inspects Second Corps air base); Wimbledon, Eng.—Suzanna Lenglen, French, and William T. Johnston, American, win world's championships at tennis; Los Angeles, Cal.—Intrepid dancing girls brave the Lion's den to practice a new ballet, "Beauty and the Beast" Sub 1—Doll-baby dancers and baby-doll cubs; Alaska—President Harding, first Chief Executive to visit our northern Territory, arrives at Metlakatla.



Notable Goldwyn 'leads'—Carmel Myers, Hobart Bosworth, Corinne Griffith, Anna Q. Nilsson, Milton Sills, Lionel Barrymore, Eleanor Boardman and Claire Windsor

Goldwyn Studios Producing at Full Speed

WORK at the Goldwyn studies in Culver City, Cal., continues at full blast. Eight directors are now actively at work on productions. Three of these are well along and are included in the first release group of the Goldwyn Cosmopolitan Distributing Corporation.

Emmett Flynn is in the final stages of "In the Palace of the King," the picturization of the famous F. Marion Crawford novel which was the basis for one of Viola Allen's most successful stage presentations. Mr. Flynn is making of this production one of the biggest pictures yet produced by Goldwyn Pictures Corporation. It is being done on a spectacular scale with massive sets, a great cast of principals and thousands of extras. Blanche Sweet has the role of Delores which was made famous on the stage by Viola Allen; Edmund Lowe is cast as her lover, Don John, the brother of King Philip II; the King is played by Sam de Grasse; Hobart Bosworth has the role of Delores' father; and Pauline Starke that of her blind sister.

Tod Browning is considerably more than half way through "The Day of Faith," a picture with an unusual theme with underlying spiritual qualities which should make it a big success with present day audiences, and with much red-blooded action and big spectacular episodes. Eleanor Boardman has the leading role in the picture with Raymond Griffith, Tyrone Power, Wallace MacDonald, Winter Hall, Frederick Vroom, Ford Sterling, Edward Martindel and many others.

George D. Baker is nearing the end of photography on Gilbert E. Gables production of Balzac's classic novel, "The Magic Skin." This is being produced on a magnificent scale and will have a number of spectacular scenes which are out of the ordinary in motion picture production. The cast is headed by George Walsh, Bessie Love and Carmel Myers.

Rupert Hughes, whose most recent production, Souls for Sale," is meeting with phenomenal success, is now at work on a new picture, "Law Against Law," the scenario and continuity for which he wrote himself. Helene Chadwick will have the leading role and the author-director's son, Rush Hughes, will have an important part.

Victor Seastrom is hard at work on the first picture under his Goldwyn contract, "The Master of Man," from Sir Hall Caine's recent novel. Conrad Nagel, Patsy Ruth Miller, Mae Busch, Hobart Bosworth, Creighton Hale, DeWitt Jennings, Winter Hall and Aileen Pringle will have the leading roles.

Eric von Stroheim is now completing photography on his first Goldwyn production, "Greed," a picturization of Frank Norris' "McTeague," with Gibson Gowland, ZaSu Pitts, Jean Hersholt, Cesare Gravina and Dale Fuller in the leading roles. Upon completing "Greed," von Stroheim will at once begin work on "The Merry Widow," the most famous light opera of the generation. Von Stroheim will write the continuity himself.

Marshall Neilan, having completed Madeleine Ruthven's Russian story, "The Rendezvous," with Conrad Nagel, Lucille Ricksen, Emmett Corrigan, Elmo Lincoln and Sidney Chaplin in the leading roles, is getting ready to film Thomas Hardy's greatest novel, "Tess of the D'Urbervilles," with Blanche Sweet and Conrad Nagel in the leads.

King Vidor, who made a great picture out of "Three Wise Fools" with Eleanor Boardman, Claude Gillingwater, William H. Crane and Alec Francis in the leading parts, has completed the continuity for "Wild Oranges" and will soon take his company into the wild of the Georgia swamps to begin photography.

Charles Brabin, whose first picture for Goldwyn is Elinor Glyn's "Six Days" with Corinne Griffith, Frank Mayo, Claude King, Myrtle Stedman and Maude George, is now considering stories for his next production.

Goldwyn-Cosmopolitan Sales Service Expanded

A DISTRIBUTING organization's strength depends on two things. One, the quality of the productions that it distributes. Two, the service it renders to exhibitors. Our production plans have been unfolded. We are confident that no distribution agency ever handled so worthwhile, so important, so impressive a product.

With regard to service. During the past year, we have increased our number of branch offices from twenty-two to thirty-one, with the opening of additional exchanges in Indianapolis, Ind.; Milwaukee, Wis.; Portland, Ore.; New Haven, Conn.; Albany, N. Y.; Des Moines, Ia.; Oklahoma City, Okla.; Charlotte, N. C., and Butte, Mont. This must naturally result in a speedier film and accessory service to exhibitors in all territories which have up to this time been distant from the formal geographical layout of distributing sources.

Our branch executives and sales force, as a personnel, are alive to the many needs of theatre managers. The aim of each man is to give satisfaction to the exhibitors he serves. We confidently assert that our advertising and exploitation departments are the very best in the industry, equipped to render showmanlike co-operation and with ambitious advertising plans that must result in more money for the many theatres which we serve. We dedicate our organization to exhibitor co-operation.

(Signed) J. R. GRAINGER,
Manager of Sales,
Goldwyn-Cosmopolitan Distributing Corp.

Exhibitors Sign with Goldwyn-Cosmopolitan

THE magnitude of the Goldwyn Cosmopolitan picture-a-week distributing plans for the new season has proved so convincing to the big exhibitors of the country that many new contracts have recently been signed to show the early releases or the entire year's output. The exhibitors have greeted the Goldwyn Cosmopolitan plans and product with enthusiasm and every territory in the country is lined up strong for the first releases starting in August.

Among the prominent showmen who have signed big recent contracts, most of which were put through by James R. Grainger, Vice-President and General Manager of Sales of the newly allied Goldwyn Cosmopolitan Distributing Corporation, are the following:

I. Libson who has contracted for early releases in Cincinnati, Dayton and Columbus.

Balaban & Katz who signed for pre-release showings of "The Spoilers" and "Three Wise Fools" at the Roosevelt and Chicago theatres in Chicago.

William I. Goldman who will show all the productions of Goldwyn Cosmopolitan at his King theatre in St. Louis and also at the new St. Louis theatre upon its completion.

The West Coast Theatres (Los Angeles), which will play all of the Goldwyn Cosmopolitan releases throughout its circuit.

Herbert L. Rothschild who will play all of the distributing company's releases in his four San Francisco theatres.

Jensen & Von Herberg who will pre-release "The Spoilers" in Seattle and also at the Rivoli in Portland.

Ruben & Finkelstein who will show Goldwyn Cosmopolitan releases in Minneapolis, St. Paul, Duluth, Superior, Hibbing, Brainerd and Virginia City.

Fred Desberg who will play all of the productions for the season 1923-1924 at the Stillman, State and Allen theatres, Cleveland.

Rowland & Clark who will play all of the season's releases at the State and Blackstone theatres, Pittsburgh—also at Erie, East Liberty and Braddock.

Tom Moore who will play all Goldwyn Cosmopolitan releases at his Rialto Theatre, Washington, D. C.

A. H. Blank who will show the firm's pictures in Omaha, Des Moines and Davenport.

Jacob Lourie who will screen the entire season's product at the Park, Modern and Beacon theatres in Boston.



Prominent Goldwyn players—Bessie Love, George Arliss, Claude Gillingwater, Edmund Lowe, Blanche Sweet, Frank Mayo, Barbara Bedford and George Walsh

Thirty-Five Big Authors on the Goldwyn Lists

THIRTY-FIVE of the most famous authors of the day will be represented in the pictures released during the new season by Goldwyn Cosmopolitan Distributing Corporation.

In the Goldwyn Pictures Corporation's list of authors are: Thomas Hardy, whose "Tess of the D'Urbervilles" Marshall Neilan will direct; Sir Hall Caine, whose latest novel, "The Master of Man" Victor Seastrom is directing; Joseph Hergesheimer, whose early short novel "Wild Oranges" will be made by King Vidor; Rupert Hughes, who directed the film version of his own novel, "Souls for Sale," and is now directing an original scenario "Law Against Law"; F. Marion Crawford, the famous American novelist, most of whose stories are located in Italy, who is represented by the sixteenth century Spanish novel, "In the Palace of the King;" Frank Norris, whose realistic California novel, "McTeague," is being picturized by Erich von Stroheim, under the title of "Greed"; Elinor Glyn, the popular English novelist, whose original screen story, "Six Days," was directed by Charles Brabin and whose famous novel, "Three Weeks" is about to go into production; Arthur Somers Roche, a popular American novelist whose "The Day of Faith" is being directed by Tod Browning; Marshall Neilan, celebrated director and scenario writer with "The Eternal Three"; Rex Beach, whose great Alaskan novel, "The Spoilers", was directed for Jesse D. Hampton by Lambert Hillyer; Honore Balzac, the glory of French literature, is represented by Gilbert E. Gable's production of "The Magic Skin", directed by George D. Baker; Austin Strong, author of the stage play, "Three Wise Fools", which King Vidor adapted and directed for the screen; Edward Rose, American playwright, whose mystery play, "The Rear Car" was made into "Red Lights", a Goldwyn picture, by Clarence Badger; Madeline Ruthven, whose Russian story, "The Rendezvous" was directed by Marshall Neilan; Karel Capek, a Czecho-Slovakian playwright, whose drama, "R. U. R." has been obtained for the screen by Goldwyn; Edgar Wallace, the English novelist, whose "Captain of Souls" has been purchased by Goldwyn; and General Lew Wallace, whose "Ben-Hur" as produced by Goldwyn will be the greatest motion picture ever made.

The authors of stories to be produced by Cosmopolitan Pictures Corporation include Vicente Blasco Ibanez, whose "Enemies of Women" with Lionel Barrymore and Alma Rubens has now been completed and his new story, "The Temptress", now running in Hearst's International; Jack Boyle, whose "The Daughter of Mother McGinn" will be directed by Francis Marion and George Hill; Arthur Stringer, whose "Unseeing Eyes", with Lionel Barrymore and Seena Owen, was directed by E. H. Griffith; Stanley Weyman, who is represented by two famous historical romances—"Under the Red Robe" which Alan Crosland is directing with a great cast including Robert Mantell, John Charles Thomas, Alma Rubens, and "A Gentleman of France" in which Bert Lytell will have the leading role; Charles Major, author of "When Knighthood was in Flower", whose other big historical romance, "Yolanda" will be another stellar vehicle for Marion Davies; James Oliver Curwood, an author of northern adventure stories, who will be represented by two productions—"The Flaming Forest" and "The Country Beyond"; Louis Joseph Vance, whose novel "Alias the Lone Wolf" will give Bert Lytell one of his best roles; Marie Corelli, whose "Vendetta" will make one of the big box-office attractions of the season; Maurice Thompson, whose American Historical romance, "Alice of Old Vincennes", will be a stellar vehicle for Marion Davies; Bertha Runkle, an American novelist, whose romance of old France, "The Helmet of Navarre", will give Bert Lytell another fine role; Cynthia Stockley, an English novelist, whose stories of South Africa have been outstanding successes, will be represented by "The Garden of Peril", a story whose action is laid in the English colony of South Africa; Rida Johnson Young, whose "Little Old New York" gives Marion Davies her biggest role to date.

The authors of Distinctive Pictures Corporation's list include; William Archer, famous English dramatic critic and writer on theatrical topics, whose melodrama, "The Green Goddess", directed by Sidney Olcott, will serve as a stellar vehicle for George Arliss, who appeared in it on the stage, and will bring back to the screen Alice Joyce; Sir Gilbert Parker, the Canadian novelist, whose Egyptian story, "The Weavers", to be directed by Harmon Weight, will serve Alfred Lunt and Mimi Palmeri as a stellar vehicle; Clarence Budington Kelland, popular American novelist, whose "The Steadfast Heart", directed by Sheridan Hall is said to have the romantic flavor of a Mark Twain story; Anzia Yezierska, whose "Salome of the Tenements" will be one of Distinctive's biggest productions of the year; I. A. R. Wylie, an English novelist, whose story of "The Inheritors" will be translated to the screen under the title of "Life and the Lady" with Alfred Lunt and Mimi Palmeri in the leads; Gerald Mygatt, whose Saturday Evening Post story, "Two Can Play", will be a stellar vehicle for Alfred Lunt and Mimi Palmeri, directed by Harmon Weight; and Allen Updegraff, college president and novelist, whose "Second Youth" is a stellar vehicle for George Arliss.

Cosmopolitan Plans Told by Hearst

THE picture ranks with the press not only as a means of public entertainment but of public enlightenment.

Realizing this, the purpose of the Cosmopolitan Corporation has been to provide entertainment, of course, in its pictures, but also to furnish information and education and to appeal to those whose possession of knowledge and taste enables them fully to appreciate the artistic, dramatic and historic value of the most meritorious moving picture productions.

The unexampled success of such instructive Cosmopolitan productions as "When Knighthood Was in Flower" has amply proved, that not only is the greatest spiritual satisfaction to the producer to be found in creating pictures of the highest artistic and educational quality, but that therein also lies the greatest material recompense.

The ideals of the American people are of the highest and the publisher or moving picture producer who strives to meet and satisfy those ideals will secure his reward not only in public esteem but in public patronage.

The plan of production of the Cosmopolitan Corporation, therefore, for the coming year involves a preponderance of pictures of the educational excellence and artistic and dramatic merit of "Knighthood."

No phase of tense interest, no possibility of dramatic action or emotion will be neglected; but, to interest will be added instruction in the hope of making the picture not only enlivening but the uplifting force that it should be in the community.

(Signed)
WILLIAM RANDOLPH HEARST,
President,
Cosmopolitan Productions, Inc.

Hughes Company to Go to Yellowstone Park

Rupert Hughes is planning to take the company which will appear in his new Goldwyn picture, "Law Against Law," to the Yellowstone National Park to film several sequences of its action.

No announcement as to the membership of the cast has been forthcoming since Helene Chadwick was signed for the leading feminine role, but additions to the cast will be made in a short time.

The Barbadoes Show U. S. Films

Barbadoes, out-of-the-way island of Britain's far-flung Empire, now flashes our pictures on the screen in the New Empire picture palace at Bridgetown, an insular metropolis, seating about 950 people, at admission prices ranging from 12 to 72 cents in the evening and 4 to 36 cents in the afternoon. Vice-Consul William H. Hunt reports that, as usual, about all the film shown is "Made in the U. S. A."



Prominent Goldwyn directors—Rupert Hughes, Geo. D. Baker, Erich Von Stroheim, Victor Seastrom, Emmett Flynn and Tod Browning.

Goldwyn - Cosmopolitan's Strong Features

THE first eleven pictures to be released by the Goldwyn-Cosmopolitan Distributing Corporation, under its one big picture a week releasing policy, are described in detail on this and the following page. Six of the pictures were made by Goldwyn, one by Cosmopolitan, two by Distinctive, one by Jesse D. Hampton and one by Gilbert E. Gable.

The productions in this group will be released during the months of August, September and October.

"Three Wise Fools"

A photoplay that has many angles of appeal for every patron of motion pictures is Goldwyn's screen version of "Three Wise Fools," from the stage play by Austin Strong, produced by John Golden, which scored a big success on Broadway and throughout the country. It was directed for Goldwyn by King Vidor, one of the most gifted and accomplished of the young directors. "Three Wise Fools" will be released by Goldwyn-Cosmopolitan Distributing Corporation on August 19th.

The picture is a blending of charming comedy, romance, reality and spectacle. It retains in full the quaint comedy of the stage play, while developing and strengthening the dramatic story.

The cast of "Three Wise Fools" is one that will pull patrons into the theatre. It is headed by Eleanor Boardman, fresh from her triumph in "Souls for Sale," with Claude Gillingwater, Wm. H. Crane, and Alec Francis as the three old bachelors to whom their youthful sweetheart willed, on her death bed, her daughter. Gillingwater has the same role that he acted so long on the stage. Other important parts are acted by John Sainpolis, Brinsely Shaw, William Haines, Fred Esmelton, ZaSu Pitts and Lucien Littlefield.

"The Spoilers"

The motion picture version of "The Spoilers," Rex Beach's famous novel of Alaska and the Klondike gold rush days, has come to mean as much to the American screen as the novel itself has meant to American literature. The new screen version which has been made by Jesse D. Hampton with Lambert Hillyer wielding the megaphone, is a super-feature distributed by Goldwyn Cosmopolitan which is now repeating, in pre-release showings in some of the larger cities, the sensational success which the first picturization of this novel enjoyed ten years ago.

"The Spoilers" is the greatest story ever written about the Klondike gold rush and one of the most widely read of American novels.

Reviewers for the motion picture trade journals and of the daily newspapers of cities where the new "Spoilers" has been shown, concur in pronouncing the picture as far ahead of the average super-special of today as the first screen version was ahead of the productions of its day.

The cast boasts eighteen players, any one of whom would be featured in an ordinary motion picture production. The outstanding roles are interpreted by Milton Sills, Barbara Bedford, Noah Berry and Anna Q. Nilsson, with other roles entrusted to such popular screen actors as Robert Edeson, Wallace MacDonald, Mitchell Lewis, Robert McKin, Ford Sterling, Sam de Grasse, John Elliott, Louise Fazenda, Rockliffe Fellowes, Kate Price, Albert Roscoe, Gordon Russell, Tom McGuire and Jack Curtis.

Distinctive Schedule for Year Ready

DISTINCTIVE PICTURES CORPORATION has a schedule of magnificent features for 1923-1924—big in story, big in immediate box-office value and tremendous in Good-Will power. Every Distinctive executive works on the principle of personal responsibility for his share in production. We believe this doctrine is the one certain way of giving you the type of pictures to which you are entitled in these days of discriminating audiences. You, as an exhibitor, are responsible to your patrons and we, as producer, are out to help you.

Naturally, having mapped out a super-size production programme, we are happy in the thought that our pictures are to be released to you through the medium of Goldwyn-Cosmopolitan. To be associated with people who are doing big things is an inspiration. This inspiration and co-operation will be at the back of every bit of product made by Distinctive.

(Signed) ARTHUR S. FRIEND,
President,
Distinctive Pictures Corporation.

"Enemies of Women"

"Enemies of Women," Cosmopolitan's picturization of Vincente Blasco Ibanez's novel of that title has had pre-release showings in three countries, the United States, England and Canada. It has achieved the biggest and most substantial kind of success in each country. In New York where it was first shown at the Central Theatre and later at the Rivoli, Rialto and Cameo Theatrfes, it is now in its fifteenth week and still being shown at the Cameo. On June 15th, it opened an extended engagement at the Empire Theatre in London and was hailed by the reviewers of the daily press as one of the finest productions ever screened in that city. Toronto, Canada, followed suit when it was presented at the Hippodrome in that city.

"Enemies of Women" will be released by Goldwyn-Cosmopolitan on Sept. 2nd.

The production was directed by Alan Crosland, mostly in Monte Carlo where most of the action takes place. He was assisted throughout by the advice and encouragement of Blasco Ibanez.

Lionel Barrymore is featured by Cosmopolitan in the role of Prince Lubimoff, a Russian wastrel who flees to Monte Carlo to escape the war and is ultimately redeemed through his love for the Duchess DeLille. Alma Rubens acts the role of the Duchess. Other big names in the cast are: Pedro Cordoba, Gareth Hughes, Gladys Hulette, the late William H. Thompson, William Collier, Jr., and Mario Majeroni.

"Six Days"

One of the outstanding Goldwyn productions for the present season is "Six Days," an original screen story written by the famous English novelist, Elinor Glyn, author of the sensational novel, "Three Weeks." It will be released by Goldwyn-Cosmopolitan on Sept. 9th.

"Six Days" tells one of the most dramatic, absorbing and colorful plots that has come from the pen of Elinor Glyn.

It was directed by Charles Brabin, whose "Driven" was one of the biggest artistic successes of last year. He has made of "Six Days" a photoplay that is regarded by the Goldwyn organization as one of the finest things on its program of super-specials only. He was given an exceptionally notable cast with Corinne Griffith and Frank Mayo, both of whom have been starred for years, in featured roles. In the supporting cast are Myrtle Stedman and Maude George; Claude King, an English actor who was introduced to America by Ethel Barrymore in "Declasse"; Evelyn Walsh Hall, Spottiswoode Aitkin, Charles Clary, Robert DeVillbiss, Paul Cazenova and Jack Herbert. The continuity was prepared by Ouida Berger, one of the most skillful and experienced of scenarists.

"The Green Goddess"

"The Green Goddess," a dramatic spectacle which will bring Alice Joyce back to the screen in support of George Arliss, will be completed by Distinctive Pictures Corporation in August, and will be released by Goldwyn-Cosmopolitan on September 16.

"The Green Goddess" is far and away the greatest production ever undertaken by Distinctive and, according to those who have seen the first cutting it promises to rank with the really big spectacles of the last decade.

Mr. Arliss plays the role of the Rajah; Alice Joyce is Lucilla Crespin, the English beauty who falls into his hands; David Powell plays Dr. Traherne; Harry T. Morey is Major Crespin; Jetta Goudal is the Ayah, and Ivan Simpson the English valet to the oriental potentate. Hundreds of orientals now resident in New York were engaged to play extra parts.

Hundreds of thousands of dollars were spent on sets, costumes and furnishings before a single shot was taken. Research workers were sent to India to get architectural color and local detail. Others combed the museums and libraries of this country for data.

A native uprising filmed on the street is one of the greatest pieces of directing ever achieved by Olcott. Two other spectacles in the picture are of startling realism, the crash of the airplane and the torture chamber.



A group of prominent Goldwyn directors. From left to right:—Marshall Neilan, Charles Brabin, Alan Crosland, King Vidor, Sidney Olcott.

"The Eternal Three"

Marshall Neilan, one of the most noted motion directors in America, has turned scenarist and written for himself one of his most picturesque and dramatic stories in "The Eternal Three." This is his second production for Goldwyn Pictures Corporation. It will be released by Goldwyn-Cosmopolitan September 23rd. It tells the dramatic story of a famous surgeon's devotion to his professional duty despite the personal suffering that it cost him. The famous surgeon is played by Hobart Bosworth.

Neilan is a stickler for real locations. He sent Tom Held, assistant director, and a cameraman to Bryce Canyon in Utah to take some snow and mountain scenes and went himself to Mexico City and to a large ranch near Chapultepec to direct the Mexican sequences. Cedric Gibbons, Goldwyn's art director, designed several strikingly beautiful sets for the production.

The cast is an extraordinarily good one containing such players as Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond and several others. The continuity was adapted from Neilan's scenario by Carey Wilson, associate editor for Goldwyn.

"Red Lights"

In its first group of big special releases for the new season, Goldwyn Cosmopolitan Distributing Corporation has included one master mystery film. This is Goldwyn's production of "Red Lights," a thrilling melodrama based upon Edward Rose's stage play, "The Rear Car," which achieved a big success on the boards. Clarence Badger directed the picture for Goldwyn and never has he been responsible for so big and outstanding a production. It is scheduled for release by Goldwyn Cosmopolitan on Sept. 30th.

Goldwyn gave Director Badger a cast of young and popular players headed by beautiful Marie Prevost as the girl, Raymond Griffith as the "crime deflector," Johnnie Walker as the lover and Alice Lake as the girl's chum. Others in the cast are Dagmar Godowsky, William Worthington, Frank Elliott, Lionel Belmore, Jean Hersholt, George Reed, Charles P. Murphy and Charles H. West. The continuity for "Red Lights" was prepared by Carey Wilson, associate editor for Goldwyn.

"The Steadfast Heart"

Distinctive Pictures Corporation will have ready for distribution in the fall "The Steadfast Heart," Clarence Budington Kelland's story which ran scrially in Collier's Weekly. This photoplay has a strong flavor of a Mark Twain romance. It is said to be a classic of childhood and youth in a small town with its steadfast friendships, bitter family hatreds, boyhood fist fights, reconciliations and developing loves. It will be released by Goldwyn-Cosmopolitan on October 7.

Goldwyn's Production Policy Outlined by Godsol

DURING the entire past year my executive associates, Mr. Edward Bowes, Mr. Abraham Lehr, and I have employed the large financial resources and organization of the Goldwyn Pictures Corporation in securing the most gifted directors, each with a record for big successes,—the most important players,—and stories and plays known by title to all motion picture patrons.

An exhibitor must have pictures of outstanding merit and, in order to attract patrons to the box-office, each picture must have strong selling features in director, artists and story. Theatre profits depend upon these things. Also, exhibitors must be assured of a continuous volume of pictures with these magnetic, profit-making promotion angles.

The merger of our distributing organization with Cosmopolitan Productions and the association of Distinctive Pictures together with certain other extraordinarly high-class individual productions, makes the exhibitor who presents our product dominant in his field.

The first group of releases for the new season enables you to comprehend the magnitude of our production plans. We are fortified immeasurably in the activity of the Goldwyn Studios by the presence of June Mathis as editorial director.

(Signed) F. J. Godsol,
President,
Goldwyn Pictures Corporation.

A marvelous cast of character actors was assembled for "The Steadfast Heart." Marguerite Courtot takes the part of Lydia Canfield and Miriam Battista is the Lydia of childhood days. Joseph Striker is the grown up Angus Burke, while little Joey Depew portrays him in boyhood years. Then there are Mary Alden, William B. Mack, Hugh Huntley, Harlan Knight, sherry Tansey and Jerry Devine, to complete the cast.

Sheridan Hall directed "The Steadfast Heart" from an adaptation by Philip Lonergan.

"The Magic Skin"

Gilbert E. Gable's production of "The Magic Skin," from Honore de Balzoc's world-famous novel, entitled in the original "Le Peau de Chagrin," is one of the group of eleven pictures to be released by Goldwyn Cosmopolitan in the fall. Its release date has been set for October 14. George D. Baker is directing it for Mr. Gable. The continuity was prepared by Charles Whittaker who has achieved wide recognition as a writer of unusual scenarios.

George Walsh, athlete and one of the most popular of the screen leading men of the day, has the role of Raphael, the possessor of the magic skin. Bessie Love is cast as Pauline, the simple girl whose love he forfeits and Carmel Myers as the Countess Fedora. Others in the carefully chosen cast are Edward Connelly, Wally Van, Eulalie Jensen, Herbert Prior, William Von Hardenburg and William Orlamond.

"The Day of Faith"

A wonderful picture is "The Day of Faith" which Tod Browning is directing for Goldwyn Pictures Corporation. The picture is based upon Arthur Somer's Roche's novel of the same title and there is no more cunning contriver of plots writing fiction today that Roche. It will be released by Goldwyn Cosmopolitan on October 21.

June Mathis, Editorial Director for Goldwyn, has prepared the continuity.

The plot is unusual and big in theme and treatment. Bland Hendricks is an idealist who preaches the doctrine, "My neighbor is perfect," holding that if everyone believed and acted upon that doctrine, the millenium would be at hand. His idealism frees Montreal Sammy from the electric chair for the death of Marley Maynard.

The cast is one of superlative excellence. Eleanor Boardman has her third big Goldwyn role as Jane Maynard. Raymond Griffith plays opposite her. Tyrone Power, Wallace MacDonald, Winter Hall, Frederick Vroom, Ford Sterling, Charles Conklin, John Curry, Ruby LaFayette, Henry Herbert and Myers McCarthy have important roles.

"In the Palace of the King"

One of the most picturesque and powerful motion pictures that have yet been made is Goldwyn's screen version of F. Marion Crawford's novel and stage play, "In the Palace of the King," photography upon which has just been completed. It will be released by the Goldwyn Cosmopolitan Distributing Corporation in its first group of eleven pictures on October 28.

The scenario was prepared by June Mathis, Editorial Director for Goldwyn. Emmett J. Flynn directed it. The palace set is the biggest that the Goldwyn studios have ever made. The palace itself is 280 feet high and the interiors are on a magnificent scale.

The cast is one of superlative excellence. Blanche Sweet appears in the role of Dolores, the part played on the stage by Viola Allen.

Edmund Lowe is cast as her lover, Don Juan, brother of the King and leader of his army against the Moors. Sam de Grasse plays King Philip. Pauline Starke is the blind sister of Dolores and Hobart Bosworth her father. Aileen Pringle, Charles Clary, William V. Mong and Lucien Littlefield are other prominent players in the cast.

"One of the year's biggest and greatest pictures," said James R. Grainger, General Manager of Sales for Goldwyn Cosmopolitan, after viewing the "rushes" of "In the Palace of the King" when at the studios last month. "It is worthy of a long Broadway run and of extended engagements in the key cities."

Pre-release Reviews of Features

Radio-Mania

(Holland-Hodkinson—Five Reels)

(Reviewed by Laurence Reid)

It is problematical just how this fantastic picture will be received. Treating it through the dream situation is the only logical way since it borders upon communications with Mars by means of the radio. Certainly the spectator cannot be expected to take it seriously. He knows all along that he is witnessing a dream, but his interest will be fairly well maintained through the imaginative processes of the dreamer's mind.

Grant Mitchell, a well known actor of the speaking stage, makes his screen debut as a single-track inventor. He is rather awkward and self-conscious in the role and the romance which envelops him seems like an after-thought to keep the story from being single-track, too. He wins a prize for an article upon the Einstein theory and uses his capital to carry on his invention—which is a radio machine powerful enough to communicate with the citizenry of Mars.

The idea hardly suffices the footage given it. There are several wide gaps—and at times the story falls to pieces. It is when the dream occurs and shots are shown of the Martians with huge ears and tremendous heads at their telescopes endeavoring to talk with Mother Earth that it looks its best. It is all quite futuristic—this background—and appeals to the imagination. The dreaming inventor discovers from the Martians a few ideas of making diamonds from coal and treating steel so that it weighs less than nothing.

Developed scientifically, it will doubtless appeal more to patrons with a scientific turn of mind. Had more imagination been expended into building up the Martian side of the picture it would have really soared into the realms of fancy. It needs a note of mystery—something uncanny. The story is carried along by two characters and offers little action and incident. Such ideas, however, need to be encouraged.

THEME. Fantastic idea of communication with Mars worked out via the dream situation. Strikes a fanciful note when dream is realized.

PRODUCTION HIGHLIGHTS. The Martian shots which appeal to one's imagination. The sincere portrayals of Grant Mitchell and Margaret Irving. The incident pertaining to the radio. The novelty of the idea.

DIRECTION. Does his best with Martian scenes, although these could have reached fanciful heights. Chance here to put over some "Caligari" effects and didn't take advantage of them. Neglects his romance which is unimportant anyway. Keeps it from becoming absurd—and treats it so that it appeals to the imagination.

EXPLOITATION ANGLES. Co-operate with radio fans. Put on a radio concert for a prologue. Whatever you do put over the radio idea. Spread copy on your radio and how it brings entertainment to your fans.

DRAWING POWER. Will be enjoyed by radio fans. Best suited for intelligent audiences who use their imaginations.

SUMMARY. A fantastic novelty which employs the ancient dream situation. Inclined to drag, but is fanciful enough to appeal to the imagination. Main title could be improved.

THE CAST

Arthur Wyman.....Grant Mitchell
Mary Langdon.....Margaret Irving
Mrs. Langdon.....Gertrude Hillman
Mr. Sterling.....W. H. Burton

Scenario by Lewis Allen Browne. Directed by R. William Neil. Produced by Herman Holland.

SYNOPSIS. Inventor wins valuable prize and with capital develops a powerful radio machine capable of talking with Mars. Also invents a tickless clock. Goes asleep and dreams he is talking to the Martians and awakens to consider himself a failure, although he has been successful with the clock. There is a romance.

Monna Vanna

(Fox—Nine Reels)

(Reviewed by Frank Shelton)

ANOTHER "Intolerance" has reached the screen. Here is a production which for massiveness of settings, masterful handling of tremendous crowds of people, exquisite photography and convincing character portrayals that will stand comparison with the best in American film craftsmanship. "Monna Vanna" is a German-made feature, but unlike many preceding importations from that land, this one is really wonderfully well done. It is a treat for the literati, the intellectuals.

We have never seen a picture as yet in which so many persons appear in the crowd scenes. There is a continual succession of military spectacles, battles in which one sees two entire armies advancing against other on spacious plains, the massing of a city's populace to greet or to condemn its rulers, armies besieging Pisa and the gathering of thousands of women to fall on their knees in gratitude to Monna Vanna for sacrificing herself to save the city from starvation. All these crowd scenes are masterfully and convincing handled.

The interiors of the palaces of Pisa and Florence of old Italy are positively mammoth. So are the city walls of Pisa, the street scenes, the canals, the banquet halls and so on through a series of backgrounds that will certainly make American audiences sit up and take notice.

The types selected are fine. No credit is given the players in the film because none are known on this side of the big pond. Some may recognize a few of the folks as having appeared with Pola Negri and in other foreign spectacles. All praise to the giant who assumes the role of Gurlino, to the young lady appearing as Monna Vanna, to the actor interpreting the character of Vitelli and the others who help to make the story convincing. The subtitles are well worded and artistically set off. The direction is an accomplishment.

THEME. A classical drama of old Italy as told by Maeterlinck.

PRODUCTION HIGHLIGHTS. The vast crowd scenes. The mammoth sets. The excellent acting. The clash of the armies of Pisa and Florence. The siege of the city of Pisa. The banquet scenes. The military parades. The excellent direction and photography. The costumes.

DIRECTION. Has handled mobs with fine effects. Has employed his camera to reproduce some magnificent shots. The interpretation is particularly successful. Has succeeded in building some massive sets and placing characters against them in such a manner that story is not lost. Artistic subtitles. Has treated Maeterlinck's story with fine appreciation and sympathy.

EXPLOITATION ANGLES. Tie up with the schools, the women's clubs, the literary societies, the local Italian organizations, if any. Dress a man in armor and have him ballyhoo the streets. Play up the massive sets, the mob scenes, the battles.

DRAWING POWER. Especially suitable for large houses with big orchestras. Will appeal to patrons who like to use their brains.

SUMMARY. First class entertainment on a lavish scale. The spectacular appeal of picture will stimulate patronage everywhere. Stands out with the best—a big picture in every way.

THE CAST

No players listed. Foreign actors and actresses.

By Maurice Maeterlinck. Directed by Richard Eichberg.

SYNOPSIS. Deals with the history of two cities, Florence and Pisa in the full tide of the Italian Renaissance. The romances of its lords and the wars which they brought on. How a girl who washed clothes is seen by Gurlino and taken as his bride. How the bride goes to the tent of the Florentine general, clad only in a cloak, in order to save Pisa from starvation. How Pisa is finally reduced to starvation and death. How Vitelli is betrayed by his armes and is forced to flee to Pisa with Monna Vanna, is tried and condemned to death, but escapes and finally, taking command of the booty-mad Pisans, leads them to triumph.

"Broken Hearts of Broadway"

(Irving Cummings Production—6600 Feet)

(Reviewed by Oscar Cooper)

THIS is a story of theatrical life, with the familiar situation: a country girl comes to Broadway to seek fame on the stage, is told that she must take "the easiest way" in order to gain it—and then finds success even though she keeps straight. The idea seems to be to show the alleged glamor that surrounds the bright lights—and how one girl failed to succumb.

Many of the scenes are effectively done as to acting and production detail, but the picture cannot be considered in any sense "big." Some of it is sheer hokum, without the redeeming quality of "punch," but, in spite of that, director and cast appear to have worked sincerely, and the result of their efforts may find ready response with audiences not overly critical.

The production's strongest point is its steady building of human interest in the fate of the girl. There are no great moments, but interest is evenly maintained.

The cast includes such seasoned players as Colleen Moore, Johnnie Walker, Alice Lake, Tully Marshall, Kate Price and others, and all work hard to put the idea over. They succeed well, within the limits of the story itself.

THEME. Heart interest situation of a girl who fights to keep straight amid the much-advertised temptations of the big city. The love theme brings out the girl's final decision that it is much better for her to wed the struggling young composer than follow the occupation of a gold-digger.

PRODUCTION HIGHLIGHTS. The prologue showing the cab-driver narrating to the discouraged newspaper man the story of the picture itself, the moral being that "Broadway must break you before it can make you." The scene in the Chinese cabaret. The arrest of the girl for murder on a false charge. The tragi-comic sequences showing the girl and the young composer stealing the landlady's milk in the morning to keep from starving. The scenes backstage in the theatre, with "shots" of the chorus from the wings. The acting of Miss Moore, Alice Lake, Tully Marshall and Johnnie Walker and the evenly maintained tempo of the whole.

DIRECTION. Plot, without any big moments, but a nicely maintained interest, has been given adequate treatment by the director. The staging and the sets are all right, but not particularly rich or colorful. The photography is, of course, first-rate. The chief fault with the direction is a failure to make the most out of situations that might have been strongly dramatic.

EXPLOITATION ANGLES. The lure of Broadway and the bright lights is the theme upon which exploitation should be built. Emphasize the theatre atmosphere in advertising and tell your patrons that the picture teaches a good moral and at the same time gives some glimpses of life in and around the theatres of Broadway.

SUMMARY. This is decidedly not a picture for de luxe houses, but it will appeal in the small towns or sections where the shop-girl predominates.

THE CAST

Mary Ellis.....Colleen Moore
George Colton.....Johnnie Walker
Bubbles Revere.....Alice Lake
Barney Ryan.....Tully Marshall
Lydia Ryan.....Kate Price
An Outcast.....Creighton Hale
Tony Guido.....Anthony Merlo
Barry Peale.....Arthur Stuart Hull

Suggested by James Kyrle MacCurdy's Stage Play. Directed by Irving Cummings. Scenario by Hope Loring and Louis Duryes Leighton.

SYNOPSIS. Mary Ellis, a stage-struck country girl, comes to New York and meets "Bubbles" Revere, a gold-digger, who urges her to follow that pursuit if she wishes to succeed. Mary meets George Colton, a struggling young composer, and they fall in love. Mary gets a job as a chorus girl, but loses it because she will not accede to the desires of one of the "angels" of the show, while "Bubbles," taking the contrary course, is soon installed in an expensive apartment. Mary's money gives out, and George finds a place for her as a singer in a Chinese cabaret. By a combination of circumstances, Mary is falsely accused of the murder of a Broadway Beau Brummel, and is freed by the devoted efforts of George. George writes a play, based on their experiences. It is produced with Mary as the star and is at once a hit.

"The Flying Dutchman"

(F. B. O.—6000 Feet)

(Reviewed by E. F. Supple)

THIS is a screen adaptation of the Wagnerian opera of the same title. In view of its staging in California the producers are to be complimented for the realistic Holland settings and atmosphere found in the picture. Our meed of praise stops here, however. The acting lacks conviction in many places, and there are also evidences of faulty direction in spots. Except for about the last reel and a half, the action drags noticeably. There are dramatic flashes in the earlier stages but they are few numerically and short-lived in duration.

Wagner's plot is presented as a dream of the hero, in which he plays the part of the ill-fated Philip Vanderdecker, condemned for his blasphemy to roam the seas for all eternity unless he can win the love of a woman who will be faithful to him unto death. It becomes apparent early in the picturization that the action of the original is to be interrupted and held in abeyance for the rendition of melodies and orchestrations. These pauses, unless the operatic plot were sufficiently embellished by dramatic interpolations, were bound to detract from the virility and continuous interest of the screen version. The producers leave no doubt as to their ambition to do something of a better sort in pictures, but the lack of a sufficient fund of adaptable screen incident in an original source is a difficult handicap to overcome.

With the advent of the wedding of the faithless Melissa and Philip Vanderdecker the action picks up considerably. There is tense drama here as the story moves with sturdier steps towards its tragic close. The attack of the jilted fisherman on the ghostly form of Vanderdecker is a stirring and well-acted scene. Another dramatic highlight is the disappearance of the phantom gold before the eyes of the greedy inn-keeper and terrified villagers. This last reel helps to make up a bit in point of dramatic interest for the shortcomings of the earlier stages.

THEME. Tragedy in which the redemption of a lost soul is effected by the love of a woman faithful unto death. Fantastic in conception.

PRODUCTION HIGHLIGHTS. Attractive Holland exteriors. Scenes of the phantom ship tossed by the fury of the gale. The fisherman's attack on Vanderdecker's ghost. The disappearance of the phantom gold while the greedy inn-keeper is showing it to the amazed villagers. The heroine's plunge into the sea to prove her undying love.

DIRECTION. Perceptibly weak in spots. In one sequence a brilliantly lighted interior is shown, and when shot from the outside this interior, seen through an open window, is presented as devoid of illumination. The ghost scenes and those of the phantom ship are well handled.

EXPLOITATION ANGLES. Its adaptation from the celebrated Wagnerian opera of the same title offers opportunities for tie-ups with local singing societies, music stores, talking-machine shops, etc. The phantom ship and Holland settings offer a chance for atmospheric prologues and lobby displays.

DRAWING POWER. Good for double-feature bill or in house with one and two-day change of program. Should be surrounded with colorful sea scenic and a lively action comedy—the latter being imperative in our opinion.

SUMMARY. This one will excite curiosity among those who have seen or are interested in the operatic version. The lack of action in the early part may detract, but the phantom ship scenes and dramatic incident towards the finish will compensate a bit. Ought to register with assistance of action short-subjects.

THE CAST

Philip Vanderdecker.....Lawson Butt
Melissa.....Lola Luxford
Zoe.....Ella Hall
Robert.....Edward Coxen
Peter Van Dorn.....Walter Law

SYNOPSIS. Vanderdecker has been condemned to roam the seas for all eternity for his blasphemy. Every seven years he is given a respite ashore to seek a woman who will be faithful to him unto death. If successful his sentence is terminated. During a probationary period he woos and wins Melissa, who loves his gold, not himself. Melissa's sister Zoe really loves Vanderdecker but in secret. Too late Vanderdecker realizes that Melissa loves only his wealth and he is faced with the dread prospect of seven more years on his phantom ship when Zoe plunges into the depths to prove her love is undying, thus terminating Venderdecker's punishment.

Trilby

(First National—7321 Feet)

(Reviewed by Frank Shelton)

THE ideal Trilby has been found. She is Andree Lafayette. But in the same breath we want to rise and announce that the ideal Svengali has also come to life in Richard Walton Tully's masterful production of Du Maurier's immortal tale of old Paris and his Latin Quarter, of the beautiful artist's model who, when under Svengali's hypnotic spell, sang in such a way that the world came to her feet, of the romance between this girl and Little Billee, of the carefree life of these Bohemians of another day.

Mlle. Lafayette is a decided acquisition to the American screen. She is refreshingly different—beautiful of face and form. Her interpretation of Trilby is a living, breathing bit of screen pantomime. The ideal Svengali of whom we spoke about is Arthur Edmund Carewe. We'll wager that his work in this picture will be the subject of nation-wide comment and approval. It is a Svengali such as we believe Du Maurier had in mind when he wrote his colorful and dramatic romance. Creighton Hale as Little Billee is convincing at all times. Francis McDonald as Gecko, Philo McCullough and Wilfred Lucas as the two artists chums of Billee, are excellent.

It is hard to believe that "Trilby" was not filmed in Paris, so wonderfully has the atmosphere of the French capital been transplanted to the screen. The types selected aid materially in making this locale convincing. The lighting effects throughout are exquisite and some of the character groupings look like "old masters."

The production is a classic. There are two endings furnished for the picture. In one of them Trilby dies. We doubt whether this ending will be in demand. Of course that is the way Du Maurier ended it, so modern film audiences will forgive him for that if they can have their happy ending. "Trilby" should find a welcome everywhere and receive universal support from those who are seeking "better pictures."

THEME. A dramatic romance of Paris' Latin Quarter.

PRODUCTION HIGHLIGHTS. The interpretations contributed by Mlle. Lafayette and Edward Carewe. The artistic settings. The well-worded subtitles. The studio scenes. The poses of the star in the art classes and studios. The fine types in the cast. The dramatic climax.

DIRECTION. Has created wonderfully effective atmosphere, bringing out full values of the story. Rises to the heights with his climax. Furnishes two endings—one of which is unhappy. Has kept faith with romance of the play. Creates sympathy for the romancers.

EXPLOITATION ANGLES. Mlle. Lafayette's perfect feet and limbs have been much discussed and pictured in the public prints. Arrange a local contest to find the girl with the most perfect feet, offering suitable prizes. Play up the big cast and the coming of a new star.

DRAWING POWER. Should tax the capacity.

SUMMARY. Comes near being a screen classic—based as it is upon celebrated play. Romance will appeal everywhere. Finely done in every particular and should win wide praise.

THE CAST

Trilby	Andree Lafayette
Little Billee	Creighton Hale
Svengali	Arthur Edmund Carewe
Taffy	Philo McCullough
The Laird	Wilfred Lucas
Gecko	Francis McDonald
Zouzou	Maurice Cannon
Dodor	Max Constant
Durien	Gordon Mullen
Miss Bagot	Gertrude Olmstead
Mme. Vinard	Martha Franklin
Mrs. Bagot	Evelyn Sherman
Rev. Bagot	Gilbert Clayton
Laundress	Rose Dione
Impressario	Edward Kimball

Adapted by Richard Walton Tully from the novel by George DuMaurier. Directed by James Young. Photographed by George Benoit and Raymond Agnel, Paris.

THE STORY. Deals with the adventures of Trilby, an artist's model and habitue of the Latin Quarter, who comes under the power of Svengali, a wild musician with hypnotic powers and is exploited until he finally obtains a concert engagement for her. However, Svengali is seized with a heart attack during the affair and the girl released from his hypnotic power, is unable to sing. Throughout the plot is woven the romance of Little Billie and Trilby.

Out of Luck

(Universal—5518 Feet)

(Reviewed by Laurence Reid)

HOOT GIBSON get outs of his chaps in a hurry in this picture—the characterization calling for his appearance in the uniform of a sailor. The opus, depending upon local color and incident as it pertains to life aboard a battleship the author and director has seen to it that this atmosphere is faithfully carried out. "Out of Luck" will be appreciated among all men in the service, and there is no doubt but what it will also appeal to men out of the service.

The idea isn't so much. An excuse is given Hoot to run away from the ranch when he believes he has killed his sweetheart's father. He had been provoked into using a hot poker in defending himself when courting the girl—although there seems to be no motive for a quarrel—except to get the character on the bounding deep. The heroine is depicted as an old-fashioned girl—which also gives the author an excuse for sending her away to a wealthy aunt where she picks up styles and manners.

Meanwhile, Hoot is having his trouble at the navy since he must play the boob. A few comedy high jinks enter to lend a humorous note. Rather amusing is the star's efforts to clamber aboard the warship and get into his hammock. A melodramatic flourish brings a touch of coincidence. The hero saves the skipper's life when he is attacked by a crazy gob. The captain is none other than the girl's uncle. So when the ship steams into the Golden Gate, the cowboy-sailor in his job of personal messenger accompanies the skipper to his home—where eventually he saves his life again from the lunatic.

The forthcoming subtitle is easy to guess. It wouldn't look very well to have a common sailor in the household—so Hoot is recommended for the Naval Academy. There isn't much to the romance—nearly all the action and incident taking place aboard the warship. A first rate program picture which will be thoroughly enjoyed.

THEME. Character study of a runaway youth who joins the Navy. Carries out incident pertaining to life aboard a battleship.

PRODUCTION HIGHLIGHTS. Gibson's study of a "greenhorn" sailor. His efforts to climb aboard the ship and get into his hammock. The charm of Laura La Plante as the heroine. The realism aboard the ship. The good atmosphere.

DIRECTION. Since the director wrote the story he has known just what to do to make it entertaining. Has paid good attention to realistic detail. Neglects his romance to play up the color of a sailor's life. Rather arbitrary climax. Emphasizes comedy angle to good advantage.

EXPLOITATION ANGLES. Link up with service enlistment bureaus and use teasers such as "Come and enjoy life on a battle ship with Hoot Gibson." Put on a dance prologue featuring sailor numbers.

DRAWING POWER. Should draw in all program houses.

SUMMARY. First rate entertainment in this study of a sailor. Fine atmosphere and incident make it enjoyable. Carries the interest because it has been treated correctly.

THE CAST

Sam Pertune	Hoot Gibson
Mae Day	Laura La Plante
Ezra Day	Howard Truesdell
Aunt Edith Bristol	Elinor Hancock
Captain Bristol	DeWitt Jennings
Cyril La Mount	Freeman Wood
Boggs	Jay Morley
"Kid" Hogan	Kansas Moehring
"Pig" Hurley	John Judd

Story and direction by Edward Sedgwick. Scenario by George C. Hull. Photographed by Virgil Miller. Technical advisor, Lieut. Thomas Berrien, U. S. N.

SYNOPSIS. Bashful cowboy calls on his sweetheart. Her father doesn't encourage him. In defending himself against the old man, the youth strikes him with a poker, and, thinking he killed him, the cowboy runs away and joins the navy. Enlists for four years, and is promoted to personal service with the skipper. Returns on furlough to discover sweetheart is niece of captain. Saves the latter's life and is recommended to the Naval Academy.

The Sunshine Trail

(Ince-First National—Five Reels)

(Reviewed by Frank Shelton)

THIS is just a fair program picture and not to be compared with Douglas MacLean's former efforts, such as "The Hottentot," or even "Bellboy 13." It is a comedy-drama of the West, with the star assuming the role of a former world war hero who takes over a ranch and makes a success of it. One day he hears the call of his old home town and decides to go there "to scatter sunshine," which he has adopted as his motto. Getting mixed up in a kidnapping case and unexpectedly finding himself named heir to a large estate furnishes moments of equal parts of thrill and comedy.

There is a novel "vision" scene in the picture in which MacLean and Edith Roberts appear as children, and the director has used massive furniture to help along the illusion. Thus when the star sits on a chair of mammoth proportions he really looks the youngster of twelve. Miss Roberts has the principal supporting role and does well the little assigned her. Little Muriel Frances Dana proves herself a talented child actress in several scenes. The remainder of the cast is adequate.

Some of the dramatic situations are the robbery of the bank and the capture of the bandits by the hero after an exciting auto-motorcycle chase, the forming of the mob to lynch MacLean when he is accused of kidnapping the child, his arrest for complicity in the bank robbery and the finale.

The picture puts the audience in a receptive mood by opening right up with a fast battle between a ranchman and a Mexican. Photography and direction are good and there are some attractive exteriors. "The Sunshine Trail" will make acceptable entertainment in houses where the bill is changed two or three times a week.

THEME. A comedy character study of a war hero unappreciated in his own home town. Is finally vindicated and honored.

PRODUCTION HIGHLIGHTS. Douglas MacLean's characterization of the role of Jimmy MacTavish. The bank robbery and the pursuit of the yeggs which ends in a wrecking of the car. The capable cast. The acting of Muriel Frances Dana, a child actress.

DIRECTION. Gets off to a good start, but story is too single-track to carry on the pace. Manages to direct the players so that they do their work with enthusiasm. Melodramatic bits goods. Isn't subtle enough to maintain suspense. On the whole direction satisfactory enough for type of story.

EXPLOITATION ANGLES. Might tie-up with the local American Legion Post for a special party in their honor. Man rigged up as cowboy standing in front of house doing some rope stunts would be effective ballyhoo. Might also have the man parade the streets in his costume. Make a play for the war veterans.

DRAWING POWER. Suitable for second class houses. Should draw well in small towns.

SUMMARY. A fair entertainment, though not to be compared with the star's previous efforts. Likely to please average audience who patronize program theatres. Carries a few thrills which are fairly well balanced with comedy moments. In all a good program feature.

THE CAST

James Henry MacTavish.....Douglas MacLean
June Carpenter.....Edith Roberts
Algernon Bangs.....Muriel Frances Dana
Willis Duckworth.....Rex Cherryman
Woman Crook.....Josephine Sedgwick
Colonel Duckworth.....Albert Hart
Man Crook.....Barney Furey
Mystery Man.....William Courtright

By William Wallace Cook. Adapted by Bradley King. Directed by James W. Horne. Photographed by Henry Sharp.

SYNOPSIS. MacTavish, cowboy-doughboy, returns home for the first time since the war ended. He is a scatterer of sunshine, but the more sunshine he tries to scatter, the more trouble he gets into. A kidnapped child is left on his hands and he is also accused of helping to rob a bank. When heannounces that he is MacTavish some of the schemers at home refuse to believe him—because there is a fortune at stake. In the end, however, he is given the reception due a hero of the war.

Stormy Seas

(Associated Exhibitors—4893 Feet)

(Reviewed by Laurence Reid)

J. P. McGOWAN, always a stickler for realism, has turned out in "Stormy Seas," a fair-to-middlin' picture of the briny deep which, while its theme is fashioned from such familiar material as the transformation of a derelict character, is embellished with vigorous incident enough to carry it by as an adequate action story. There is no stamp of the studio upon its exteriors and it succeeds in suggesting the rugged element of realism. Certainly the shots of the ship battling the high seas will create some excitement.

The picture is of simple design and aside from its conflict which rage in the breast of the skipper as he tries to conquer his enemy—liquor—and fails, there isn't much to intrigue the imagination. The captain is tempted to get beastly intoxicated while driving the ship through a storm. Naturally he meets with disaster. His rival is given command of a new boat while our character degenerates into a beach comber. Back home the heroine is awaiting word from him for a honeymoon was to be spent aboard the new steamer.

It's only a question of a few scenes when the rival captain picks up the drunken derelict and proceeds to make a man of him by putting him to work in the stoke-hole. He was actuated by a promise made to the girl—to look after her fiance. Coincidence enters in his discovery and later when an S. O. S. is picked up from a burning yacht which is carrying the girl and her father. The erstwhile beachcomber is given command of the boat and arrives in time to send a rescue party to the stricken passengers. And then he sacrifices himself and fades out of the picture, leaving the girl to find happiness with his rival.

McGowan has directed the picture so that it carries the correct atmosphere of a real ship. Perhaps he has been too lavish with a few close-ups, but in the main he sticks to his story and makes it a creditable program feature.

THEME. Character study of a derelict who discovers his better nature. Balanced with melodrama of the deep showing a ship foundering in a storm. Also touches upon self-sacrifice.

PRODUCTION HIGHLIGHTS. The realistic shots of the boat—the captain's bridge, etc. The storm scene and the realism. The rescue of the burning yacht. The capable acting by McGowan. The atmosphere.

DIRECTION. The effort of the director to create realistic effects. His manner in which he allows others to share the spotlight. The realism in the fight. Might have inspired more spirit in his players. Has handled story so that its familiarity is covered up with a punch. Brings it to a good ending.

EXPLOITATION ANGLES. Use colored lithos, etc. Bill it as an adventurous story of the deep. Send out postcards. For a prologue employ some singer featuring songs of the deep. Put on a dance number featuring the sailor's hornpipe.

DRAWING POWER. Suitable for downtown houses or for any program theatre. Especially suitable for houses in factory districts.

SUMMARY. Fairly exciting—this melodrama. The realism adds to its effectiveness. Coincidence robs it of some suspense. In the main a picture that the story warrants—the plot being old stuff.

THE CAST

Captain Morgan.....J. P. McGowan
Mary Weems.....Helen Holmes
George Tracey.....Leslie J. Casey
Angus McBride.....Harry Dalroy
"Storm" Weems.....Francis Seymour
"Shorty".....Gordon Knapp

By Arthur W. Donaldson. Directed by J. P. McGowan. Produced by Continental. Released by Associated Exhibitors.

SYNOPSIS. Captain is given command of steamer. Has weakness for liquor. But heroine's father, the owner of the fleet, trusts him with new craft. He gets drunk and the ship founders in a storm. He becomes a derelict and is eventually picked up by rival suitor and captain. He is transformed into a man and rescues the girl and her father from burning yacht. Sacrifices his happiness through gratitude to his rival.

Man and Wife

(Effanem-Arrow—5500 Feet)

(Reviewed by Laurence Reid)

THE author of this story has allowed his imagination to run riot in fashioning a "punchy" melodrama. Packed with erudities—suggestive of old time hokum or ten, twent' and thirt' stuff, it runs the well known gamut of emotions. "Man and Wife" defies logic and is so badly improbable that many will think it ridiculous.

Can you imagine a surgeon marrying two sisters and not knowing their relationship? Can you imagine him swallowing the wild tale that his first wife died in a restaurant fire while he is away in Miami and not conducting an investigation as to her death, Can you imagine him journeying to the little farm from which his first wife fled because of ennui and courting her sister and marrying her within six months and not knowing that the little farmhouse once harbored the deceased? Can you imagine his philandering cousin informing him that his first wife isn't dead, but is hopelessly insane, the result of an auto accident? The villain had been entrusted with the care of the wife during her husband's absence.

This is hokum enough, but what follows stretches crudity to the breaking point. The second wife is content and happy in her city home. She is sewing upon baby clothes. Which suggests further intricate complications. And the first wife is brought back to go under the knife. Her sanity is restored. You wonder how the author is going to extricate his characters and clarify the atmosphere. So the villain is introduced again—to whisper in the patient's ear that her husband is a bigamist. The shock of it causes her to rush home and be forgiven. But, lo and behold!—she suffers further injury to her brain—and this time succumbs to the knife. Two operations are enough to kill anyone, but she had to be eliminated for the sake of the unborn child.

The characters suffer throughout—if not through physical mishaps, then through mental torture—and the work asked of the players is too much of a strain to make them appear at all convincing. Indeed the plot makes them unreal in the first place.

THEME. Domestic upheaval based upon husband marrying sisters without knowing it—which calls for complications and much manipulation of characters.

PRODUCTION HIGHLIGHTS. The effort of Norma Shearer to appear sincere in an impossible role. The rural settings.

DIRECTION. Has paid no attention to logic. Allows his characters to get in an awful muddle and is unable to make the story genuine—which is probably not his fault. Given it appropriate atmosphere. Permits several gaps which discredit intelligence of audience. Poorly arranged sequences.

EXPLOITATION ANGLES. Might play up angle of husband marrying sisters without knowing their relationship. Play up four leading players. Get out teaser ads. Don't use superlatives. Play up heart interest. Ballyhoo title.

DRAWING POWER. Might draw in second and third class downtown houses.

SUMMARY. A poor attempt to capitalize heart interest in a story which is improbable and impossible as it is developed here. Stretches the imagination and defies credulity.

THE CAST

Dolly Perkins.....Gladys Leslie
Her sister, Dora.....Norma Shearer
Judge Perkins.....Maurice Costello
Mrs. Perkins.....Edna May Spooner
Dr. Howard Fleming.....Robert Elliott
Walter Powell.....Ernest Hilliard

Directed by John L. McCutcheon. Produced by Effanem Productions. Distributed by Arrow.

SYNOPSIS. Girl runs away from farm and marries noted surgeon in city. He is informed during an absence from home that she lost her life in a fire. He goes away to a farm to ease his sorrow—the very farm from which the wife had run away--and meets her sister, whom he marries after a few months' courtship. He is told that his first wife is alive but hopelessly insane. He operates upon her brain, restoring her sanity. The facts are kept from the second wife. The first wife is advised that her husband is a bigamist and the shock drives her insane again. A second operation kills her.

Soft Boiled

(Fox—Eight Reels)

(Reviewed by Frank Shelton)

THIS is the best picture Tom Mix has ever made. It has everything, fast action, thrills, romance, pretty girls, fun and attractive settings, both interior and exterior. As for the star he shows that he is a real comedian in addition to being a stunt actor par excellence. His admirers will be delightfully surprised to see him in "civvies," instead of his usual cowboy outfit which he wears for only a few hundred feet. Tom is just as good without his Western accoutrements—in fact, we like him better this way if he can always get such good stories as "Soft Boiled."

Action? Well, we'll say there is. Every conceivable kind of it. Tom starts the ball rolling by beating up the entire outfit at a ranch. Then he does one of his famous stunts on his horse, Tony. Then he comes to the city, after pulling a barn over during a fit of wild temper. Before leaving a small town, however, we are treated to some rollicking scenes in a shoe store where Tom gets a job as a clerk.

In the city he is told that his uncle means to make a make a man of him. After he has been in town a few days, he gets a message that his uncle has been drowned. A will is read which declared that Tom must not fight for 30 days and must also manage the Dixie Inn and not fire anyone there. If he does not follow these instructions, he loses the kale. Tom's real enemy is the former manager of the Inn who is also trying to win the girl who has come East. He devotes most of his time training to beat up the villain. When that fight comes, it is a lallapaloosa.

The start is fortunate in having a good supporting cast.

The entire production is distinctly high class, well produced, excellently photographed and well worth while.

THEME. A fast moving comedy drama of an ill-tempered youth who is put on probation to control himself. Wins inheritance if he can curb his temper within specified time.

PORDUCTION HIGHLIGHTS. Tom Mix's characterization of the leading role. The excellent cast. The comedy work of Tom Wilson's. The horsemanship of the star. The thrilling fight at the finish. The elaborate scenes and dances at the Dixie Inn. The capable direction. The series of stirring fistic battles. The novelty of the star in a different kind of role.

DIRECTION. Has pepped it up with crisp and novel incident. Emphasizes too much detail with the colored character. Puts over an "up and at 'em" climax. Allows some of the incident to drag and repeats himself with some of the detail. Has provided plenty of good touches and laughs. Also gives it a fine production.

EXPLOITATION ANGLES. You can go the limit on this one and spend some real money. For you can make real money if you let your people know what a fine picture you've got. The title suggests tie-ups with restaurants. Might have a colored butler lead a horse through the streets drawing attention to the fact that Tony, Mix's famous horse, is at your house. A dance prologue would go well.

DRAWING POWER. Should be a clean-up anywhere if properly exploited. Good for a week's run.

SUMMARY. Pleasing comedy-romance—the best in which Mix ever appeared. Contains plenty of ginger, adventure, humor and thrills. A little trimming in unimportant scenes would heighten the action. Gives Mix a real character to interpret.

THE CAST

Tom Steele.....Tom Mix
Dorothy Dare.....Billie Dove
John Steele.....John Beal
Judge Wright.....Charles Mailes
Mr. Goode.....Frank Weed
Jeff, the butler.....Tom Wilson

By Edward Moran and J. G. Blystone. Directed by Jack Blystone. Photographed by Dan Clark.

SYNOPSIS. John Steele, wishing to learn if his nephew is worthy of inheriting his fortune, sends Judge Wright out west to meet him. There the judge finds Tom in a terrible temper messing up a shoe store. The judge brings Tom east with him, where the uncle has his lawyer announce that he has been drowned. In the will the uncle tells Tom that he must stop fighting for 30 days or lose the fortune.

The Eleventh Hour

(Fox—Six Reels)

(Reviewed by Laurence Reid)

WHEN a melodrama carries the name of Lincoln J. Carter as its author and is built around a federal agent determined to protect the interests of his country at all costs, one may be certain that thrills and excitement will come thick and fast. When this same melodrama is adapted to the screen and contains scenes which permit the flashing of typical film action one may also be certain that it eclipses anything attempted upon the stage. "The Eleventh Hour" in the original was a favorite in the ten, twent' and thirt' days and visualized upon the silversheet it will prove popular everywhere with lovers of rugged and thrilling sequences.

There may not be much head nor tail to the story since the mystery element is dominant in holding back the identity of the federal agent, but it does move with considerable vigor, releasing a line of action that never loses its momentum. Thrills follow thrills and the number is really a serial compressed into feature length. Anyone familiar with this type of picture can guess the identity of the agent far in advance. There must be a hero; likewise there must be a villain. During the war he belonged to the Teuton race. Here he is pictured as the spy of some mythical kingdom—although he is as obtuse as ever. He will employ the very agent who works against him, never imagining for a moment that the man is insincere. But the agent has several others to fight—one or two or three being the crooked powers behind a huge ordnance plant.

The story is pretty well constructed and does hold the interest in spite of the manipulation of plot and characters. It's like trying to follow a three-ring circus to keep track of every incident and detail. Be it said, however, that the heroine is rescued time and again—that the hero nearly sacrifices his life on several occasions—that airplanes, submarines, furnaces and what-not comprise the properties.

The plot revolves around a deadly vial which presents a conflict between the girl and the agent on one side and the powerful villains on the other. It is well directed, offers realistic atmosphere and incident and is competently acted by a hard-working cast.

THEME. Melodrama revolving around conflict between government agent and a group of unscrupulous villains. Triumph of virtue over villainy.

PRODUCTION HIGHLIGHTS. The authentic atmosphere of the munitions plant. The water scenes. The many daring rescues. The several thrills. The lively action and suspense. The capable work of the cast. The realistic incident.

DIRECTION. Has succeeded in keeping it lively and exciting to the end. Has introduced several new thrills. Has provided an effective background. Keeps the interest through exciting episodes.

EXPLOITATION ANGLES. Author's name. The cast. The lively action. The conflict. Affords tie-up with stores, etc. Title carries teaser angles.

DRAWING POWER. Will please action lovers everywhere. Good for three days run or for a week in populated districts.

SUMMARY. A high class, exciting melodrama on the serial idea. Improbable, but keeps moving. Made for entertainment. Conflict, adventure and thrills hold the interest all the way. Cast works hard.

THE CAST

Barbara Hackett.....Shirley Mason
Brick McDonalr.....Charles Jones
Herbert Glenville.....Richard Tucker
Prince Stefan de Bernie.....Alan Hale
Dick Manley.....Walter McGrail
Estelle Hackett.....June Elvidge
Submarine Commander.....Fred Kelsey
Mordecai Newman.....Nigel de Brullier

Play by Lincoln J. Carter. Scenario by Louis Shedwin. Directed by Bernard Durning. Photographel by Don Short. Produced by William Fox.

SYNOPSIS. Manager of big munitions plant connives to embarrass company's interests. Is determined to marry the heiress, thus putting him in complete control. A group of conspirators are scheming to gain occess to important secrets—one of which is a powerful explosive. The girl and a Dederal agent are working against them, the latter disguised as a hireling of a foreign agent. He keeps his identity from the girl. Is successful in securing the powerful vial and winning the girl's love. And frustrates the plans of the crooks.

Lawful Larceny

(Paramount—5500 Feet)

(Reviewed by Laurence Reid)

THIS play, which met with a fair share of success upon the stage, does not carry on so well in its screen adaptation. It may be that fear of censorship prompted those in charge to trim it of its vital points, or again it may be that the director found no worthy substitute for the dialogue. "Lawful Larceny," any way you look at it, does not measure up as very good entertainment. Allan Dwan has made some radical changes in the script. For one thing he introduces a cabaret scene which did not belong in the original. Yet such an episode was needed to give it tone because the plot material hasn't much foundation.

Here we have our old friend, the playful husband, who gets into debt at a gambling house and is forced to mulct his employers of a vast sum of money to square himself. He falls for the subtle flattery of a vampire and returns home a picture of dejection. Which is the point to introduce the faithful spouse bearding the lioness in her den and by means of beginner's luck walking away with a huge pot of gold. That's about all there is to it. There is some sugar-coated moralizing pertaining to the child who must not suffer for the misdeeds of the father—and it is over.

Dwan has given the picture a sumptuous production—too sumptuous in fact. Again we have a moderately well-to-do family living in a house of the dimensions of a convention hall. And a lounge lizard type of manhood presides over quarters which belie the fact that he is up against it financially.

The four principal players strive to appear human but the plot holds them back. Hope Hampton, as the suffering wife, plays with considerable feeling—suggesting pathos, and Conrad Nagel has moments when he resembles a character out of life. The evil characters interpreted by Nita Naldi and Lew Cody succeed in being thoroughly despicable—which is all any one could ask of them. Gilda Gray has her moments when she shimmys in the cabaret. A mediocre picture, well put together, but too arbitrary and conventional to linger long in the memory.

THEME. Domestic conflict based upon deceitful husband who commits crime, with wife employing wits to save him.

PRODUCTION HIGHLIGHTS. The good acting by Hope Hampton, Nita Naldi, Conrad Nagel, and Lew Cody. The lavish sets. The gambling scene. The cabaret scene. The good continuity.

DIRECTION. Has not added any dramatic fireworks. Might have made more of the domestic conflict. Gives too much attention to display—such as featuring cabaret life. Has provided good production. No real human touches.

EXPLOITATION ANGLES. Title presents teaser possibilities. Use questions vital to the maintenance of the home in your advertising copy. Or "Woman is woman's worst enemy," etc. Play up four leading players.

DRAWING POWER. Title will draw. So will cast. Good for better class audiences.

SUMMARY. Has not the "kick" of the spoken play. Misses fire in its most important scenes. Based upon the idea that it's fair to steal from one who steals from you. This point is not well emphasized. Not so good.

THE CAST

Marion Dorsey, a faithful wife.....Hope Hampton
Andrew Dorsey, her husband.....Conrad Nagel
Vivian Hepburn, a modern Cleopatra.....Nita Naldi
Guy Tarlow, her sweetheart.....Lew Cody
Sonny Dorsey, Marion's boy.....Russell Griffin
Billie Van de Vere.....Yvonne Hughes
Nora, a maid.....Dolores Costello
Gilda Gray
Dancers at the Rendezvous.....Florence O'Denishawn
Alice Maison

By Samuel Shipman. Scenario by John Lynch. Directed by Allan Dwan.

SYNOPSIS. Husband, moderately wealthy, neglects wife and child to gamble his money and play at romance with adventuress. The latter attempts to win his affection. He is compelled to raise check upon firm to cover his losses. His wife, learning of his misdeeds, is successful in winning back his love as well as recouping his losses at the gaming table. She beats the adventuress with her own weapons. A reconciliation follows.

Production-Distribution Activities



Miss Jane Thomas on the steps of the City Hall, Boston, where she went for the premiere showing of "Lost in aB.gCity." With her are Censor Casey, Mr. Toby, Bill Patten and Miss Margaret Harris.

Lloyd Will Direct "Black Oxen"

Mrs. Atherton's Popular Novel Is First Vehicle For New First National Director

FRANK LLOYD, who was announced three months ago as a First National director for a series of pictures, has selected the first production which will be made for First National release. It is "Black Oxen." First National purchased the screen rights of Mrs. Atherton's novel some four months ago, announcing it as a 1923-24 relcase.

In placing this valuable story in the hands of Frank Lloyd, First National is marking him among the outstanding directors of the industry. His record as the director of past Norma Talmadge pictures and especially as the sponsor of "Ashes of Vengeance," her latest big special, have established him as a master of the artistic photo-drama. His work includes "Oliver Twist," "The Eternal Flame," "The Voice from the Minaret," and "Within the Law."

It was following the production of the last named that Joseph M. Schenck selected Lloyd to direct "Ashes of Vengeance." His handling of the tremendous spectacular scenes and of the delicate romantic touches in this picture are said to be among the most finished displays of directorial genius.

In "Black Oxen," Lloyd will have dramatic material of the most unusual sort to transfer to the screen. Mrs. Atherton's heroine is a woman of more than sixty years, who by means of glandular treatment, regains her alluring and fascinating youth, and seeks to live down the sophistication of age in a fervid romance. A keen insight into feminine psychology, an appreciation of dramatic incident, and the ability to do justice to tremendous moments of pathos are required for the transcription of this story.

Critics Commend "Penrod and Sam"

Picturization of Booth Tarkington Story Wins Praise of Many Reviewers

"PENROD AND SAM," J. K. MacDonald's picturization of the Booth Tarkington story of boyhood life for First National Release is continuing its triumphal career in the country's first run houses, it is said.

In many instances reviewers have used "Penrod and Sam" to illustrate their claims that the screen is capable of doing bigger and better things. Its genuine heart interest, wholesomeness, the naturalness of its incident and characterizations, have made it one of the outstanding offerings of the season.

Robert E. Sherwood, writing in Life, is one of the magazine critics who has bestowed hearty praise upon the picture, its producer, Mr. MacDonald, and its director William Beaudine. "There are any number of children and one dog in 'Penrod and Sam,'" writes Mr. Sherwood, "and because they have been directed by a man who understands children and dogs, and respects them, they are wonderful. It is an exceptionally fine picture.

. It is the best treatment that Mr. Tarkington has ever received on the screen."

Both Ben Alexander, as Penrod, and Joe Butterworth as Sam, find themselves the recipients of homage from newspapermen and the general public. Consensus of opinion rates them as most unusual because of their extreme naturalness and their restraint in emotional scenes where a tendency to overact is generally noted.

"Penrod and Sam" includes in its cast, in addition to the above mentioned youngsters, Mary Philbin, Gareth Hughes, Rockliffe Fellows and Gladys Brockwell.

"Scaramouche" Filming Completed

Gigantic Metro Production Will Finally Be Finished For Release Next January

REX INGRAM has completed photographing his Metro production of "Scaramouche," Rafael Sabatini's romance ot the French revolution. The production is said to be one of the most gigantic and elaborate ever filmed. The thousands of feet on exposed film have gone into the cutting room and it is figured that several months of work will be required before it is in form for review. It is scheduled for release in January next year.

"Scaramouche" is rated by competent observers to outdistance even Mr. Ingram's first notable achievement, "The Four Horsemen." Its immensity may be gauged by the fact that several famous historical figures appear as the center of interest. There are vivid portrayals of Danton, Marat, Robespierre, Camille Desmouline. Several episodes from the revolution are depicted with historical accuracy and these entail thousands of "extras."

Near the hills of San Bernardino, a hundred miles from Hollywood on the big fifty acre plain, Ingram built the little French village of Gavrillac. Not the mere walls, but entire huts of straw, concrete and stone under the supervision of several experts under M. Louis Barbier, of New York, who was sent to California by Metro for the purpose. The Metro studios in Hollywood are still entirely covered with huge sets which Mr. Ingram used from time to time as the sequences of scenes forced back and forth.

"Scaramouche" entailed an enormous amount of research before work could be actually started. Under the personal supervision of Mr. Ingram several staffs of experts were kept busy for six months unearthing accurate details as to the architecture, and costuming of the period as well as conventions and manners peculiar to the people of the eighteenth century in France.

Kennels, pens, stables, and cages Spitz, Russian wolfhounds, Great Danes and mongrel dogs; pigeons, ducks, cats, oxen, and horses; canaries, peacocks and other varieties of animal life appear in integral parts of the picture. It needed a large staff to take care of them alone.

"Scaramouche" easily exposes as much raw feet of film as "The Four Horsemen." Something like 500,000 feet was exposed on this latter picture.

Thirty tailors and fifteen expert dressmakers were employed in the Metro studios in making costumes for the thousands of "extras." Thousands of yards of material were used. In addition there were special gowns and clothes for the male principals which were imported from France.

Four cameras and as many cameramen and assistants under the supervision of John F. Seitz photographed "Scaramouche." Mr. Ingram used the scenario prepared by Willis Goldbeck.

Baby Peggy's First Is Completed

Universal Announces Its Early Release on List of Unusual Productions

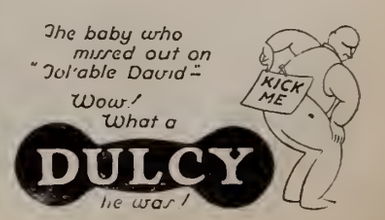
UNIVERSAL PICTURES CORPORATION announces that Baby Peggy's first Jewel production for them, which has been in the making since May 7th under the direction of King Baggott, is now completed and will soon be released on the list of unusual productions.

The second Universal-Jewel of the little five-year-old star will soon be started. It will be "Editha's Burglar," the famous story by Frances Hodgson Burnett which was made into a widely popular play by Augustus Thomas.

From now on Baby Peggy remains in the rank of big time productions and her two reel comedy days are forever behind her.

No money has been spared to make her first big production a success. The story of "Whose Baby Are You?" was written especially by Raymond Schrock, the Universal head of the scenario department for the little girl.

What is claimed as a record cast supports Baby Peggy. Free rein was given to King Baggott in selecting it. Gladys Brockwell as Kitty the crook; Max Davidson as "Levinsky" the quaint old Jewish cobbler; Minnie Steel, well-known in vaudeville who plays his wife; Sheldon Lewis who plays the villain; Frank Currier the old aristocrat of the stage and screen who is the grandfather Van Dyne; J. Gorman Rex, another character man who in his day played with Booth and Barrett; this and many others comprise the long cast.





Ben Alexander, selected by Maurice Tourneur to appear in "Two Little Vagrants," a First National Picture

Billie Rhodes Makes Plans For First Feature

Billie Rhodes has determined to be a success in feature films and if earnestness has anything to do with it, she will.

Her first picture called "Leave it to Gerry," will be started shortly with Ben Wilson directing and will be a Grand-Asher release this fall.

Miss Rhodes has been leading woman in comedies for some time past but at one time in her career she worked in features of a serious character with genuine success.

"I love a role that gives one an independent sort of characterization," says Billie. "I think that feminine independence is a great thing and the American girl approaches the highest ideal more nearly than any other. I think my first part as 'Gerry' or 'Geraldine' is just the sort of thing the public will like—at least I hope so, and I mean to put into it everything of which I am capable."

The story was written by Adam Hull Shirk and is being put into continuity by a well known scenarist. It concerns a girl who fights her way to happiness often by main strength but who wins more through personality than anything else, after all. It is the type of thing that Billie Rhodes, who is petite and full of verve, can do best.

Elliott Roth Is Back from Coast Work

Elliott Roth, juvenile motion picture lead, has returned to New York from the Coast, where he just completed work in the screen version of Victor Hugo's classic, "Hunchback Of Notre Dame." While in Hollywood, Roth supported Gloria Swanson, Rudolph Valentino and Bebe Daniels, and played in many of the Cecil de Mille and Marshall Neilan specials.

"Poisoned Paradise" to Be Made Here

Abandoning the idea of going abroad to film "Poisoned Paradise," Director Gasnier has decided to build the most faithful reproduction of the gambling palaces of the principality.

"Brass Bottle" Pleases at Strand

N. Y. Reviewers Give Maurice Tourneur Credit for an Unusual Production

MAURICE TOURNEUR'S production "The Brass Bottle" presented by M. C. Levee through Associated First National Pictures, completely surprised the New York critics by its novelty and fantastic treatment when they first saw it at the New York Strand, where it is playing during the present week.

Quinn Martin in the World wrote:

"Here is one of the most interesting, certainly one of the most deftly made, motion pictures of the year. It is not going too far to say that Mr. Tourneur, with the sea storm scene in "The Isle of Lost Ships" and "The Brass Bottle" to his credit, may now sit back and dare any picture director in the business to come forward with more imaginative camera manipulation. The picture at the Strand is fantastic and finished. It is a satisfying picture version of a novel that must have caused faint hearts to most directors whose attention was directed towards it.

"There is not much use attempting to detail in brief space the really delightful effects which the director has gained. Go and see it. Here is one we refuse to quibble about."

The New York Times reviewer wrote: "'The Brass Bottle' adapted from F. Anstey's story, which is adorning the Strand screen this week is a merry photoplay not unlike 'Alladdin's Lamp.' It is entertainment with plenty of fun, calculated to make one forget the hot weather and business bothers."

The Evening World stated: "It's one of those that are chock full of just the sort of mystery that most of us like so well, yet rather hesitate to acknowledge the likeing . . . we want to state right here that we think Maurice Tourneur has given us a picture of 22-karat gold under the title of brass."

New Harold Lloyd Comedy Appears

Critical Leaders in Industry Commend "Why Worry" Following Private Showing

CRITICAL leaders in the film production sphere have paid signal honor to Harold Lloyd's newest screen offering, "Why Worry?" Shortly before it was shipped to New York the comedy was exhibited in Frances Marion's home before a number of the most prominent personages in the motion picture world.

Miss Marion, who is one of the screen's best known authors and directors, in a letter to Mr. Lloyd, speaking for her audience, wrote:

"You have made another ten strike. You have a picture in 'Why Worry' which makes a very suitable follow-up for 'Safety Last,' and which will unquestionably make many new friends for you.

"I think you have given to the screen what will be recognized as one of the most striking farces in its annals. Not alone was your characterization very finely drawn, but I think your entire supporting cast was splendid. You have introduced many new 'gags,' and I want you to know that we all thoroughly enjoyed the picture—in fact, just as much as 'Safety Last,' although we received an entirely different reaction from it.' '

Carlos Considering Second for Truart Release

With the completion of "The Unknown Purple," the Carlos production of Roland West's stage play, the editorial staffs of Carlos Productions and Truart Film Corporation have placed under consideration a number of well-known plays and novels from which will be selected the next vehicle for that producing unit.

"The Unknown Purple" is now on its way east and within a short time will be screened for the Truart franchise holders.



"St. Elmo" is a William Fox presentation with John Gilbert, Barbara La Marr, Bessie Love and others. These scenes are taken from the production.



E. A. Eschmann, who has assumed his duties as general manager of distribution of Associated First National

"Enemies of Women" Press Book Elaborate

Goldwyn-Cosmopolitan have issued an unusually comprehensible and attractive as well as valuable exploitation and press book on "Enemies of Women," starring Lionel Barrymore and Alma Reubens. It is unique in that it differs in style and arrangement from anything of the kind that has before been issued.

This book contains a wealth of material that will afford exhibitors ideas and publicity for the most extensive exploitation and publicity campaigns. There are scores of exploitation stunts and tieups suggested.

Melford Company Back from Location

George Melford and the members of his company engaged in his production of "The Light That Failed," Rudyard Kipling's popular novel, have returned from a week's location trip to Catalina Island and are now at work at Paramount's West Coast studio.

Jacqueline Logan, Percy Marmont, Sigfrid Holmquist, Ernest Torrence, Luke Cosgrave and Mabel Van Buren are the featured players and the cast includes Peggy Shaffer, Winston Miller and Mary Jane Irving. F. McGrew Willis adapted the story.

Fred Greene Returns To Universal Field

Fred V. Greene, Jr., exploiteer and publicity man, has returned to the Universal field in the capacity of advertising manager for "The Hunchback of Notre Dame," which opens at the Astor theatre on September 2nd.





Blanche Sweet, who has been signed by Thomas H. Ince to play "Anna Christie"

Schertzinger to Start "The Boomerang"

Victor Schertzinger, loaned by Preferred Pictures to direct Jackie Coogan's first Metro vehicle, "Long Live the King," is speeding up work on that production in order to start work on his first Preferred vehicle, which will be a film version of "The Boomerang."

F. B. O. Starts King Tut Picture

Massive Production Is Promised on Feature to Be Named "Dancer of Nile"

WORK is almost completed on the Film Booking Offices most ambitious picture of the year in the way of massive sets, scope of production and number of people used. The title of the forthcoming production is "The Dancer of The Nile."

The general idea of the picture is based on the life of King Tut-Ankh-Amen and a romance during his regime of a dancer of the Royal Court. An entire kingdom was erected to get the proper effects and the production as a whole promises to be one of the biggest released in the history of the F. B. O. Thousands of dollars have been spent to date on sets that cover many blocks. City walls wide enough to allow two chariots to pass each other have been erected in addition to a small city which covers about nine city blocks with Egyptian buildings three, four and five stories tall.

An entire valley in the southern end of California was utilized with a telescopic camera to get distances. A telescopic lens was also used on the interior of the "Hall of Kings," a massive roofed set covering 100 by 150 feet and standing four stories tall. The roof is held up by ten foot pillars sixty-five feet tall. In this set over four thousand people were used as guests at King Tut-Ankh-Amen's annual feast. The making of this sequence took ten days during which time the four thousand extras were fed and lodged on location.

William F. Earle and his brother Ferdinand are in charge of the production as directors and the picture will be released by the F. B. O. as a Fall special.

Truart Consummates Foreign Deal

A sale has been consummated by Truart Film Corporation with Max Glucksman, whereby the latter obtains the rights to "The Prairie Mystery" for the territory of Argentine, Paraguay, Uraguay, Chile, Peru, Bolivia and Ecuador.



Pandro Berman, son of H. Berman of F.B.O., who is taking a studio course on the coast

Weapons Manufactured For "Scaramouche"

More than 800 torches, 1,200 assorted moh weapons such as pickforks, scythes, sickles, pikes, and 850 swords were manufactured at the Metro studios for use in depicting the storming of the Tuileries in the Rex Ingram production of "Scaramouche."

"YESTERDAY'S WIFE"

A GRIPPING DRAMA BASED ON A THEME THAT WILL INTEREST EVERY MAN AND EVERY WOMAN

ANOTHER BIG WINNER



"Temptation"
broke records everywhere, so will

"Yesterday's Wife"
featuring
Irene Rich *Eileen Percy*
and an all-star cast. Directed by
Edward J. LeSaint

The first of the seven big C. B. C. specials

Save a Date for These
Box Office Winners
"Forgive and Forget" *"Pal O' Mine"* *"Innocence"*

Columbia Productions
Gems of the Screen
"Yesterday's Wife" *"Discontented Husbands"*
"The Marriage Market" *"Traffic in Hearts"*

C. B. C. Film Sales Corp.
1600 Broadway *New York City*



"Human Wreckage" Press Book Elaborate

PROBABLY the most expensive and complete press book ever issued on an F. B. O. production was released this week by the Film Booking Offices on Mrs. Reid's "Human Wreckage."

Measuring 16½x20½ inches the book has covered every possible point in the exploitation and selling of the picture from the angles of both the dignified and the circus style. It is printed on 36 pages and in five colors. The cover consists of a large process plate of Mrs. Reid in three colors and carries the title of Advertising Compendium and not press book.

Credit for producing this press book must be given to the members of the Film Booking Office's Publicity Staff, which includes Nat G. Rothstein, director; his assistant, Harry Osborne; Leslie Jordan, Ben Grimm, Dave Strumpf and the art department, Paula Gould and Ed Hurley.

"Broadway Gold" Has Detroit Run

Elaine Hammerstein's first Truart production "Broadway Gold" from W. Carey Wonderly's story in Young's Magazine, has just completed a successful run in Detroit, at the Capitol theatre, according to Truart.

In reviewing the production the Detroit Times says: "Elaine Hammerstein returns to Detroit screens after an all too long absence. And she's appearing in a drama that's always good to look at. Elliott Dexter and Kathlyn Williams in the chief supporting roles are both fine."

The Detroit News says: "Melodrama is rife in 'Broadway Gold' and that Miss Hammerstein and Miss Williams, portraying dissimilar types are equally effective in all their scenes."

Herbert Clark Returns after Road Tour

Herbert Clark, motion picture and stage juvenile lead, has returned to New York after completing a successful season on the road as the featured player in the late Broadway hit, "In Walked Jimmy." Among recent motion pictures in which he appeared are "When Knighthood Was In Flower," "Missing Millions," and "What Women Want."

"Day of Faith" Nears Completion

Tod Browning who is directing Goldwyn's picturization of "The Day of Faith" by Arthur Somers Roache, expects to complete the "shooting" in two weeks more. The picture will then be rushed through the assembling, editing and titling stages as it is scheduled as one of Goldwyn Cosmopolitan's first group of eleven releases.

N. Y. Approves "Three Wise Fools"

Reviewers Are Unanimous in Commendation of Splendid Goldwyn Production

"THREE WISE FOOLS," the first picture made by King Vidor for Goldwyn Pictures Corporation, from Austin Strong's play which John Golden produced on the stage, had its first New York showing at the Capitol theatre this week. It received a fine set of newspaper reviews.

"A delightful picture that restores one's faith in the art of the cinema," said Dorothy Day, reviewer in the Morning Telegraph. The other reviews were equally laudatory.

The Times: "Infinite pains have been taken by the scenario writer, the director and the casting manager to make 'Three Wise Fools' an appealing production. One can say without fear of contradiction that seldom has a stage play been adapted for the screen with better results than those obtained in this film."

American: "From the first flicker of the film on the screen, 'Three Wise Fools' gets across. At the final fade-out the impression is left that this is one of the most engrossing pictures of its kind."

News: "If you take it from us who've seen it, the Capitol has a capital picture this week. We enjoyed every little nook and corner of it. It is brimful of life, love and laughter, and every twice-in-a-while we caught ourselves giggling outrageously at the charming comedy provided by the sour countenance of Claude Gillingwater.

The Telegraph: "Every once in a while somebody produces a picture like 'Three Wise Fools,' which helps restore your faith in the art of motion pictures. Here is a film with a good story intelligent direction and a general display of good taste in the matter of settings."

The World: "'Three Wise Fools' is a play of second childhood. Like Jackie Coogan, Baby Peggy, the Penrod pictures and the rest of the Children's Crusade in California, it develops excellent entertainment."

The Tribune: "'Three Wise Fools' we consider superior in every way to the stage production. Miss Boardman is very, very good indeed. Splendid work is done by Alex Francis, William H. Crane and Claude Gillingwater."

Journal of Commerce: "A photoplay that has angles of appeal for every picturegoer. . . . An exceptionally strong cast of players."

Evening World: "Although the Goldwyn production of 'Three Wise Fools' was reviewed in these columns some time ago, after a special pre-release showing, we cannot pass up this opportunity to restate that we consider this picture one of the best, if not the best, of the past year."

Telegram: "Seldom, if ever, has any photoplay, or spoken drama, for that matter, had such a rich blending of mellow old actors, literally gray with experience of scores of years in entertaining the public, and such charming, dauntless youth as 'Three Wise Fools.'"

The Sun and Globe: "A sure-fire picture. The contrast between fresh youth and crabbed age, is something which always chains spectators to their seats, particularly when it has the vital Cinderella element."

Journal: "There is no question but that 'Three Wise Fools' is a very excellent picture, well worth seeing."

"Why Worry" Wins Highest Tribute

Coast Critic on Photoplays Declares It Apt Successor to Lloyd's "Safety Last"

PACIFIC COAST pre-view impressions of Harold Lloyd's next Pathe release, "Why Worry," tend to set at rest any anxiety about the comedian's ability to provide a worthy successor to "Safety Last." There is said to be no attempt to challenge the success of the current Lloyd comedy sensation by proceeding along similar lines. Lloyd, himself, has described "Why Worry" as "pure farce on celluloid."

The correctness of this classification is indicated in a statement made to Lloyd by Adela Rogers St. Johns, critical authority on the photoplay, after seeing "Why Worry" at a special showing at the Hal Roach studios.

"It would have been a physical impossibility to produce another 'Safety Last,'" she said. "But you have made a very able successor to it, and one which I am certain will appeal to every class of audience—to many even more than 'Safety Last' does. I think you are following the sanest course of any picture star in varying the type of your pictures instead of sticking to one stereotyped line of material.

"From thrill comedy to pure farce is a long step, but you have taken it very successfully. I really believe there are more laughs in 'Why Worry' than in 'Safety Last.' There are not, of course, the hysterical laughs which signalized the thrill picture. But the laughter which 'Why Worry' will win will be more spontaneous and better laughs, I believe, because they will be freely given, and not extracted by awesome situations."

Gallagher-Shean Start Picture Rehearsals

Gallagher and Shean have commenced rehearsals of the screen comedy that William Fox has selected for their first vehicle on the shadow stage. Its title is "Around the Town with Mr. Gallagher and Mr. Shean," and it was written by Louis Sherwin. Lucy Fox will play the leading feminine role. Bernard J. Durning is the director.

Vignola Company Goes to Stamford

AFTER several weeks' work filming interior scenes for "Yolanda" at the Cosmopolitan Studios in New York, Robert G. Vignola, accompanied by Marion Davies, the star, and the entire company, left New York last Monday for Stamford, Connecticut, where exterior scenes will be taken. The company will be away about ten days during which time sets will be erected at the studio so that Mr. Vignola will be able to go ahead with the production upon his return.

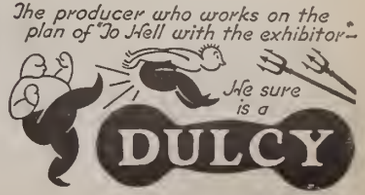
In addition to the players, a large force of technical experts, mechanics, electricians, and carpenters accompanied Mr. Vignola to Stamford, as some of the exterior scenes will require a great deal of construction work.

Truart Manager Is Back From Middle West

M. H. Hoffman, vice-president and general manager of Truart Film Corporation, returned to New York this week from a two weeks' trip through the Middle West. He stopped at Philadelphia for a short conference with the exchanges who are handling the Truart product in that territory. He then proceeded to Chicago where negotiations were completed for the extended run of Elaine Hammerstein's production, "Broadway Gold," in the Randolph Theatre. This run will commence the second week in August. At Detroit Mr. Hoffman successfully arranged for a pre-release showing of "Broadway Gold" at the Capitol Theatre.

Kassell Supplies "Human Wreckage" Lobby

Kassell Studios are in receipt of many messages of congratulation this week as a result of the lobby display they furnished the F. B. O. for the New York Lyric theatre on "Human Wreckage." The entire arrangement was made with an eye to dignity with all the lights shaded a delicate green and with the photos made by the Kassell studios in the same tint. Over fifteen of these photos were used at the Lyric and met with such decided success that the F. B. O. has ordered a like number for all their premier openings.



U. S. Exploitation Is Gaining Abroad

THE British Trade Press prints welcome evidence that American methods of exploitation are gaining a foothold in England.

The De Luxe theatre, Gloucester, England, showing of "Nanook of the North" is cited as an illustration. The advertising, publicity and bally-hoo suggestions, used in advance and at the time of the showing was material furnished by Pathe in its press book.

Advantage was taken of the unusual snow epic, in utilizing the spectacular ice and snow scenes to create a "Far North" atmosphere in the lobby; a monster banner, elaborately depicting an Eskimo, sled and dogs crossing the barren wastes, decorated the upper portion of the spacious lobby. Posters and stills were mounted and displayed in front of the theatre.

Sunday Comic Page on Lloyd Comedy

While several "comic strip" cartoonists drew valuable publicity inspiration from the furor created by Harold Lloyd in "Safety Last," it remained for a Chicago Tribune full page Sunday comic to exploit in like manner an unreleased picture—and Harold Lloyd and Jobyna Ralston again are the "featured" characters, with the Hal Roach studios and the new comedy, "Why Worry," clearly indicated.

This is a "Harold Teen" comic page, in which the young boob-type hero gets a job with the Lloyd production company as assistant cameraman—and, of course, makes a mess of it. Lloyd and his leading lady not only are portrayed but named. That "Why Worry" is being filmed is shown by a Mexican character in native costume.

This cartoon has been syndicated in prominent papers throughout the country.

"Greed" Company Soon to Go On Location

Eric von Stroheim, Goldwyn director, has almost finished the San Francisco scenes of "Greed," his picturization of Frank Norris' "McTeague," and will soon take his company to the Big Dipper Mine, near Colfax, where the opening sequences of the story take place and which figures briefly in the later action.

As soon as this sequence has been filmed, the director will take a few of the principal members of the cast into the torrid heat of Death Valley where the dramatic and terrifying climax of the story is enacted.

"No Mother to Guide Her" Finished

Adaptation of Broadway Stage Success Will Be Ready for October Release

"NO MOTHER TO GUIDE HER" is the latest special production announced on the Fox Film Corporation program for 1923-24, to be completed at the New York studios of the organization. Cutting and editing of the prints are now in progress under the supervision of Julius Steger, production manager of the Fox studios in the East, and Charles Horan, the director.

According to the statement from the New York offices, "No Mother to Guide Her," which is an adaptation by Michael O'Conner of the popular Broadway stage success from the pen of Lillian Mortimer, will be released about the middle of October, being the ninth in the list of twenty-five specials on the Fox schedule.

The picture is the story of the lives of two girls growing to womanhood, one under the influences of pampering and indulgent parents, the other under the obstacles that beset an orphan in a large city. With an unusually scintillant love theme interwoven in the soft texture of the film narrative and a brilliant cast headed by Genevieve Tobin, the stage star now appearing in "Polly Preferred," the comedy attainment of the theatrical season on the New York Rialto, "No Mother to Guide Her" offers great promise as an entertainment of no mean value.

Another bright spot in the cast is Dolores Rousse, the Ziegfeld Follies girl, who portrays the wayward daughter. As a result of her work in this photoplay, William Fox has signed her to a long-time contract to appear in a series of productions to be made on the West Coast.

In addition to the Arthur Hopkins star and the Ziegfeld beauty there are in the cast such names as John Webb Dillion, Lolita Robertson, Katherine Downer, Frank Wunderlee, Maude Hill, Ruth Sullivan, J. D. Walsh, Jack Richardson, George Dewey, Jack McLean, Lillian Lee, Marion Stevenson, William Quinn and Irving Hartley.

New Praise for "Tea With A Kick"

Coast Critics Commend Picture at Grauman's Million Dollar House Showing

"TEA —WITH A KICK," the Victor Hugh Halperin production for Associated Exhibitors which has just had a pre-release run at Grauman's Million Dollar theatre in Los Angeles has received considerable praise from Los Angeles reviewers.

Among the comments were the following:

Evening Express, "Whew! Did you ever see such a list of celebrities anywhere outside of a charity benefit or the Friday night fights at the Hollywood stadium? It seems that the work must have been suspended at most of the studios during the days the camera was focused on this bunch at the Halperin lot. 'Tea—With A Kick!' is to the screen what musical comedy is to the stage. Lively doings."

Florence Lawrence in the Los Angeles Examiner: "'Tea—With A Kick!' is refreshing. It entertained at just the right tempo for summer weather and yet had plenty of kick throughout. The picture excels in variety."

Allen Claire in the Record: "Comedy holds forth. Not only has the tea a kick, but the story as well. It is staged with an all-star cast."

Evening Herald: "The cast includes 27 recognized film celebrities. It reads like a 'Who's Who In Motion Picture.'"

The 27 making up this "Who's Who," and who are surrounded by a supporting cast of 2,000, are Doris May, Creighton Hale, Ralph Lewis, Rosemary Theby, Stuart Holmes, Irene D'Annelle, Gale Henry, Dot Farley, Louise Fazenda, Dale Fuller, Edward Jobson, Spike Rankin, Harry Lorraine, Sidney D'Albrook, Tiny Ward, Earl Montgomery, Hazel Keener, Julanne Johnston, William DeVaull, Hank Mann, ZaSu Pitts, Chester Conklin, Snitz Edwards, William Dyer, Harry Todd, Bill Franey and Victor Potel.

"Acquittal" for Release in December

In answer to a cable from Carl Laemmle, just arrived in Paris, the New York office of Universal has learned from the coast studio that "The Acquittal" would be ready in ample time for the release date Mr. Laemmle has set for it early in December.

Clarence Brown is directing it from the scenario by Jules Furthman, who has followed the original dramatic success by Rita Weiman faithfully. The principal characters will be taken by Claire Windsor, Norman Kerry, Richard Travers and Barbara Bedford.

Others in the cast are Charles Wellesley, Frederick Vroom, Ben Deely, Emmett King, Dot Farley, Henry Westayer and Hayden Stevenson.

de Cordoba to Star in "I Will Repay"

NEWS has just come from abroad that Pedro de Cordoba, well known screen artist, is to be starred in "I Will Repay," the Henry Kolker production being made in Great Britain now. Prior to this Mr. de Cordoba played the lead in "The Fires of Fate," a picture made in Egypt.

For some time past it has been expected that stardom would come to this capable artist and it will not be long before his first vehicle will be seen on Broadway. Mr. de Cordoba appears opposite Madge Kennedy in "The Purple Highway," which is playing at the Rialto this week.

"When A Man's A Man" Near Completion

The first of the Harold Bell Wright stories to be given to the screen by Principal Pictures Corporation is "When A Man's A Man." The company making the feature has returned from Arizona and under the direction of Edward F. Cline, is now busy making the final episodes under the roofs of the studios of Principal Pictures Corporation, Hollywood.

Chief among the players appearing in this production are Marguerite de la Motte, John Bowers, Robert Frazer, June Marlowe, Fred Stanton, George Hackathorne, John Fox, Jr., Charles Mails, Arthur Hoyt, Forrest Robinson, Edward Hearne and Elizabeth Rhodes.

The production will be ready for release early in September. Distribution arrangements are now being made.

Lenore Ulric Starts On "Tiger Rose"

For the filming of the Warner Brothers picturization of the David Belasco play, "Tiger Rose," in which Lenore Ulric will be starred, Director Sidney Franklin has taken the entire company and a large corps of assistants to Toulumne Meadows, Cal., about 100 miles north of Yosemite Valley, one of the most beautiful sections in Northern California.

According to report, the players, carpenters, painters, property men and assistants are making the journey to Toulumne Meadows by mule pack.

The cast supporting Miss Ulric includes Claude Gillingwater, Forrest Stanley, Theodore Van Eltz, Sam De Grasse, and Joseph Dowling. The play was adapted by Edmund Goulding.

Empire PRINTS
EMPIRE LABORATORIES, Inc.
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
Empire PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM

Puts Publicity Ban on Production Secrets

DECLARING that realism is one of the greatest factors in motion pictures as entertainment, William de Mille has issued an order to his publicity representative requesting an immediate and perpetual halt on all stories and photographs tending to destroy illusion in photodramas.

At the same time, the famous producer of Paramount pictures appealed to the publicity departments of the entire industry to cease broadcasting art or stories which call attention to methods employed in the production of motion pictures.

Mr. de Mille's action came as a result of two letters from admirers of his pictures. Both stated that much of the pleasure to be found in photoplays was taken away because they had read stories giving away the "behind-scenes" means employed to get certain effects.

The de Mille order prohibiting such photographs and stories takes effect on his current production, "Spring Magic," Clara Beranger's adaptation of "The Faun," Edward Knoblock's stage success, and on all future William de Mille productions.

De Luxe Film Acquires C.B.C. Product

An important film deal has just been consummated in the New York offices of the C. B. C. Film Sales Corporation whereby Tony Luchesse and Oscar Neufeld, executive heads of the De Luxe Film Co., Inc., after a special trip here from Philadelphia, closed an exclusive contract with the former for the entire output of special Columbia Pictures for the season of 1923-24 for distribution through Eastern Pennsylvania and Southern New Jersey.

The following pictures, each a separate and complete production, will be turned over to the De Luxe organization by the C. B. C. Film Sales Corporation under the new contractural distributing agreement: "Yesterday's Wife," "Marriage Market," "Discontented Husbands" and "Traffic in Hearts."

To Launch "Yesterday's Wife" Association

A novel meeting will take place next week in Aeolian Hall, New York, according to the plans now in hand of the sponsors. Mrs. Caroline Sohmers, for years a staunch advocate of a national divorce law will organize what she aptly terms, "The Yesterday Wife's Protective Association."

Mrs. Sohmers will not only address the meeting but will copiously illustrate the whys and wherefores of the proposed association by the presentation of a new picture, "Yesterday's Wife," that Messrs. Joe Brandt and Jack Cohn of C. B. C. have produced from Evelyn Campbell's magazine story of that title.

Gene Stratton-Porter Is Popular

Hodkinson Proves Value of Author's Name in Connection With Pictures

THE advertising and publicity department of the W. W. Hodkinson Corporation, through a series of advertisements, has been bringing to the attention of the exhibitor the exceptional selling possibilities of the name of Gene Stratton-Porter, author of Michael O'Halloran which is now being distributed through the W. W. Hodkinson Corporation. According to those who are in charge of this unique campaign, the name of Gene Stratton-Porter is known in practically every home in the United States.

To prove the value of her name from her previously published books and also the bonafide publicity that this picture will be getting through the appearance of Gene Stratton-Porter's future stories and articles, the Hodkinson Advertising Department has compiled figures that, in the estimation of many, are astounding.

In order to bring these facts directly to the attention of the exhibitor through the medium of trade paper advertising these facts have been forcibly presented in a clear and concise manner, so that exhibitors can see at a glance the enormous popularity of this author and the millions of ready-made readers who can be classed as the exhibitor's prospective patrons.

Twelve articles are now being syndicated in twenty-six newspapers throughout the United States. These newspapers represent a combined circulation of 3,639,000. Multiply this number by 5 which is based on publishers figures means that there are approximately 18,000,000 readers or people who know Gene Stratton-Porter and who will be more than anxious to see her novels presented on the screen.

According to the publishers of the popular Gene Stratton-Porter novels, it is estimated that her books have a circulation of over 10,000,000.

The 12 articles written by Gene Stratton-Porter and, which were syndicated in the 26 different newspapers in the United States, will be syndicated in other papers as soon as the first series is completed. This means that Gene Stratton-Porter will be before the American public for a long time to come.

Metro Prepares Accessory Line

Exploitation and Publicity Aids Are Numerous For Coming Season's Releases

THE 1923-24 Metro program will carry with it an unusually complete line of accessories in addition to exhaustive exploitation aids and publicity material which is now being prepared by the Metro publicity department. In addition a special service is now being arranged whereby special advertising layouts and exploitation aids will be ready coincidental with the run of Metro pictures in key cities throughout the country.

Under the direction of J. E. D. Meador, Director of Advertising, Publicity and Exploitation, Metro representatives have sent into the Home Office a complete survey of the exploitation possibilities in their localities and with this as a basis the Metro exploitation department has worked out comprehensive exploitation campaigns for various cities and has incorporated them in the press books for use by exhibitors everywhere.

For "Strangers of the Night," "The French Doll," and "Rouged Lips," to be released in September and for following releases, the new Metro press book comes into vogue. It contains a beautiful two-color cover which can be used as a lobby card. The pages are printed on one side, perforated at the top to be easily extracted from the book and contains besides the usual publicity and exploitation material some practical innovations which will prove of great value to exhibitors in putting the pictures across.

Several unique novelties for each picture are also included in the press book. It is expected that these novelties will enjoy a wide distribution as they are effective tie-ups with the pictures and are easily handled. Each Metro exchange will be supplied with a sufficient number of these novelties to supply all calls in their territories.

The highly specialized Metro scheme of advertising is used throughout. Part of each ad is in solid black contrasting with plenty of white space. Each ad is packed with action depicting some dramatic moments in the play.

Alfred Lunt Pleases Washington

Alfred Lunt, star of "Backbone," made a week of personal appearances last week at Tom Moore's Rialto Theatre in Washington.

Commenting on the bill presented at the Rialto, the Washington Post said: "First and foremost, there is the personal appearance of Alfred Lunt, the stage star, who is appearing in conjunction with his first film, 'Backbone.' Mr. Lunt, giving a short talk, made a favorable impression and was most cordially received, especially by the feminine contingent."

The Washington Daily News said: "'Backbone,' Lunt's maiden film, is a movie of considerable distinction. It has a lot of stuff—a good story—some neat work in lighting effects—and Edith Roberts, the big little lady, as leading woman."

"A likable chap, this Alfred Lunt; quite suave and gracious in manner, with just a touch of shyness," said the Washington Times.

$500,000 Insurance on Palace Set

GOLDWYN is taking no chances with the large medieval palace built for "In the Palace of the King," the historic spectacle of Spain in the sixteenth century which Emmett Flynn is directing. Abraham Lehr, vice-president of Goldwyn, insured the palace for $500,000, against fire, storms or other damage.

Mr. Lehr declared that destruction of the palace now would mean more than a $500,000 loss, not only through the cost of the building alone, but by delaying the picture. Director Flynn and his company, which includes Blanche Sweet, Edmund Lowe, Hobart Bosworth, Pauline Starke, Sam de Grasse, William V. Mong, Aileen Pringle, Lucien Littlefield and Charles Clary, will film scenes about the palace exterior in a few days.

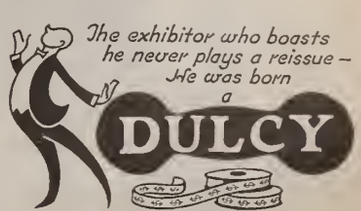
Metro Animal Picture Praised By League

Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals," a Metro release, went over big when shown recently to the members of the Mutual Welfare League, Sing Sing Prison, according to a letter from Merritt Trimble Wyatt, director of entertainments at the prison.

"I doubt," writes Mr. Wyatt, "if there has ever been presented here a picture of any sort which has aroused so much genuine interest among the men, and I believe that in giving to the public—any public—anywhere—pictures such as 'Trailing African Wild Animals' the Metro people are furnishing not only excellent entertainment of a most unusual nature but are giving education and enlightenment in its most attractive form."

Mrs. Campbell Prepares Own Photoplay

Evelyn Campbell, author of "Mine to Keep," "The Love Trap" and "Other Men's Daughters," forthcoming releases through Samuel V. Grand, featuring Bryant Washburn and Mabel Forrest, wishes to announce that through an error Arthur Statter was given credit for the photoplay of "Other Men's Daughters." Mrs. Campbell personally prepared the photoplay of her story assisted by Frank Sullivan of the Cosmopolitan Productions.



President Harding Sees "Circus Days"

JACKIE COOGAN'S "Circus Days," a First National picture, was selected by President Harding for his motion picture entertainment while en route to Alaska on his recent trip, according to First National. The picture was screened for the presidential party aboard the U. S. S. Henderson shortly after leaving Seattle. According to a telegram, said to have been received from Lieutenant Commander Mead, "the picture was enthusiastically received as a very worthy representative of First National pictures." The wire of congratulation was relayed to Seattle from Ketchipan, Alaska.

Truart Reports Sale of Entire South

Alexander S. Aronson, general manager of sales for Truart Film Corporation completed negotiations this week with Oscar S. Oldknow, president of the Southern States Film Co., Inc., for the franchise on the series of five Elaine Hammerstein productions, Edward Dillon's production "Women Men Marry" and the feature "The Empty Cradle" with Harry Morey and Mary Olden.

Oldknow will distribute these seven productions through his exchanges in the territory comprising the states of Texas, Oklahoma, Arkansas, Louisiana, Mississippi, North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee.

The first Hammerstein production under this franchise is "Broadway Gold," to be followed by "The Drums of Jeopardy" adapted from Harold MacGrath's novel.

Final Scenes of "Magic Skin" Being Shot

Director George D. Baker and the members of the Goldwyn company filming "The Magic Skin" for Gilbert E. Gable, have been spending the last week on location at Chatsworth, Calif., where final scenes for the picture are being filmed.

Burr Production an Elaborate One

Producer Is Extravagant With Initial Release of Constance Binney Series

C. C. BURR, who is producing a series of star pictures with Constance Binney for distribution through Associated Exhibitors is sparing no expense to make the initial release now in production a noteworthy and elaborate feature, indicative of the scale upon which the entire series will be made.

To guide Miss Binney in this Mann Page-Gerald Duffy story Mr. Burr engaged Kenneth Webb, who directed the petite star in "The Stolen Kiss." As assistant director he secured Eddie James, a veteran in production work.

In assembling the cast to support Miss Binney, Mr. Burr exercised the same care. As leading man, he signed Richard Thorpe who has much promise as one of the future stars of the screen, and who attracted the producer's attention by his fine work in support of Dorothy Gish in "Such a Little Queen. Mary Carr and Edmund Breese were engaged to play the parents of the star, while William N. Bailey is the villain, and Edna May Oliver as the family "hired girl" supplied a delightful comedy vein. Russell Griffin, one of the screen's most promising boy actors plays a leading part in the picture.

In staging this Constance Binney feature, Mr. Burr has provided an unusually fine series of elaborate settings. Besides a complete continuous interior setting comprising all the rooms on the ground floor of the star's home, there are two beautiful cabaret sets which add materially to the elaborate effect. The "Mirror Mosaic" setting used for the Cafe Grotesque scenes was especially designed by Alexander Hall, an effect expert from Los Angeles. It is estimated that over a million bits of mirror glass were used in making this glistening setting. The other sets are in keeping with those named.

In accordance with the elaborate interior sets, the same care was used in picking the locations for the exteriors. As the home of the heroine, the magnificent Booth mansion at "Broadlawn," near Great Neck, L. I., was selected and several special exterior sets were built adjoining the Butt studio at Glendale.

Altogether, Mr. Burr is keeping his promise that he would give all his stars the best direction, support and production procurable.

"Nanook" Brings Praise of Women

Newspaper Prints Letter Proclaiming Educational, Clean Merits of Picture

THE many exhibitors who pin their faith to the expressed opinions of their women patrons probably will be interested in the following paragraphs quoted from a long letter addressed to the editor and published in the Waterbury (Conn.) Republican of July 13 over the signature of Helen L. Casey, of that city:

"There is being presented at the Princess theatre this week a picture which no intelligent man or woman can afford to miss, and for those who are in a position to have children witness it, not to do so is a tragedy in my estimation——'Nanook of the North.'

"There is an unceasing clamor for better, truer, cleaner pictures. 'Nanook of the North' is a picture of spiritual beauty, with a boundless story of educative material for man, woman and child. It is a simple and lovely epic of life in the great mysterious North of the 'snow smoke,' vastly different from anything I have ever seen, read of or imagined. It is the real life of the Eskimo in his natural environment. In these days of lascivious themes it is like a breath of sweet, pure, sustaining air from the realms of heaven itself.

"Manager Fava is much to be thanked for bringing to us 'Nanook of the North' for it was truly made by men clean of heart, endeavoring by means of education and entertainment to make other men 'see God.'"

Export, Import Closes Foreign Deal

LOUIS AUERBACH, of the Export & Import Film Company, Inc., has just disposed of his company's entire program for Continental Europe. The deal includes thirty features, seventy-five comedies and three serials.

Mr. Auerbach states that the foreign market has been improving steadily and is now in its healthiest state in years. The change for the better is general and has not been confined to a few territories, he says.

Goldwyn Issues Press Book On "Six Days"

The exhibitors' press and service book for "Six Days," Goldwyn's Elinor Glyn story, directed by Charles Brabin, is just off the presses. It is an elaborate book, beautifully printed and filled with patron pulling advertisements, press stories and exploitation ideas.

The cover of the booklet in black and orange is a reproduction of the window card and shows a man and a woman clasped in each other's arms sitting on the top of the world. The same drawing is used in the one-sheet.

The posters for "Six Days" are unusually novel in design. The 24-sheet contains a picture for six days of the week, and each picture shows a couple exchanging a fervent kiss, suggesting the big love story that forms the basis of the plot. The idea of the couple exchanging kisses on six days of the week is repeated in the six column newspaper advertisement and in some of the smaller ads.

Horse Is Prominent In Tom Mix Support

"Soft Boiled" is the title which has been given the first special production of that hard riding, hard hitting son of the saddle, Tom Mix. Made at the William Fox Coast Studios, it is a J. G. Blystone production. "Tony" the wonder horse, is again prominent in support of the star.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Photoplay Edition for "Common Law"

NOTWITHSTANDING the tremendous sale enjoyed by Robert W. Chambers' famous novel "The Common Law" ever since it was published some twelve years ago, the Grosset & Dunlap Company have issued a photoplay edition in conjunction with the picture of the same name, made by Selznick.

The first Grosset & Dunlap edition of "The Common Law" has been out of print for some time and the printing of a new edition was an expensive proposition and was not viewed with favor by Mr. S. A. Jenkins and Mr. H. F. Juergens of Grosset & Dunlap until they had witnessed a private screening of the picture. These gentlemen, it is said, were so highly elated over the future assured the picture that they immediately gave the order for the new photoplay edition, which will be profusely illustrated with scenes taken from the picture.

"Girl Who Came Back" Lauded on Coast

"The Girl Who Came Back," a Preferred Picture directed by Tom Forman, elicited favorable comment from the San Francisco reviewers when it played at the Granada theatre recently. "A crook story of unusual development," said the Examiner. "It cannot be truly classed as a melodrama, but rather as that most unusual thing, a crook romance, for it is essentially a love story and as such provides a moral angle that finds wide appreciation."

The Bulletin was equally enthusiastic. "There is a distinct difference," said the reviewer, "in this film." The picture is not only well presented, carefully made and interesting, but is still further enhanced by a cast that handles the various characters in a most intelligent manner."

Giants With Jackie In "Long Live King"

Fifty six-footers compose the Palace Guard which is used in Jackie Coogan's first Metro picture "Long Live the King," by Mary Roberts Rinehart. Each man was chosen not only for his physique but also for his military experience, every one of them having seen service in the World War, it is said.

The Palace Guard was trained for the complex series of marching and manouvers by J. M. Fitzmaurice, who has just been graduated from the United States Military Academy at West Point and who is out in Hollywood with his parents on the customary three-months leave granted to the new officers. Finding time hanging heavy on his hands, Fitzmaurice is combining business and pleasure on the Coogan set and thus also keeping brushed up on his military technique.

Principal Release Plan Approved

Irving Lesser Commended for Decision to Distribute Series Through Summer

IRVING M. LESSER, General Manager of Distribution of Principal Pictures Corporation, is much elated over the manner in which leading exhibitors throughout the country have responded to his radical departure from the accepted policy of many producers relative to holding their important productions back for fall release in order to secure bigger rentals.

He said: "Sixty days ago, when I announced that I would release the Super Five, which consists of "Temporary Marriage," "Bright Lights of Broadway," "The Spider and the Rose," "Gold Madness" and "East Side, West Side," during the summer months, there were numerous expressions of misgiving concerning the wisdom of such a policy. It had never before been attempted, at least not with pictures of such calibre, and I was told that by offering them during the hot months I would not only lose much in rentals, but that the psychological effect would be bad, that exhibitors would look askance at any product leased during the summer which was claimed by its sponsor to be 'big.' This led me to adopt the policy of insisting upon screen examination in every case before any contracts were signed, either for the sale of territorial rights or for exhibition.

"When we determined to produce and distribute the Super Five we had a most definite object in view, namely to offer five dramas of merit in which every role from the least to the greatest, should be entrusted to performers of proven ability. How well we have succeeded may be judged by a glance at the names which comprise the casts. Among those in the five productions are, Alice Lake, Gaston Glass, Mildred Davis, Harrison Ford, Eileen Percy, Kenneth Harlan, Doris Kenyon, Guy Bates Post, Cleo Madison, Lowell Sherman, Grace Darmond, Mitchell Lewis, Effie Shannon, Charles Murray, Claire Dolorez, Tyrone Power, Edmund Breese, Myrtle Stedman, Tully Marshall, Robert McKim, Maude George, Joseph Dowling, Louise Fazenda, Alec Francis, Frank Campeau, Edwin Stevens, Stuart Holmes, Noah Beery, Hector Sarno, Wally Van and Richard Headrick, Jr.

"The direct result of all this was an intense eagerness on the part of both territorial buyers and exhibitors to secure these pictures. Our list of franchise holders already includes A. H. Blank, Robert Lieber, Harry Crandall, Harry Segal, Gene Marcus, Harry Charmas, Oscar Oldknow, E. J. Drucker, Milton H. Hoffman, Al Rosenberg, Charles Trampe, Louis Hyman and Skouras Brothers."

Warners Complete Foreign Deals

Schlesinger Consummates Many Sales Abroad for New Series of Eighteen Features

DESPITE the fact that only a few of the Warner Brothers forthcoming series of eighteen features have been completed to date, Gus S. Schlesinger, General Manager of the Warners Foreign Department, successfully consummated recently a number of big foreign deals for the entire group of productions with some of the most important European distributors of American-made productions.

Mr. Schlesinger plans to leave for Europe in the interests of the new Warner series the latter part of August. He expects to remain abroad for three or four mounths, and during this period he will visit London, Paris, Berlin, Vienna, Barcelona, Rome and The Hague, Holland.

The deals thus far completed by Mr. Schlesinger for the new series of Warner pictures were made with the Aktiebolaget Svensk Filmindustri, Sweden for Scandanavia; Australasian Films, Ltd., New York, for Australia, New Zealand, Dutch East Indies and Straits Settlements; Sociedad General Cinematografica, New York, for Argentine, Uraguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Taisho Film Company, New York, for Japan; and the German Camus Y Cia., New York, for Mexico.

The current Warner features which include "Rags to Riches," "Heroes of the Street," "The Beautiful and Damned," "Little Church Around the Corner," "Brass," and "Main Street," were sold to the following foreign distributors; Film Booking Offices, Ltd., for United Kingdom; Australasian Films, Ltd., New York for Austria, New Zealand, Dutch East Indies and Straits Settlements; Les Establissements Gaumont, France, for France, Switzerland, Belgium, Balkans and Egypt; Oversea Film Trading Corp., New York for Scandanavia;; L. Gaumont, Spain, for Spain and Portugal; International Variety Theatrical Agency, New York, for South Africa; Taisho Film Company, New York, for Japan; Sociedad General Cinematografica, New York for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; Gonzolez, Lopez Ports & Cia., Cuba, for Cuba; German Camus Y Cia., New York for Mexico; World's Industrial Company, Holland for Holland; and Peacock Film Corp., New York, for China.

Titian Paintings Drawn On for Production

The paintings of Titian have been drawn upon in the production of "In the Palace of the King," which Emmett Flynn is directing for Goldwyn. The court costume to be worn by the player taking the role of King Philip II of Spain was designed from a painting by Titian. Reproductions of Titian's entire works have been obtained and costumes are being designed from them.

First National Reports Foreign Sales

THE First National foreign department has closed a contract with the Companhia Cinematografica Hispano-Portuguesa, of Madrid, for twelve Mack Sennett comedies for Spain, Spanish Morocco, Canary Islands, Portugal and Portuguese East and West African Colonies. The Belgium rights for "Tol'able David," "Hurricane's Gal" and "The Turning Point" have been sold to M. De Lange, of Bruxxllee.

Primax Film Co., of Vienna are the lessees of "Dinty" for Poland, Roumania, Bulgaria, European-Turkey and Greece, and of "Lessons in Love," for Szecho-Slovakia, Austria, Hungary and Poland.

Paramount Is Issuing Roto Magazine

The Paramount Advertising department, under the supervision of A. M. Botsford, is now issuing on each of its special productions a handsome rotogravure magazine for distribution to exhibitors at a nominal price. The magazine, which bears the title, "Screen Scrapbook," consists of eight pages in tabloid or quarter-sheet form and is profusely illustrated with photographs of fan interest.

Across the top of the first page there is a blank panel for the imprint of the theatres' name or that of a local newspaper with which the exhibitor may tie up for distribution. Three-quarters of the back page is also left blank for local or theatre advertising.

The magazine devoted to Sam Wood's production, "Bluebeard's Eighth Wife," starring Gloria Swanson, for instance, contains two full page portraits of Miss Swanson, three pages of stills, a page of portraits of the supporting cast and a page of fashion pictures specially posed by Miss Swanson.

"Thundergate" Author Commends Picture

Sidney Herschel Small, the author of "The Lord of Thundergate," which First National is to bring to the screen under the title of "Thundergate," was a visitor at the United Studios recently and watched the "shooting" of his own story. "The Lord of Thundergate" is Mr. Small's first literary effort. Published in book form it was an instant success and has already gone through several editions.

The author expressed himself as delighted at the manner in which it is being produced.



Bioscope Praises Press Book of Preferred

THE press book issued by Walturdaw, English distributors for Preferred Pictures, elicited praise from Bioscope, the English motion picture trade paper. Their comment follows:

"The compilation of the campaign book for the Walturdaw Preferred production, 'Poor Men's Wives,' must have entailed a lot of thought and time, and the author is to be congratulated on an effort that indicates enthusiasm for exploitation. Walturdaw is sincerely to be congratulated on the practical aid the book offers exhibitors who desire to try exploitation, and every exhibitor should occasionally do something in this direction. This campaign book will be helpful to most exhibitors, and should be read from cover to cover."

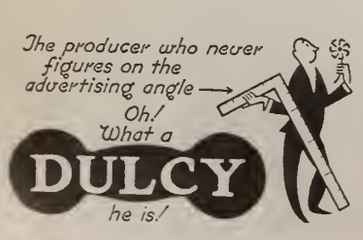
Metro Features Selected For Ship Showing

Seven Metro attractions have been selected thus far by the United States Shipping Board for showing on American ships on the high seas, and a number of others will be added to the list within the near future, it is said.

The Metro aggregation includes the Rex Ingram production of "The Prisoner of Zenda"; the Robert Z. Leonard presentation of Mae Murray in "Broadway Rose;" the Fred Niblo production of "The Famous Mrs. Fair;" Laurette Taylor in "Peg O' My Heart;" Viola Dana in "Crinoline and Romance;" the Harry Garson production of "Cordelia the Magnificent," starring Clara Kimball Young, and "An Old Sweetherat of Mine," the Harry Garson picturization of James Whitcomb Riley's immortal poem, with Elliott Dexter and Helen Jerome Eddy as featured players.

Star Cowboys Signed for "Virginian"

Among the fifty cowboys engaged by Tom Forman for the Preferred version of "The Virginian," are five riders who claim the championship of the high Sierras in feats of horsemanship. The director found it possible to obtain real cowboys, not "extras," as his camp at Cloudland, two miles above sea level, is in the midst of an almost untouched cow country.



Mayer Making "Women Who Wait"

Elaborate Production Promised for Adaptation Made from "Cape Cod Folks"

HAVING trekked approximately 3,000 miles in the interests of realism in motion pictures, the nucleus of the Louis B. Mayer company which has been assigned the task of making one of the biggest photoplays which the Mayer organization has ever attempted arrived in New York City Thursday afternoon. After a few days in New York making final arrangements the company will proceed to Gloucester, Mass., to remain whatever time may be required for the accomplishment of the difficult work which has been laid out for them.

The photoplay they are starting is based upon that time-honored classic of New England, "Cape Cod Folks," the motion picture rights to which Mr. Mayer purchased a year or more ago with the idea of creating from it a screen epic of the highly colorful and intensely dramatic American fishing industry. The title already selected for the production, "Women Who Wait," suggests the nature of the treatment to be given the story and the dramatic theme which will be emphasized.

Reginald Barker, one of the trio of premier directors with the aid of whose superlative skill the Mayer company have been establishing themselves as producers of only the bigger and better special productions for the past two or three years, will direct the picture, turning his entire attention to it just as soon as he has completed "Pleasure Mad," based upon Blanche Upright's "The Valley of Content," which is now in production at the Mayer studios in Los Angeles, Cal.

Prominent in the company which has been sent on from the Coast are Robert Frazer, who will play the male lead in "Women Who Wait"; Percy Hilburn, chief cinematographer of the Reginald Baker unit, and Martin H. Bendheim, who joined the Mayer company quite recently after a number of years with Universal, for the purpose of serving as business manager of the extensive work which will be done in the East in connection with the production of the picture.

It will be recalled that "Cape Cod Folks" was among the most successful dramas ever presented on the American stage, ranking with such plays as "Way Down East," "The Old Homestead" and "Shore Acres." To Bernard McConville, among the most successful of current writers for the screen, was assigned the task of embellishing the original highly dramatic stage play into the broader epic of the New England coast which the story immediately suggests for motion picture presentation. Those who have seen the finished screen script say that Mr. McConville's efforts have transformed the original story into a tale of color and action which will more than justify all the time and expense which Mr. Mayer long ago determined to devote to it.

"Lady of Quality" Is Near Finish

Universal Promises Elaborate Production of Frances Hodgson Burnett's Novel

THE Hobart Henley production of "A Lady of Quality" which will be presented as a Universal Jewel, is nearing completion. Virginia Valli, the star, takes the part made famous on the dramatic stage by Julia Arthur.

The play which was made from the novel by Frances Hodgson Burnett ran for several seasons as a great success. Miss Arthur as Clorinda Wildairs, scored one of the hits of her career in the part.

Universal is said to have built wonderful sets for this production, duplicating the rooms in old English castles. A massive Jacobean room with pannelled walls and rich carvings forms one of the large sets and this together with the throne room of Queen Anne, holds several hundred people. Hunting scenes have been reproduced with great fidelity and the old English atmosphere of the period has been carefully worked out through research extending for many weeks before the picture was started. Hobart Henley the director has a reputation for accuracy, costumes, properties and every detail, and this large production demanded an unusual amount of work along these lines.

The entire company of several hundred people, including camera men, cooks, electricians and a portable power plant mounted on a huge truck went into the hills and forests of the great Matheson ranch to film the fox hunt and forest scenes of "A Lady of Quality." Several extra trucks carried the 50 pedigreed hunters and a pack of 30 English fox hounds.

The story of "A Lady of Quality" has been translated into nearly every language. It concerns the jolly hard riding and hard drinking squire who wanted a son and who refused to look at his infant daughter until he discovered that she was a tomboy replica of himself.

A notable cast supports Miss Valli. It is headed by Milton Sills who plays the part of the great Duke of Osmonde; Earle Foxe impersonates Sir John Oxon the villain; Lionel Belmore is the father of Clorinda; while Bert Roach is a beruffled of Queen Anne's time; Patterson Dial and Margaret Seddon play Clorinda's drab sisters while little Peggy Cartright is Clorinda herself at the age of six.

School Course on Metro Animal Picture

THAT Mr. and Mrs. Martin Johnson's "Trailing African Wild Animals," a Metro release, has been included in the new course of study for seventh an eighth grades in the Los Angeles public schools, is the information conveyed in a letter from Miss A. Loretta Clark, librarian of Los Angeles schools, to B. F. Rosenberg of the Metro exchange there.

"Each time I see your picture, 'Trailing African Wild Animals,'" wrote Miss Clark, "I become more enthusiastic over it and feel that I must write and congratulate Metro upon the release of such a truly artistic picture. Vast numbers of children are seeing this film in the local theatres.

"I am including it in our new course of study for seventh and eighth grades which is to be printed this month."

Plan Exploitation For "French Doll"

A big campaign has been launched by Metro to exploit the forthcoming Mae Murray picture, "The French Doll."

This is declared by Metro to be one of the most exploitable pictures ever made. Miss Murray wears $75,000 worth of clothing and makes 50 changes in the course of the picture, it is said. Arrangements have been made for tie-ups with many merchants with a view to window displays.

Among the numerous features devised by Metro's exploitation department are an opportunity contest sponsored by Mae Murray in cooperation with newspapers, the winners to be given screen engagements; a Mae Murray gown design contest, offering prizes for the best designs for gowns for the charming star; the New Idea Fashion Show in the French Doll Window Cabinet; tie-ups with novelty doll manufacturers, furniture manufacturers, makers of perfumes and toilette requisites, and hosiery dealers.

"Yesterday's Wife" in Pocket Edition

In bringing out an unusual story in "Yesterday's Wife" that was written by Evelyn Campbell and which created a sensation in Snappy Stories, Messrs. Jack Cohn and Joe Brandt, the executive heads of the C. B. C. Film Sales Corporation, plan to have a pocket edition of the Campbell romance published and have it sold at a nominal price in every city in the United States.

In addition to having the story re-issued in this popular form, they are also arranging to have "Yesterday's Wife" syndicated through thirty-two city newspapers.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - TECHNICAL EDITOR

Theatre Lighting, Past and Present

(Continued from last week)*

Theatre Dinner Nomenclature

DIMMER—A controller for adjusting the intensity of light by varying the current in the lamp circuit.

Dimmer Plate — A rheostat, including base, resistor, stationary contacts, terminals and contact arm.

Contact Arm — A movable arm which makes connection with stationary contacts and the position of which determines the resistance in the circuit.

Dimmer Handle—A lever which controls the movement of the contact arm.

Contact Arm Drive—Mechanism operated by the dimmer handle to move the contact arm.

Dimmer Bank—A number of dimmers mounted as one unit.

Interlocking Dimmer Bank — One in which the dimmer handles are mounted on a shaft which they may be latched or unlatched.

Master Handle—One which rotates a shaft to which interlocking dimmer handles may be latched.

Interlocking Master Handle — One which is provided with latching mechanism.

Grand Master Handle—One which controls interlocking master handles.

Slow Motion Wheel—A hand wheel operating through gears to control interlocking master handles.

Cross Control Mechanism is one by which one or more interlockng master handles may be simultaneously moved in the same or opposite direction to others by the movement of one handle or wheel.

Pre-set Interlocking Dimmer Handle is one which may be automatically latched or unlatched from connection with others at a predetermined position.

Control

Interlocking Control —A control which permits the grouping of dimmers so that the movement of a master handle or master wheel will control one or more dimmers as a unit, without interfering with the independent control of any single dimmer.

Cross Interlocking Control — An interlocking control which by the movement of one handle or wheel, permits the dimming of any group of lamps while any other is simultaneously brightened.

Laying Out Dimmer Banks

Too much cannot be said in favor of giving early consideration to dimmer equipment in planning a theatre or other structure where dimmer equipment is to be used. Too often this important element of the plant is ignored until the structure is built and all the principal elements which it houses have been determined and provided. The dimmer equipment under such conditions must be put wherever space can be found, irrespective of convenience. In making plans which allow for dimmer equipment, the first step is to determine the capacity of the dimmer required. The second step is to decide upon the location which will be best suited when considered from all points. Of the utmost importance is the location of the dimmer equipment, and switchboard close to the proscenium arch on the "prompt" side of the stage. In too many instances the error is made of allowing space only sufficient for the switchboard and the dimmers have to be mounted over the board with the levers out of reach of the operator. The third point is the determination of the amount of space required to provide the necessary dimming facilities and proper ventilation.

Space Requirements

The approximate space requirements of a dimmer bank depends not only upon the size of the dimmer but also the type of assembly. The number of plates and dimension factors in a dimmer are determined when multiplied by the number of plates will give the length of the dimmer.

The values obtained in the foregoing method of calculating space requirements are based on the average width ordinarily occupied by each individual plate in a bank of dimmers of the type in question. Naturally, plates may be assembled in different arrangements to meet special requirements and when so assembled the over-all dimensions will vary accordingly. It is always best to consult the manufacturer and obtain certified dimensional drawings before final layouts are made.

Ventilation

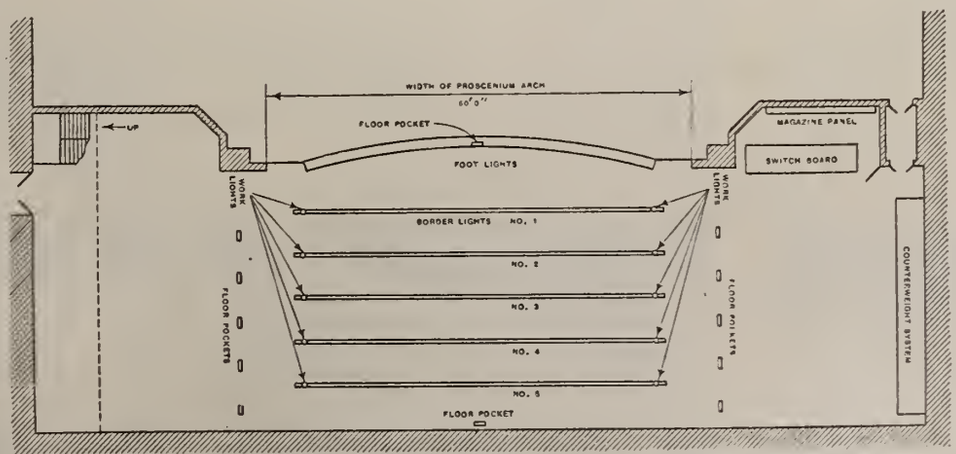
The rating of a dimmer is based on its ability to dissipate heat, and if it is to be operated successfully at full capacity, there must be no restriction of the flow of air between the plates from the bottom to the top. Especially should the dimmers be open at the top so that heated air can move rapidly out of the way and let cold air take its place. Dimmers should not be installed underneath an obstruction.

Remote Control

Sometimes installations work out in such a way that sufficient space for housing the dimmer is not available at the point where the control of the lighting should be located. In such instances remote control is employed.

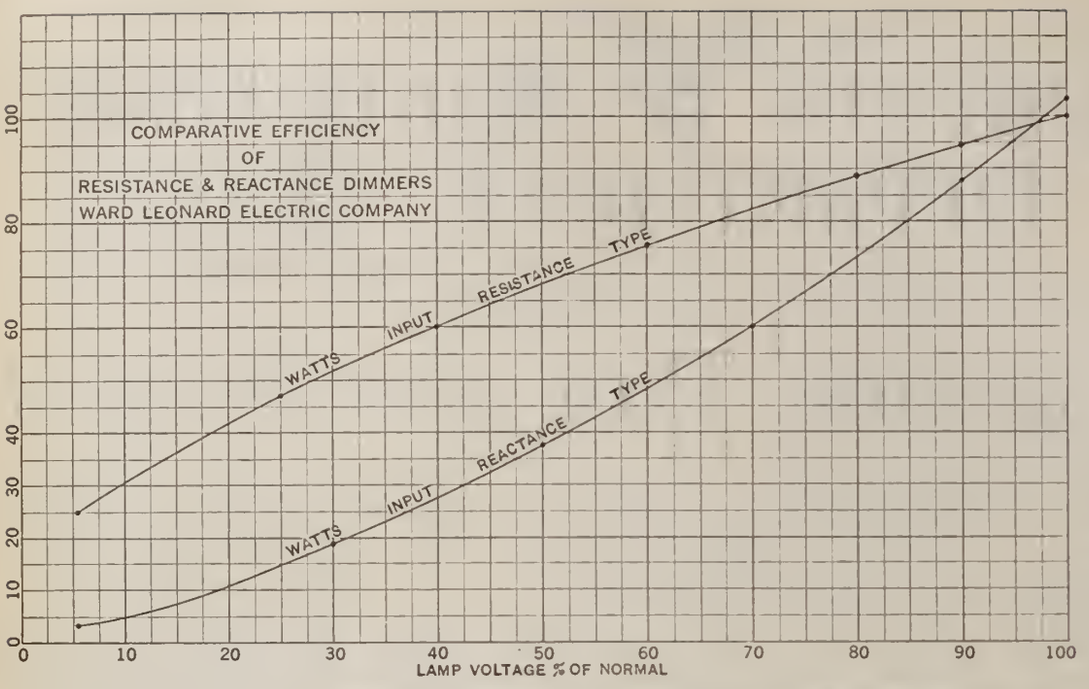
In laying out remote-control installations the engineering department of the manufacturer should be consulted at the very beginning as

(Con't. on page 574)

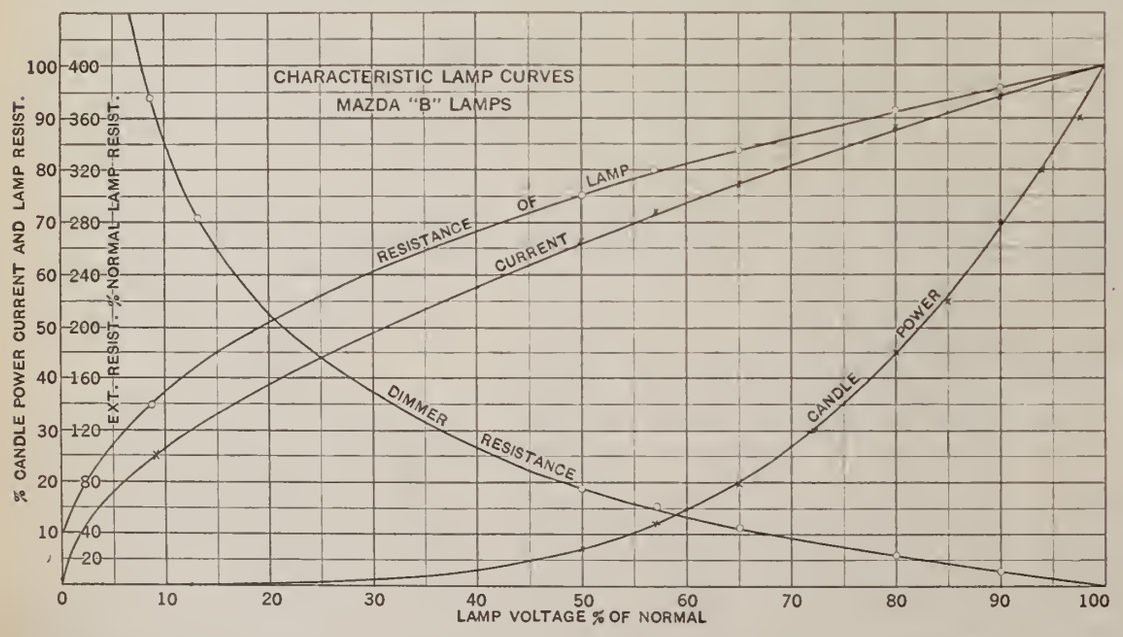


A typical floor plan for stage lighting

* Reprinted from the book Theatre Lighting, Past and Present, published by the Ward Leonard Electric Co. Copies of this book may be obtained from the Publisher.



The curve above shows the comparative efficiency of resistance and reactance dimmers with different voltage at the lamp, while the one below shows the candle-power at different voltages. From these curves it will be noted that a distinct saving in energy can be effected by the use of reactance dimmers; also that their use is justified in installations where the dimmer is in service for long periods



Theatre Lighting, Past and Present

(*Continued from preceding page*)

the variety of factors involved in design is too great to be covered by general rules.

Typical Specification for Theatre Dimmer

(a) On the prompt side of the stage adjacent to the proscenium arch there shall be installed the dimmers listed in the lighting schedule. These dimmers shall be supported in a rigid angle-iron frame in such a manner that no operating handle will be nearer the floor than six inches, nor more than seven feet above the floor, so that the average operator can reach them easily.

(b) The dimmers shall be of the plate type arranged for either individual operation or for interlocking to a color master lever. They shall be arranged in color groups with a master lever for each color in the house and for each color on the stage. There shall also be provided a slow motion cross control wheel and gears with color masters so arranged that color sections may be operated individually, or they may be interlocked to the hand wheel mechanism to raise the illumination of one or more color groups and at the same time dim one or more other color groups.

(c) All feeders or group circuits of 3,000 watts or less and the dimmers for them shall be two-wire. Feeders carrying a greater load may be three-wire.

(d) The dimmers shall be Vitrohm type suitable for continuous operations at their rated load and, after carrying this load at any setting for two hours with natural air circulation, no part of the dimmer shall attain a temperature in excess of 250 degrees C. above the surrounding air and shall not emit smoke, steam or odor.

(e) The resistor for each dimmer shall be divided into not less than 110 steps, and the resistor material shall be embedded in a non-hygroscopic heat conducting insulating material capable of withstanding a temperature of 400 degrees C. without calcining, softening or deteriorating. The movable contacts cutting the resistance in and out of the circuit shall be the skate shoe type with minimum friction consistent with good carrying capacity and long life.

(f) Where the dimmer for a group circuit or feeder consists of more than one plate it will be provided with one common buss for connecting all the plate to the fuse of the group circuit. The other separate terminals of each plate shall be connected with a wire of suitable capacity to separate sections of the branch circuit buss. The separate plates making up the dimmer shall be rated for the capacity of the branch circuits so connected to them.

(g) The contractor shall submit to the architect (or engineer) a drawing showing the proposed arrangement of the dimmer and switchboard which must be approved by him before construction work is started.

(Insert the following clause in the magazine panel specification.)

(h) These fuse panels shall be bussed for connection to the group circuits outlined in the schedule and where the dimmer for the group circuit or feeder consists of more than one plate the buss for this group circuit shall be divided to distribute the load on the separate plates.

The Ward Leonard Electric Company have on their technical staff experts on theatre illumination and lighting control who will be glad to co-operate with those interested and furnish them with suggestions.

Basic Factors in Dimmer Installation Design

When requesting proposals for dimmer equipment, the manufacturer should be furnished with the following information:

1. Voltage of lamp circuits.
2. Whether dimmers are to be connected to two or three wire circuits.
3. The circuits to be controlled must be listed and the name of each indicated, so that the dimmer handles may be furnished with proper nameplates.
4. The number of watts per dimmer and for multiple plate dimmer the number of watts on each plate.
5. The type of dimmer control; independent handle interlocking, cross interlocking or remote control.
6. If interlocking or cross interlocking dimmers are to be used, the general arrangement including the number and po-

(*Continued on page* 576)





The sign of quality seating combining all the elements of correct construction and comfort

The Majestic Theatre, Houston, Texas.
John Eberson — Architect
Seating by American Seating Company

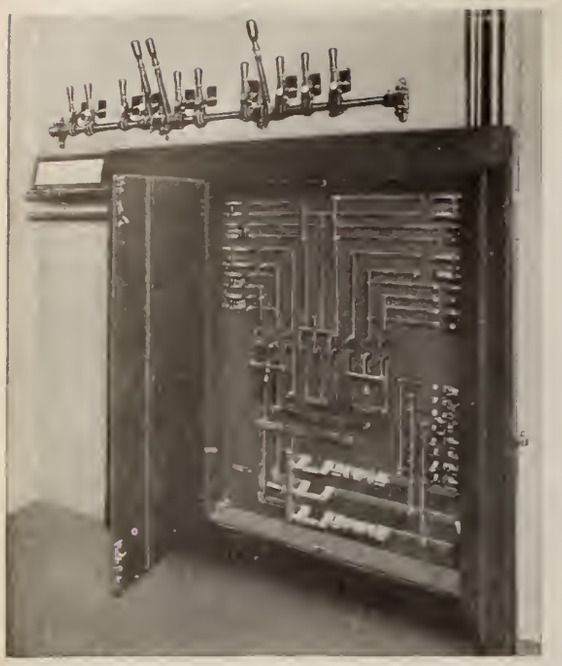
THE same care and thought that directed the planning and selection of the essential items of equipment for the new Majestic Theatre, Houston, Texas, were exerted in the selection of the theatre chairs. As in every other detail, only the last word in theatre chair perfection would do.

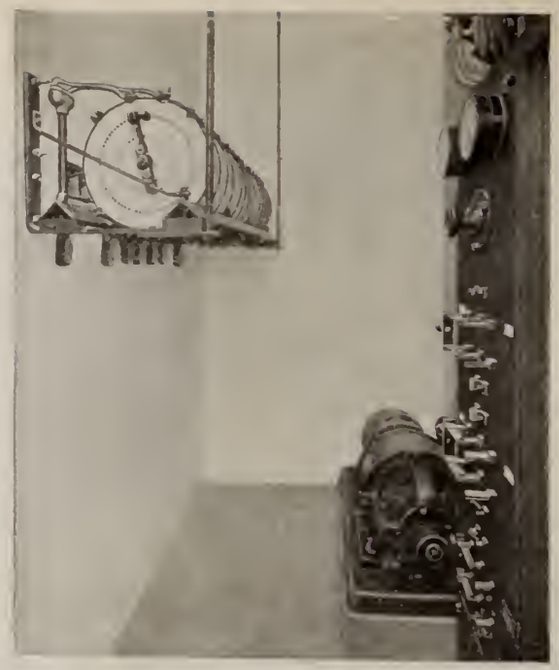
The one selected was a handsomely upholstered theatre chair of American Seating Company manufacture, roomy and comfortable, built to last a generation.

As further aid to audience convenience, the chairs in their placement were slightly staggered so that each occupant is just a trifle to the side of and a little higher than the one in front of him. This is a detail readily understood and appreciated, but is only one of the many that mark the completeness of this new theatre of the South.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.





At the left are shown the operating handles of the theatre dimmers installed in the National Theatre in Brooklyn. The plates are on the opposite side of the wall as shown at the right in a separate room with the motor generator set

Theatre Lighting, Past and Present

(*Continued from page* 574)

sition of master handles should be indicated by means of a rough sketch.

7. If the dimmers can be arranged in some standard form it will be sufficient to indicate the arrangement by reference to the respective diagrams.

8. The dimensions of space available for the dimmer should be given.

9. The lamp load carried by any dimmer may comprise several sizes of lamps providing the maximum capacity of the dimmer is not exceeded.

10. Where equipment is unusual, any requirements in addition to the above should be fully specified.

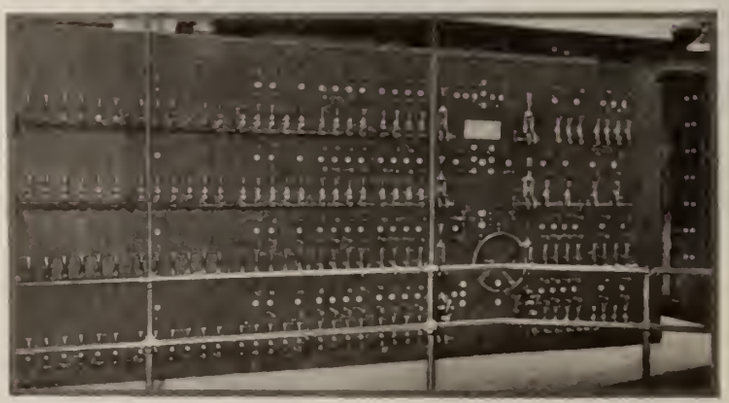
The typical floor plan for stage lighting as shown on page 573 may be helpful in considering the general problem of lighting.

Remote-Control Dimmers

In large installations the space required for dimmer equipment is often not available at a point where the control board should be situated. One solution of this space problem is the motor-driven dimmer located at any point where the space is available, and controlled by miniature switches from the control board.

Reactance Dimmer

A better solution of the remote control problem is provided by the reactance dimmer. This consists of a resistance plate and a reactor. In this dimmer, adjustable reactance is utilized to control the flow of electricity to the lamps—the reactance being varied by means of a standard plate handling a current of less than 2% of that required by the lighting circuits which it controls.



Board with pilot switches installed in the Cleveland Auditorium. This board serves as the front for the set of plates shown below

By this new system a small plate for each circuit with standard hand levers and slow motion control are the only parts of the dimming plant which need be installed on the stage. The reactors which handle the main circuits to the lamps may be located wherever space is available. In this way, the actual control equipment, which should be located at a point on the stage where the operator can follow the action, is reduced to the smallest possible dimensions, and entirely within the limits imposed by modern construction.

Principle of the Reactance Dimmer

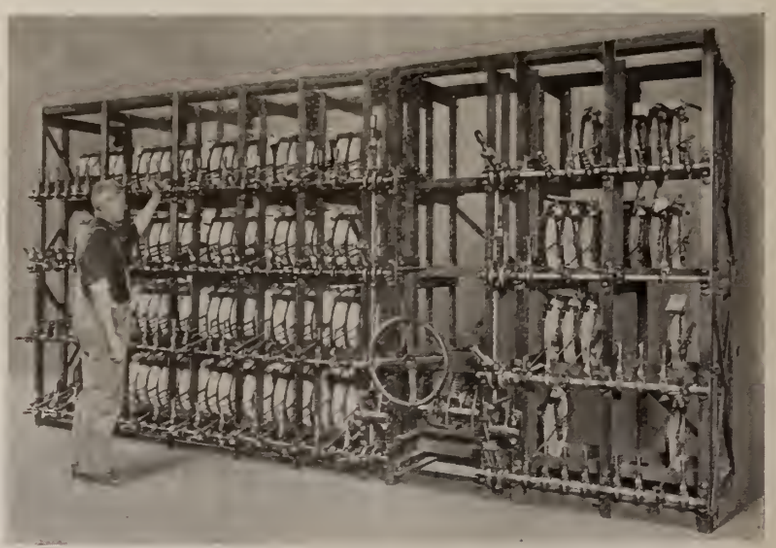
The reactor used is of a closed circuit type having two A. C. coils and a D. C. coil. By varying the current in the D. C. coil by means of a small plate, the voltage at the lamp is varied from full brilliance to black out.

The direct current for controlling these reactors, if not available from existing sources, may be furnished by a small motor-generator. The amount of power required is approximately one per cent. of that used in the main circuit.

Editor's Note — This fourth installment of excerpts from the book "Theatre Lighting, Past and Present," concludes this series. Undoubtedly there are many points concerning the lighting of motion picture theatres which exhibitors would like to receive more detailed information on and we therefore suggest that any specific recommendations will be gladly given individual attention if such inquiries are addressed to the editor of this department.

Copies of the book, "Theatre Lighting, Past and Present," may be secured upon request from the Ward Leonard Electric Company. There is much additional information contained therein which has not been published in this series. Another reference for theatre lighting is a publication distributed by the Frank Adam Electric Company which may also be se-

(*Continued on page* 583)



Bank of resistance plates controlling reactance dimmers. The picture on the top of page shows this pilot dimmer with the pilot switches and steel front added. This installation is in the Cleveland Auditorium, the largest and finest auditorium in the United States, having a seating capacity of 12,000 persons. The dimmer is the largest in the world. Total load connected to dimmers, 900 kw. Photos by courtesy of Ward Leonard Elect. Co.

An open letter to Projectionists From the Manufacturers of Power's Projectors

A certain concern in Chicago who makes a business of manufacturing substitute parts for various makes of motion picture projectors, has recently issued a circular which describes in glowing terms a type of intermittent movement to be installed in Power's Projectors.

We have had one of these devices installed in a mechanism, and after a thorough test find that the installation of this movement renders the mechanism useless.

When installing this device, the manufacturer thereof removes a number of parts from the Power's Mechanism, which are very necessary as they provide for compensation between the Power's Shutter and Power's Intermittent Movement.

The device in question does not provide for compensation, and the Shutter is thrown out of time with the Movement about seventy-five degrees in a full frame of the picture.

It would, therefore, be necessary to have the original Power's Movement re-installed in the Power's Mechanism, in order for the Projector to operate properly and give the usual satisfactory results.

The purpose of this letter is to warn all Projectionists against having this, or any other Movement, rebuilt into Power's Mechanism.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL PRES.-DENT
NINETY GOLD ST NEW YORK, N Y

National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Direct Current Machinery

LESSON VI—PART VIII

Batteries

POWER can be generated in a number of ways. Thus if two *different* pieces of metal be connected together so as to form a closed circuit and one piece is *heated* while the other is kept *cold,* a current will flow from one to the other. Such a device is called a *thermo-couple* and is used for measuring temperature which it does quite accurately. The current so generated, however, could never be used for running any kind of electric machinery because it is so small that a very delicate instrument called a *galvanometer* (similar to an ammeter), must be used to measure it.

There are two ways in which electric power can be generated in any quantity on a commercial scale. That is, economically. These are, by means of generators and by means of batteries. Direct current generators have already been discussed so the action of batteries will now be described.

Forms of Batteries

When electricity in small quantities is desired, some form of battery is generally used for the supply. Batteries are divided into two main groups called *Primary cells and Secondary cells.* Primary cells refer to those which actually generate the electricity which they supply while secondary cells store up *chemical energy* which is later changed into electricity whenever it is needed. The latter are more commonly known as *storage* batteries. Strictly speaking, a storage battery also generates electricity and perhaps a better distinction between the two forms would be to say that in the case of the primary battery, the materials of which it is composed must always be renewed when the cell is discharged. Whereas in the case of the secondary, or storage battery, the action of changing chemical energy into electrical energy is reversible and the

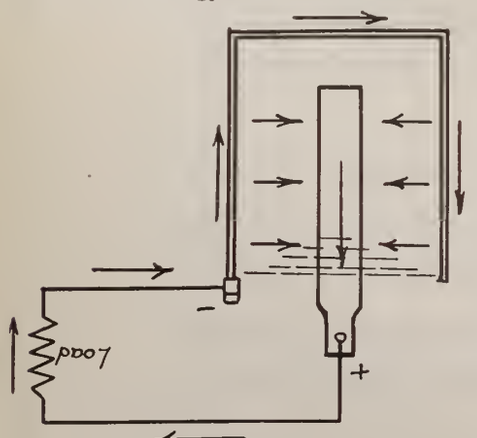


Figure 83

materials need not always be renewed when the battery is discharged.

Primary batteries are, in turn, divided into *dry* cells and *wet* cells depending upon whether the *electrolyte,* as the chemical is called, is either solid or liquid. The most elementary form of battery is a wet cell. If some thickening substance is added which changes the liquid to a paste, the result will be a dry cell. This type is readily portable and can be easily handled whereas the former cannot.

Battery Action

If two different electrical conductors such as a zinc plate and a carbon rod (Fig. 83) are placed in a solution of sulphuric acid and water and separated from each other an electric pressure will be created between the two plates. The *potential* of the carbon rod will be greater than that of the zinc so this is called + while the zinc has the — sign. If these two conductors are joined, outside of the battery

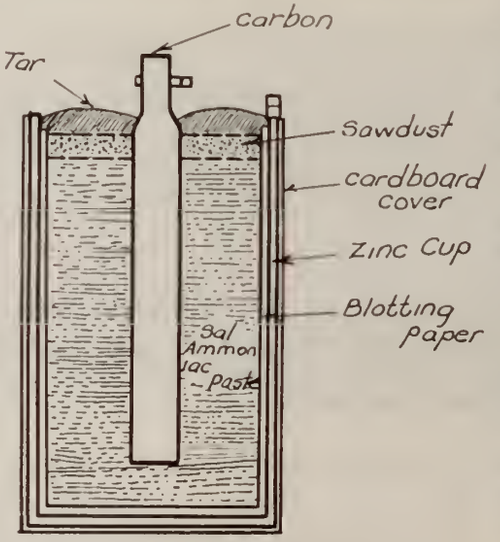


Figure 84

by a wire, current will flow from the carbon to the zinc, *outside* of the battery, but *inside* of the battery it will flow from *zinc* to *carbon.* This should be readily understandable since the current flows in a circular path.

The voltage set up between the plates depends entirely upon what kind of plates and chemicals are used. Thus, the voltage between a copper and zinc plate, immersed in sulphuric acid, is about 1 volt. That between a carbon rod and zinc plate, in chromic acid is about 2 volts and that between a carbon rod and zinc plate in ammonium chloride (sal ammoniac) is about 1.5 volts. The *size* of the plates, or quantity of acid used, make absolutely no difference in the voltage. The size, however, determines the capacity of the cell. In other words, what current can be drawn from it over a given period of time.

In the dry cell (Fig. 84), a zinc cup is lined with blotting paper and is then filled with a paste consisting of manganese dioxide and ground carbon, saturated with sal ammoniac. The carbon rod is then placed in the center of this and sawdust is put on the top of the paste. The cup is then sealed with tar and placed in a cardboard container which acts as an insulator.

One form of wet cell, shown in Fig. 85, consists of a zinc and copper plate immersed in a weak solution of sulphuric acid and water. The zinc plate is hung from the top of the glass jar and the copper plate laid on the bottom. Then crystals of copper sulphate, commonly called bluestone, are packed around the copper plate to prevent *hydrogen* bubbles from

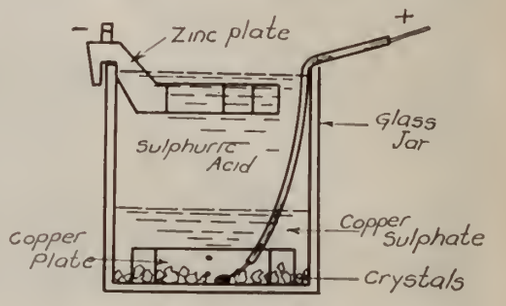


Figure 85

forming on it and thus increasing the internal resistance of the cell, thereby reducing its terminal voltage. This form of battery is much used in telegraph work and is called the Daniel cell, after the man who invented it and also the Gravity cell, due to the settling of the copper sulphate solution to the bottom of the jar.

In each of two types of cells described, the zinc plates are attacked by the chemical and eaten away as electricity is drawn from the cell so that when the cell is run down a new zinc plate must be added and the chemical renewed.

When a dry cell has been used for several minutes its voltage will rapidly drop, due to hydrogen bubbles forming on the carbon rod. These bubbles naturally cover up the rod and prevent the chemical from acting on it besides increasing the internal resistance of the cell. After the cell has been disconnected for a short while it will regain nearly all of its former strength. For this reason wet cells are used commonly for open circuit work such as annunciators, bells, etc.

Internal Resistance

An important consideration in batteries is the resistance of the path between the plates. Thus two cells may have the same open circuit terminal voltage but would not supply the same current due to their difference of *internal* resistance.

Wet and dry cells differ much in this respect, the resistance of the former ranging from 0.5 to 5 ohms, while that of the latter, being approximately only 0.1 of an ohm, or less. For this reason the short circuit current of a dry cell is much greater than that of the wet type.

In the sal ammoniac dry cell already described, the voltage is 1.5 volts and the internal resistance about 0.1 ohm. The short circuit current would then be $\frac{1.5}{0.1} = 15$ amperes.

In case of the gravity cell, on the other hand, the open circuit voltage is 1.1 volts and the internal resistance about 2 ohms, so that the short current would be $\frac{1.1}{2} = 0.55$ amperes.

This factor of internal resistance plays an important part in determining how cells should

(*Continued on page* 582)

There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

By This " Sign "
Shall Ye Know Them

The
Association of

MOTION PICTURE EQUIPMENT DEALERS
OF AMERICA

Distributors and Dealers of Motion Picture Equipment constitute the Active Membership.

Manufacturers are Associate Members.

The General Offices are located at 10 South La Salle Street, Chicago, Illinois, with a paid Secretary in charge.

Organized to foster trade among its members; to look after their business interests; to promote a closer relationship between manufacturers and dealers; to reform trade abuses, on behalf of its members; to procure uniformity in the customs and usages of the trade; to promote a spirit of good fellowship and good will among its members.

Will establish Credit Bureaus in local zones; provide standard methods of doing business; a central office where all inquiries will receive attention; establish bureaus on cost accounting, research, legislation and statistics.

No Problem too Knotty to Solve.

The Spirit of Reciprocity and Square Dealing will be the guiding Factors.

All Manufacturers, Distributors and Dealers are invited to write us.

Address:
Frank F. Barth, Secretary
10 S. La Salle St., Chicago, Ill.

Oldknow Tendered Banquet by Supply Dealers Ass'n, Eastern Zone

William S. Oldknow, newly elected president of the Supply Dealers' Associatoin, was tendered a banquet by the members of the Eastern Zone of that Association at the Hotel Astor, July 19. This dinner proved a great success, there being present all the active members of the Eastern Zone, which included Joe Hornstein, of the Howells Cine Equipment Company; Mr. Rabell, of the Independent Movie Supply Company; Will C. Smith, Mr. Behrend, of the Behrend Motion Picture Supply Co.; Mr. Perse, of the Capitol Theatre Supply Company; Mr. Katz, of the Crown Motion Picture Supply Company; Sam Kaplan and Otto Greenbaum. There were also many other representatives of the trade which attended, among whom were Mr. McLean and Mr. Spear, of the National Carbon Company, Mr. Dressner, of the Washington Theatre Supply Co., and Mr. Webster, of the Webster Electrical Supply Company, both of Washington, D. C.; William Brandt, President of the M. P. T. O. of New York State; Mr. Payton, of the Paramount Lens Company; Harry Reichenbach, Oscar Oldknow, son of the president; Mr. Keiser and Mr. Dannenberg. Will C. Smith, who is exceptionally well known throughout the entire country in connection with motion picture equipment, acted as toastmaster.

Max Felder, president of the Eastern Zone, assured President Oldknow that the Eastern division of the National Association, stands 100 per cent. for the support of the mother organization. Each of the guests were called upon to give a short talk after the dinner and the unanimous expression was that of hearty support for the movement now afoot.

Marr & Colton Extend Their Line

The Marr & Colton Company, Warsaw, N. Y., builders of concert organs, who, for many years, have been installing their product in America's fine theatres, are, in addition to manufacturing large concert organs, also supplying the small theatre owners with a line of high grade automatic pianos, organs and orchestrians and all kinds of musical merchandise. This company, it is now claimed, is able to fill the musical requirements of a small or large organization.

Recent important contracts for organs, it is reported, have been received from the following cities: Detroit, Mich.; Buffalo, N. Y.; Marshfield, Ore.; Brooklyn, N. Y.; Hamtramck, Mich.; Carnegie, Pa.; Rochester, N. Y.; Mt. Morris, N. Y; Philadelphia, Pa., and Fredonia, N. Y.

Jacobson Completes Production

Archie A. Jacobson has just completed his second production for the Film Guild starring Glenn Hunter. The title of this picture is "Grit" by F. Scott Fitzgerald and was directed by Frank Tuttle. Mr. Jacobson was second cameraman on this production and Fred Waller was first cameraman. Clara Bow played the lead opposite Mr. Hunter.



Rear of Auditorium of the New Fairmount Theatre, Fairmount, West Virginia. Architect, Fred. W. Elliott

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886





LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.
Office: NEW YORK
Factory: CHICAGO, ILL.

1600 Broadway



RAVEN HAFTONE SCREEN

Is used by

SEVEN ROAD SHOWS

of the

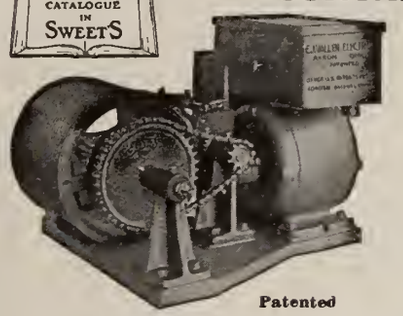
"COVERED WAGON"

RAVEN SCREEN CORPORATION

One Sixty-Five Broadway, New York

THE VALLEN AUTOMATIC CURTAIN MACHINE

SEE OUR CATALOGUE IN SWEET'S



Noiseless
Positive
Foolproof
Economical
Guaranteed

Patented

E. J. Vallen Electrical Co.

13 So. Canal St. Akron, Ohio



ARTIFICIAL FLOWERING PLANTS AND TREES WITH POTS, COMPLETE, FROM 10c UP

Our ILLUSTRATED CATALOGUE No. 7 with illustrations in colors of Artificial Flowers, Plants, Vines, Trees, etc., MAILED FREE FOR THE ASKING.

FRANK NETSCHERT, INC.

61 Barclay Street New York, N. Y.



Marquise make more money possible for any theatre owner. We maintain a draughting and engineering department for the purpose of supplying individual needs.

Write for descriptive literature.

ProBert Sheet Metal Co.

COVINGTON, KY.

THEATRE CONSTRUCTION

Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.

Send us your proposition for analysis

H. ROBINS BURROUGHS

70 East 45th St. Consulting Engineer New York

The Equipment Department of the "News" is a buying guide for the Exhibitor and Projectionist.

Scenery—Picture Sets—Draperies

Velour and Velvet Curtains

"Dependable Service"

NOVELTY SCENIC STUDIOS

220 West 46th Street New York

Simplified Electricity for Projectionists

(*Continued from page* 578)

be connected in order to supply a certain desired current. Ohm's Law applies strictly to battery circuits (E=1R). However, the internal resistance of the battery must be added to the external resistance (resistance of the external circuit) in order to determine the current flowing. Thus:

$$I = \frac{E_t}{R_b + R}$$

where I = current; E_t terminal voltage (open circuit) of battery; R_b internal resistance of battery; R resistance of circuits.

In Fig. 86, *A*, *B* and *C* show three common ways of connecting up batteries so as to give three different currents. Suppose *A* represents 8 dry cells, each having an open circuit voltage of 1.5 volts and an internal resistance of 0.1 ohm connected in series fashion with an external resistance of 50 ohms—N stands for the number of cells in series. The current flowing will be,

$$I = \frac{E_t}{R_b + R}$$

$$I = \frac{8 \times 1.5}{(8 \times 0.1) + 50} = \frac{12}{50.8} = 0.236 \text{ amperes}$$

In *B* the cells are connected in parallel with each other and in series with the 50 ohm resistance. Hence, the terminal voltage, E_t, will equal the voltage of each battery and the current will be,

$$I = \frac{1.5}{\left(\frac{0.1}{8}\right) + 50} = \frac{1.5}{50.0125} = 0.03 \text{ amperes}$$

In *C*, the cells are connected in two groups in multiple, each group having 4 in series. The terminal voltage E_t will be the voltage of one cell times the number in series (N_s). The current is

$$I = \frac{2 \times 1.5}{\frac{(4 \times 0.1)}{2} + 50} = \frac{3.0}{50.2} = 0.06 \text{ amperes}$$

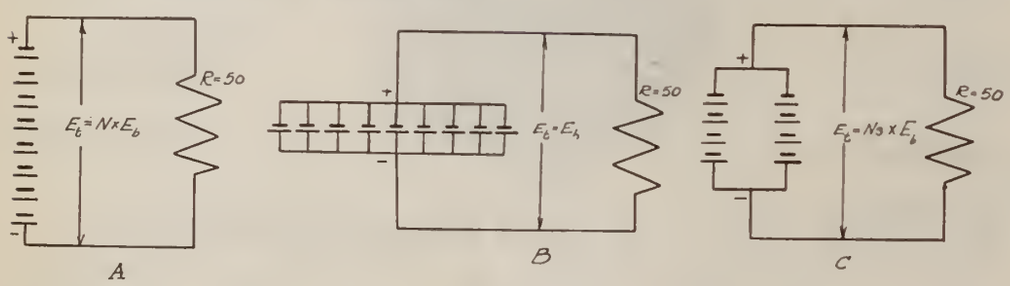


Figure 86

From this it can be said that the series arrangement gives the *largest current* when the external resistance is *large*. The *parallel* arrangement gives the *largest current* when the external resistance is *very small*.

For best results (greatest current) the cells should be connected so that the *total internal* resistance is as nearly as possible *equal to the external resistance*.

Testing Batteries.

To determine whether a dry cell is fit for further service place a voltmeter across its terminals and if the open circuit voltage is less than 1.4 volts, throw it away.

The voltage reading, however, is sometimes misleading since the internal resistance may be so high as to render the battery valueless. An ammeter furnishes really the best test and it should be connected right across the terminals. This is practically a short circuit and ammeter should read from 15 to 25 amperes in the case of a dry cell and from 0.2 to 2.0 amperes in the case of a wet cell.

Purchases Complete Line of Stock

During the past week the entire stock of the United Theatre Equipment Corporation, New York branch, was auctioned off, I. Perse of the Capitol Motion Picture Supply Company purchasing, it is reported, nearly the complete offering.

Mr. Perse claims that with his increasing business he finds this additional acquisition of the U. T. E. stock a timely buy and is offering his customers exceptional values and a complete line to select from.

Mr. Exhibitor:

We can make your **Projectors** absolutely

Proof Against Film Fire

If we fail, our equipment

Will Cost You Nothing

Isn't that fair?

Send information to

Name.....

Address.....

Projector used.....

The "Protectall" Co.
752 S. Wabash Ave., Chicago, Ill.
SOUTHERN ADDRESS
1324 E. Front St., Fort Worth, Texas

Business Offerings

WANTED—Pathe Professional Moving Picture Cameras, also other makes, in any condition. Must be cheap for cash. Ruby Camera Exchange, 727 Seventh Avenue, New York.

Want to rent or buy moving picture theatre in town of 2000 to 10,000. Address Mrs. Anna Newmann, 2880 Elston Avenue, Chicago, Ill.

FOR SALE—Picture Theatre seating 500 in college and manufacturing town of 6000. Theatre making money and could make more with proper and undivided attention. Only competition one small show. Owner has interests elsewhere. Price is unusually low, but parties must have means to do business. Orpheum Theatre, Fairfield, Iowa.

Hillgreen, Lane & Company
THEATRE ORGANS
have proven their efficiency in many theatres. Address
G. F. DOHRING
225 Fifth Ave. New York
Room 427 Phone: Madison Square 3458

Flashing Signs Are Eye Catchers



85% of the sign flashing of the country is done by RECO FLASHERS Let's tell you how economically and reliably they would flash for you.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Color Hoods, Motors, etc.
2628 W. Congress Street CHICAGO





U. S. and Canada Agents for
DEBRIE CAMERAS
EVERYTHING FOR THE MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City

Theatre Lighting, Past and Present

(*Continued from page* 576)

cured upon request from that company. It would be a great aid in determining the character of the articles to publish on theatre lighting if those who are interested in this particular phase of theatre presentation would write the editor of this department concerning their suggestions as to the most desirable problems to be treated.

As we have often previously stated, every progressive exhibitor must keep well informed with the tremendous advances which are being made in theatre lighting.

Bass Camera Publishes New Catalogue

The Bass Camera Company have recently published a very complete catalogue on a very extensive line of motion picture apparatus. Particular mention is made in this book of the new handbook titled "Cinema Hndbook" by A. C. Lescarboura.

Hillcrest Theatre Being Remodelled

E. C. Wills, proprietor of the Hillcrest theatre in San Diego, Cal., has purchased the site upon which this house stands, together with additional property, and is planning to remodel and enlarge the theatre to a capacity of 1,000 seats. Tile and reinforced concrete will be used in the work, and a large balcony will be added. At present the Hillcrest is the only amusement house in that part of the city and when Mr. Wills' present plans are completed he will have one of the finest theatres in Southern California. Mr. Wills is also the proprietor and manager of the Ramona theatre, another house located in outlying district, which is enjoying a good patronage.—Wright.

The New Takoma, Washington, D. C.

The Takoma, the beautiful new theatre in Takoma, a Maryland suburb of Washington, was promoted by former Mayor Platt and is temporarily under the management of Mr. Craerin, former manager of Poli's theatre, Washington.

The edifice is of Greek temple design and seats 804 persons. The seats were supplied by the American Seating Company. The projection equipment, supplied by A. Dreisner, of the Washington Theatre Supply Company, includes two 6B Type E Lamphouse Carbon Arc Projectors, complemented by a Minosa gold fibre screen. A huge oval light well in the ceiling sheds a soft purple light between scenes. Four-color stage lights are derived from overhead border, strips, there being no footlights. The stage is spacious enough to enable the theatre to be used for the acted drama. The audiences at the opening shows were loud in their praise of the beauty, comfort and luxury of the new theatre.—Knappen.

New One for Thomasville, North Carolina

J. W. Prevo is building a 1,000-seat house at Thomasville, N. C., costing $70,000, which will probably be opened about October 15th. The theatre promises to be one of the best of its kind. C. F. Finch of Thomasville is architect and contractor.

COMPLETE STOCK AT BARGAIN PRICES

We have purchased the complete stock of the United Theatre Equipment Corporation, New York branch, and are offering this varied assortment at great price reduction.

Make a selection at our store now and stock up at rock bottom prices.

CAPITOL MOTION PICTURE SUPPLY CO., INC.
I. S. Perse, Manager
142 W. 46th St. New York City
Phone Bryant 5648

TICKETS



Of all Kinds Write for samples

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.

The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.

MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.

MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FOR BETTER MUSIC
THE FOTOPLAYER
THE AMERICAN PHOTO PLAYER CO.
1600 BROADWAY NEW YORK CITY
702 SOUTH WABASH AVENUE CHICAGO, ILL.
109 GOLDEN GATE AVENUE SAN FRANCISCO, CAL.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast		6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Does It Pay?	Hope Hampton	Fox		
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary Marriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast		6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Al Lichtman Corp.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Human Wreckage	Special Cast	Film Book. Offices.	6 reels	July 14
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices		
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National		
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount		
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book. Offices		
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels
Trilby	Special Cast	First National	
Victor, The	Herbert Rawlinson	Universal	5 reels

AUGUST

Broken Wing, The	Special Cast	Preferred Pict	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Huntress, The	Colleen Moore	First National	
Love Brand, The	Roy Stewart	Universal	5 reels
Out of Luck		Universal	5 reels
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Tipped Off	Special Cast	Playgoers Pict	5 reels

SEPTEMBER

Asbes of Vengeance	Norma Talmadge	First National	
Broadway Gold	E. Hammerstein	Truart Film	7 reels
French Doll, The	Mae Murray	Metro	
Her Reputation	Special Cast	First National	
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Strangers of the Nigbt	Special Cast	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Wanters, The	Special Cast	First National	

Comedy Releases

Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels..Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels..May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Cbildren	Pathe	2 reels...June 2
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busy Body, Tbe	Murray-Anderson-McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Cbop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtsbip of Miles Sandwicb	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Patbe	2/3 reel..July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Patbe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roacb	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels..May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagrapb	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Green as Grass	Jimmie Adams	Educational	? reels...Apr. 14
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Cbarles Murray	Hodkinson	2 reels...July 14
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperlect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel
Lodge Night		Pathe	2 reels
Lots of Nerve	Pal (dog)	Universal	2 reels
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Eesop's Fables	Pathe	2/3 reel
Midnight Cabaret, Tbe	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Patbe	2/3 reel
Nip and Tuck		Pathe	2 reels
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagrapb	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, Tbe	Aesop's Fables	Patbe	2/3 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels
Pleasant Journey, A	Children	Pathe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus		Educational	1 reel
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels.. June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels
Roll Along	Jimmie Adams	Educational	2 reels...May 26
Salesman, The	Al St. John	Fox	2 reels...Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels
Sheik, The	Aesop's Fables	Pathe	2/3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel...Mar. 17
Should William Tell	Edwards-Roach	Universal	1 reel...July 7
Sister's Beau	Buddy Messinger	Universal	2 reels
Skeletons	Neely Edwards	Universal	1 reel
Small Change	Eugene-Vance	Educational	1 reel...May 26
Smarty	Buddy Messinger	Universal	2 reels
Smile Wins, The	Paul Parrott	Patbe	1 reel
Snowed Under	Bull Montana	Metro	2 reels
Sold at Auction	Snub Pollard	Pathe	2 reels...May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels
So This Is Hamlet	Charles Murray	Hodkinson	2 reels
Speed Bugs	Fred Spencer	Universal	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel...Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels
Spooks	Aesop's Fables	Pathe	2/3 reels..June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels
Spring Fever	Fred Spencer	Universal	2 reels
Springtime	Aesop Fables	Patbe	2/3 reels
Stork's Mistake, The	Aesop's Fables	Patbe	2/3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel...May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels...Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel...July 14
Take Your Choice	Bobby Vernon	Educational	2 reels...Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels...June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel...June 2
This Way Out		Educational	2 reels
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel
Three Ages	Buster Keaton	Metro	2 reels
Three Gun Man, The		Fox	2 reels...May 26
Three Strikes	Lige Conley	Educational	2 reels...June 30
Tin Knights in a Hallroom		C. B. C.-S. R.	2 reels
Tips	Baby Peggy	Universal	2 reels
To and Fro	Neely Edwards	Universal	1 reel
Traffic		Educational	1 reel...May 12
Tramps of Note	Neely Edwards	Universal	1 reel
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels
Tropical Romeo, A	Al. St. John	Fox	2 reels
Tut Tut King	Edwards-Roach	Universal	1 reel
Two Auctioneers, The		Universal	1 reel
Two Twins The	Bull Montana	Metro	2 reels...Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel...July 7
Under Two Jags	Stan Laurel	Pathe	1 reel...June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels...Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel
Vamped	Jack Cooper	Universal	2 reels
Watch Dog, The		Pathe	1 reel...June 9
Where Am I?	Snub Pollard	Pathe	2 reels...Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels...July 7
Where There's a Will		Fox	2 reels
Whiskers	Lewis Sargent	Universal	1 reel
White Wings	Stan Laurel	Pathe	1 reel
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels
Winter Has Came	Dorothy Devore	Educational	2 reels...May 5
Won't You Worry?	Bert Roach	Pathe	1 reel



A scene from "The Shepherd King," a J. Gordon Edwards production for Fox release, from the stage success.

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices.	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Ahove Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Strike of the Rattler, Pete Morrison		Universal	2 reels	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26



Striking lobby display, made up of poster cut-outs, by Manager E. B. Roberts of the Majestic theatre, Austin, Texas, on "The Tiger's Claw"

"DOLLARS AND SENSE"

WOULD YOU ACCEPT COUNTERFEIT MONEY AT YOUR BOX-OFFICE?

THEN WHY ALLOW COUNTERFEIT PARTS IN YOUR PROJECTION ROOM?

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.-- New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California

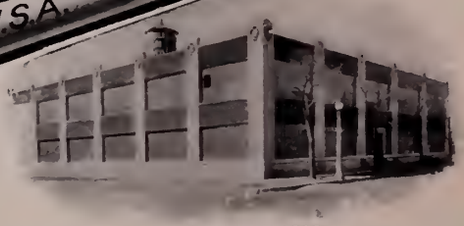


Katherine MacDonald
in
"The Scarlet Lily."

B. P. Schulberg presents
Katherine MacDonald in
"The Scarlet Lily;" story
By Fred Sittenham; adapted
For the screen by Florence
Hein and Lois Zellner; edited
By Eve Unsell; photographed
By Joseph Brotherton; all
Directed by Victor Schertzinger.
A First National Picture—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

AUGUST 11, 1923

Motion Picture News

Reg. U. S. Patent Office



VOL. XXVIII No. 6 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — — 729 Seventh Avenue, New York — Chicago

Standard Service

How · he · said · it

The solemn hush that followed Lincoln's Gettysburg address was not alone a tribute to the beauty and simplicity of his message. The multitude, in silent meditation, paid homage to the President as one of the most eloquent speakers of all time. What he said will never be forgotten, but the way he said it, his power of presentation, gave his words added weight. It matters little to an audience what a public speaker says, if they can not hear him or if he does not speak distinctly. Even a poor speech, well delivered, is more effective than a powerful message that is hard to understand.

In motion pictures a classic of the screen loses much of its value if it is not properly presented photographically. The artistic and dramatic merit may be there, but the audience fails to appreciate it if the laboratory making negative and prints has not retained all the producers have put into the picture. The West's foremost makers of motion pictures have learned that STANDARD SERVICE and STANDARD PRINTS give their productions greater screen value. The camera-to-screen service of STANDARD LABORATORIES guarantees them better photography and assures exhibitors that the audience sees to best advantage all the producers have put into their pictures.



Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Standard Prints

Hollywood



20 Real Stars
34 Screen Celebrities

appear in James Cruze's spectacular comedy-drama of Hollywood. Adapted by Tom Geraghty from the story by Frank Condon.





"Hollywood" is the story of one of 15,000,000 girls *who*

If you could show only one picture a year, "Hollywood" would be the picture to show! It couldn't possibly fail to pack 'em in anywhere.

Produced by the man who made "The Covered Wagon," with a cast that includes every star of importance in screenland.

Nothing like "Hollywood" has ever been made before. It took a year to make it. It's the *original*, REAL THING!

a
Paramount Picture

HOLLYWOOD

The World's Greatest Cast

Pola Negri	Cecil B. De Mille
Thomas Meighan	Agnes Ayres
Betty Compson	Leatrice Joy
Jack Holt	Jacqueline Logan
Walter Hiers	May McAvoy
Nita Naldi	Lila Lee
Richard Dix	William de Mille
Lois Wilson	Owen Moore
Charles de Roche	Mary Astor
Baby Peggy	James Cruze
Hope Hampton	Alfred E. Green
Herbert Brenon	Ben Turpin
Will Rogers	J. Warren Kerrigan
Eileen Percy	T. Roy Barnes
Bull Montana	Julia Faye
Charles Ogle	Ford Sterling
Kalla Pasha	Clarence Burton
Guy Oliver	Sigrid Holmquist
Edythe Chapman	Gertrude Astor
Helen Dunbar	Dinkey Dean
Mayme Kelso	Jack Gardner

and others

A James Cruze Production

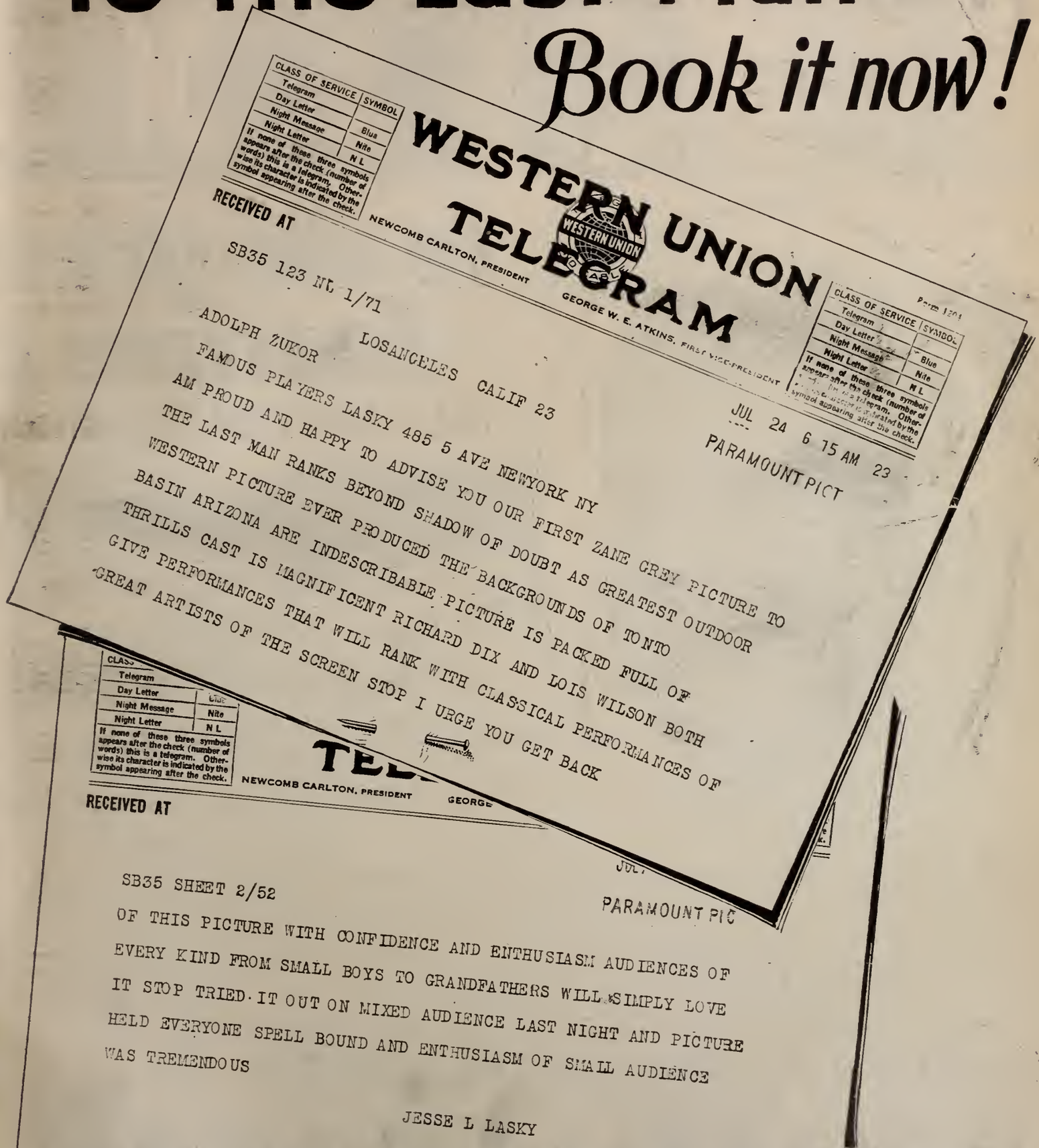
Adapted by Tom Geraghty from the story by Frank Condon

long to be screen stars



To the Last Man –

Book it now!



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram | —
Day Letter | —
Night Message | Blue
Night Letter | Nite
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check. | N L

RECEIVED AT

SB35 123 NL 1/71

JUL 24 6 15 AM 23

ADOLPH ZUKOR LOSANGELES CALIF 23 PARAMOUNT PICT

FAMOUS PLAYERS LASKY 485 5 AVE NEWYORK NY

AM PROUD AND HAPPY TO ADVISE YOU OUR FIRST ZANE GREY PICTURE TO
THE LAST MAN RANKS BEYOND SHADOW OF DOUBT AS GREATEST OUTDOOR
WESTERN PICTURE EVER PRODUCED THE BACKGROUNDS OF TONTO
BASIN ARIZONA ARE INDESCRIBABLE PICTURE IS PACKED FULL OF
THRILLS CAST IS MAGNIFICENT RICHARD DIX AND LOIS WILSON BOTH
GIVE PERFORMANCES THAT WILL RANK WITH CLASSICAL PERFORMANCES OF
GREAT ARTISTS OF THE SCREEN STOP I URGE YOU GET BACK

NEWCOMB CARLTON, PRESIDENT — GEORGE

RECEIVED AT

SB35 SHEET 2/52 PARAMOUNT PIC

OF THIS PICTURE WITH CONFIDENCE AND ENTHUSIASM AUDIENCES OF
EVERY KIND FROM SMALL BOYS TO GRANDFATHERS WILL SIMPLY LOVE
IT STOP TRIED IT OUT ON MIXED AUDIENCE LAST NIGHT AND PICTURE
HELD EVERYONE SPELL BOUND AND ENTHUSIASM OF SMALL AUDIENCE
WAS TREMENDOUS

JESSE L LASKY

–*And It's a Paramount Picture*

"I Claim The STEE

Is the grea feature e

O.L.MEISTER, Whitehouse





The Mightiest Thriller of them All !

" I must compliment you on selecting William Duncan and Edith Johnson for the leading parts," continues Mr. O. L. Meister, " and predict they will prove to be the biggest chapter play attractions. I am expecting big results from it. Just booked it at one of the highest rentals as proof of my confidence in your productions."

This mighty, smashing thriller is COMING. Book it for the most sensational box-office returns of your career. See your Universal Exchange NOW!

Soon to be presented by CARL LAEMMLE

STARRING

WILLIAM DUNCAN

Supported by Edith Johnson

L TRAIL

test continued
ver made!"

Theatre, Milwaukee, Wis.



UNIVERSAL CHAPTER PLAY

Page Publicity in Fifteen Great Dailies



Striking page with graphic account of filming of Mt. Etna's recent eruption which will appear in magazine sections of fifteen great Sunday newspapers.

THERE is no doubt that International News Reel is the most widely advertised photoplay brand name in the world to-day. It is so far in the lead in its advertising circulation figures that all other names and brands in the field fall hopelessly into the category of also-rans. With the power of the Hearst papers behind it, no other news reel or issue of any other kind has a look in.

Just think of fifteen papers, each with the biggest circulation of its city and in the fifteen largest cities of the country, all carrying daily and Sunday the bold face caption at the foot of illustrated pages this foot line, "International Newsreel, released by Universal," or "See news of world in motion pictures in all leading theatres showing International News—released by Universal Film Exchanges." The combined circulation, daily and Sunday, is between four and five millions. A power that no other group of newspapers in this country can wield is exerted day in and day out for International News.

As an instance of what the International Newsreel can deliver whenever it feels like it, glance at the illustration on this page. It is a reduction of a full page magazine story for the Sunday editions of fifteen of the country's largest newspapers. This story tells how the intrepid International News cameraman, Umberto Romagnoli, filmed the terrible eruption of Mt. Etna. While millions of people fled for their very lives, as the rivers of lava closed in on hovels and cities, vineyards and villas, death rained around him and strangling gases enveloped him, Romagnoli, having fought his way to the very brink of the crater, calmly "shot" the devouring monster from every angle for millions of people to see in the motion picture theatres. He was the staff photographer of the International in Rome: it was his job to "shoot" the eruption; it was the big news of the day; he did his duty. Then, like other few-worded heroes, he cabled the home office, "Have shot Etna. Rushing film."

This remarkable story of how a great news reel story was obtained will be carried in all the Eastern Hearst papers on August 5th and in the San Francisco, Los Angeles and Seattle papers on August 12th. Four million, three hundred and eighty-one thousand, eight hundred and seventy-four papers will carry the message. This is advertising of a wonderful character such as it is impossible to buy and if bought at space rates would be just exactly fifteen thousand dollars. This is the list of the papers in which the story will appear, accompanied by the circulations: The New York American, 1,110,154; Chicago Herald and Examiner, 1,103,944; The Boston Sunday Advertiser, 512,441; The San Francisco Examiner, 310,260; The Los Angeles Examiner, 306,653; The Detroit Times, 204,688; Seattle Post-Intelligencer, 138,740; The Washington Times-Herald, 126,747; The Milwaukee Telegram, 121,053; Atlanta Sunday American, 116,753; Baltimore American, 100,412; Baltimore News, 85,315; Syracuse Sunday American, 65,168; Rochester Sunday American, 53,405; Fort Worth Record, 26,141. Total, 4,381,874.

The scenes taken by the intrepid cameraman will appear in International News No. 64, except for the coast prints, which will carry the shots in No. 65. But in addition to this, the stills which have appeared in the newspapers have all advertised the newsreel because they all carry the magic word International Newsreel photo. There is a billion dollars in advertising behind the International News, and publicity opportunities like this full page story make this news reel invincible.

We told you—

Universal Has the Pictures

Now you know it's so!

Date the Big Ten Now!

Released during first six months. Season of 1923-1924

Merry Go Round
Universal Super Jewel
Took a year in the making—and worth waiting for!
Directed by Rupert Julian

A Chapter in Her Life
A Lois Weber Production
Based on the story of "JEWEL"
By Clara Louise Burnham, with a brilliant all-star cast

A Lady of Quality
Universal Super Jewel
Starring
VIRGINIA VALLI with MILTON SILLS
The tremendous cast includes Earl Fox, Bert Roach, Willard Louis, Dorothea Wolbert, Margaret Seddon, Lionel Belmore, Patterson Dial and others.

The Spice of Life
Starring
REGINALD DENNY

Morality
Starring
MARY PHILBIN

Drifting
Starring
PRISCILLA DEAN
With Wallace Beery and Matt Moore
Directed by Tod Browning

Thundering Dawn
With
J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi
A Harry Garson Production

The Acquittal
With
CLAIRE WINDSOR
(Courtesy Goldwyn Pictures Corp.)
Norman Kerry, Barbara Bedford and Richard Travers
From the play by Rita Weiman
as produced by George M. Cohan

A Man About Town
Starring
REGINALD DENNY

Beauty at Bay
Starring
MARY PHILBIN

Universal Jewels
1923-24

News of Vital Importance on following pages
Turn here ☞

TREMENDOUS BOOKINGS

Universal ha

Southern Enterprises Book The Big Ten for 43 Cities—*Further Proof of the Superior Excellence of Universal Pictures*

Anderson, S. C.
Anniston, Ala.
Asheville, N. C.
Atlanta, Ga.
Augusta, Ga.
Austin, Tex.
Birmingham, Ala.
Charlotte, N. C.
Chattanooga, Tenn.
Columbia, S. C.
Columbus, Ga.
Chickasha, Okla.
Dallas, Tex.
Ft. Smith, Ark.
Ft. Worth, Tex.
Gadsden, Ala.
Galveston, Tex.
Greenville, S. C.
Greenwood, S. C.
Houston, Tex.
Jackson, Tenn.
Jacksonville, Fla.
Johnson City, Tenn.
Knoxville, Tenn.
Little Rock, Ark.
Maryville, Tenn.
Macon, Ga.
McAlester, Okla.
Memphis, Tenn.
Miami, Fla.
Montgomery, Ala.
Muskogee, Okla.
Palestine, Tex.
Oklahoma City, Okla.
St. Petersburg, Fla.
San Antonio, Tex.
Savannah, Ga.
So. Pittsburg, Tenn.
Spartansburg, S. C.
Sumter, S. C.
Tampa, Fla.
Waco, Tex.

UNIVERSAL
Presented by

RUSH OF BIG PROVES

s the Pictures

A Few more Remarkable Bookings Pouring in from Coast to Coast

Capitol	New York	Strand	Akron
Lipson	Cincinnati	Stanley	Philadelphia
Nathanson	Canada	Balaban & Katz . . .	Chicago
Robbins' Circuit .	Watertown, Utica and Syracuse	Rhodes	So. Bend, Ind.
		Ascher Bros . .	Chicago
Moore's Rialto, Washington, D.C.		Rothschild	San Francisco
Landau.	Milwaukee	Shea	Buffalo
Kunsky	Detroit	Whitehurst .	Sioux Falls
Keith's Circuit . .	New York	Pay	Baltimore
Grombacher	Spokane	Ellison	Denver

JEWELS 1923-24

CARL LAEMMLE

You know what

MERRY GO ROUND

DID IN:

NEW YORK — The sensation of the season! Played two tremendous weeks at the Rivoli Theatre, a third big week at the Rialto Theatre, and followed this by being booked for an indefinite run at the Central Theatre, a legitimate house. Begins its sixth triumphant week on Broadway.

'FRISCO — Completing its third big week at the Imperial Theatre. A sensation on the Coast.

PHILA. — Held over for a second week as a result of capacity business during its run at the Stanton Theatre, a Stanley House.

It's the Surprise Sensation of the Year!

Now Watch For

LOIS WEBER'S Production of

A Chapter in Her Life

from the famous novel "JEWEL" by Clara Louise Burnham with An Exceptionally Brilliant Cast

---

REMEMBER

Universal has the Pictures

A COSMOPOLITAN PRODUCTION



Enemies of Women

By BLASCO IBAÑEZ

Author of "THE FOUR HORSEMEN" and "BLOOD and SAND"

with LIONEL BARRYMORE

ALMA RUBENS and an ALL STAR CAST

Directed by ALAN CROSLAND



A glimpse of the great revels in the Prince's palace, scenes which surpass in splendor anything ever filmed.



"Enemies of Women" is established as the Season's Biggest Picture

"Enemies of Women" has broken records in every city where it has played.

In New York it ran four weeks at Two Dollar top at the Central Theatre, breaking all records for the house. It moved to the Rivoli, where it did $30,283—one of the biggest weeks in history. It then moved to the Rialto for a week, and so great was its success that it was held over for a second week. From there it moved to the Cameo, for an all summer run.

All the critics of the daily and trade papers have proclaimed it a masterpiece.

The author himself, great creator of "Blood and Sand" and "The Four Horsemen," says it is the greatest picture he has ever seen.





Some Critical Opinions

"Will be a joy forever to exhibitors. The last word in box-office attractions."
—E. V. Durling in New York Globe.

"If you are looking for excitement, 'Enemies of Women' has it."
—P. W. Gallico in New York News.



"Enemies of Women" has Set New Records Everywhere

In San Francisco "Enemies of Women" broke all records at the Imperial Theatre, and has played to capacity during the entire long run.

In Los Angeles it played to capacity for a long run at Grauman's Rialto.



Some Critical Opinions

"One of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient — See it!"

—Mae Tinee in Chicago Tribune.

"One of the few pictures which come up to the promises made in advance."

—Mollie Morris in Chicago Daily News.



The Box-Office Records Tell the Story.

In its first week at the Roosevelt Theatre, Chicago, "Enemies of Women" took in $26,189, a record for the house. It played to absolute capacity every performance during the entire run, against the strongest opposition picture in the field today. It ran eight weeks. The longest run in the history of the house.



A Remarkable Tribute from a Prominent Clergyman

"I strongly recommend to all clergyman that they witness this fascinating and awesome film.

"I further recommend that they commend it from their pulpits and urge their congregations to see it. This shall be my program next Sunday morning, and it is a program that any rational, conservative clergyman can follow.

"No minister with a mind open to truth can witness this film without finding in it a theme for a thousand sermons.

"When the makers and producers of good clean moral films such as 'Enemies of Women' actually place such a film on the market, clergymen should be the first to recognize its merit and commend it to their parishioners and to the general public."

The Reverend R. Keene Ryan
Pastor, Garfield Boulevard Presbyterian Church, Chicago

A Statement by the Author, Vicente Blasco Ibanez

"I am truly enraptured at the magnificent and artistic way in which you have interpreted my novel.

"This picture will be one of the most extraordinary that the American screen has produced.

"I consider it superior to any picture I have ever seen.

"I know you have taken the greatest care in making it, regardless of expense.

"As author of 'Enemies of Women' I congratulate and thank you."

"Enemies of Women" is the only production of one of his works which Ibanez has publicly commended.







"Enemies of Women" is one of the most costly pictures ever made. In order to insure accuracy in the foreign scenes, the entire company spent six months in Europe.

For the first time on the screen, the actual gambling halls of Monte Carlo are shown in action. Permission to take these was obtained from the government of Monaco by Senor Ibanez, who worked with the director, Alan Crosland, in the Monte Carlo scenes. There are also scenes actually taken in many beautiful locations on the Riviera and in Paris and Petrograd.

The cast includes, besides Lionel Barrymore and Alma Rubens, the featured players, such well known actors as Pedro de Cordoba, Gareth Hughes, Gladys Hulette, William H. Thompson and William Collier, jr.

A COSMOPOLITAN PRODUCTION

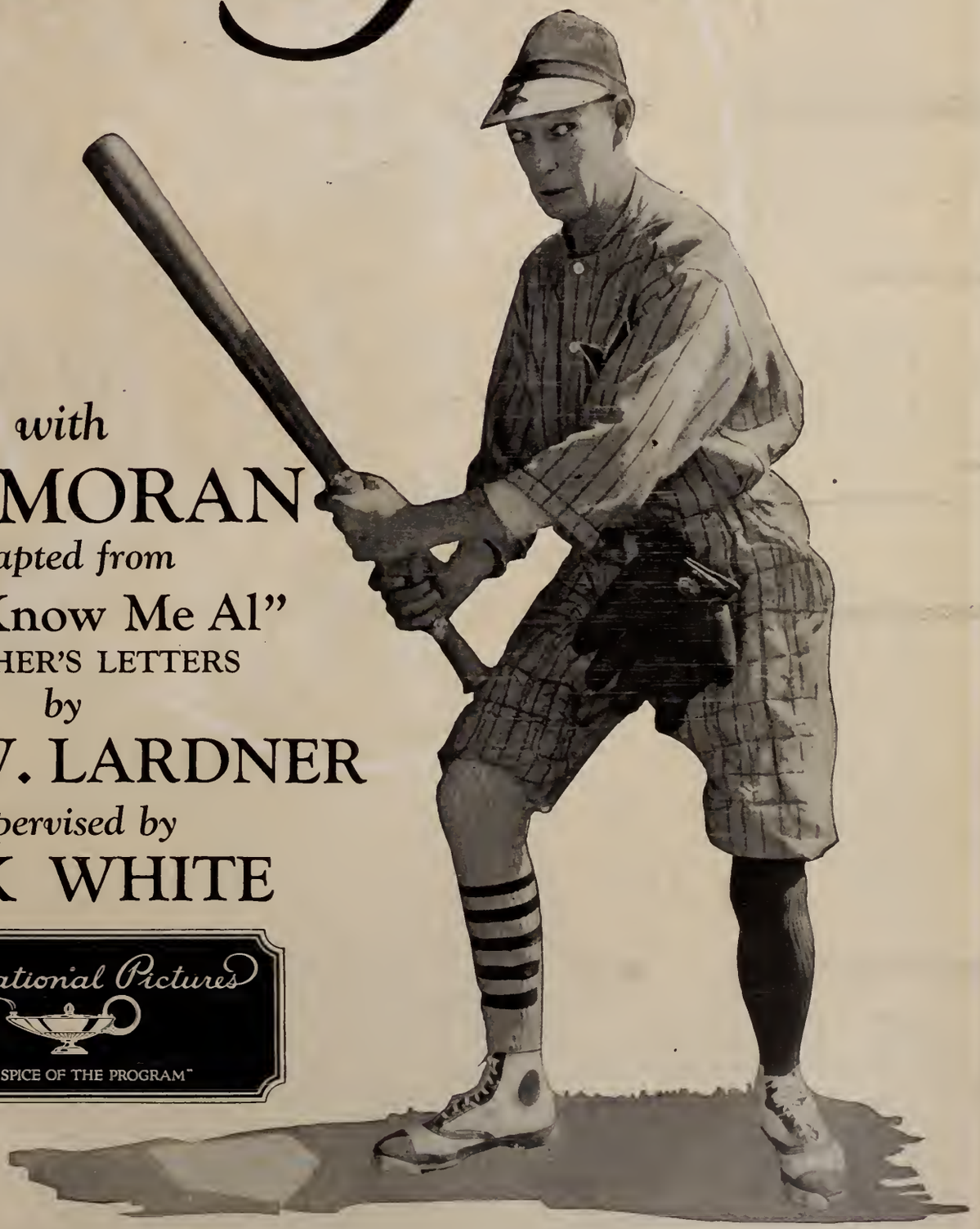
Distributed by Goldwyn-Cosmopolitan

BY VICENTE BLASCO IBANEZ
SETTINGS BY JOSEPH URBAN

DIRECTED BY ALAN CROSLAND
SCENARIO BY JOHN LYNCH

MERMAID COMEDIES

"The Busher"



with

LEE MORAN

adapted from

"You Know Me Al"

A BUSHER'S LETTERS

by

RING W. LARDNER

Supervised by

JACK WHITE

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

FOX

THE HOUSE OF SHORT SUBJECTS

POINTS TO

SIX SHORT ROADS TO SUCCESS

MIGHTIEST OF ALL

FOX NEWS

THE GREATEST NEWS REEL ORGANIZATION IN AMERICA

OFF TO A FLYING START

IMPERIAL COMEDIES

THE NEW BRAND OF FOX FUN MAKERS

12 RELEASES THIS YEAR

The RAIN STORM

RELEASED AUG 19

20 THIS YEAR— BETTER THAN EVER

WILLIAM FOX

SUNSHINE COMEDIES

FIRST RELEASE

JUNGLE PALS

RELEASED AUG 26

AN ABSOLUTE NECESSITY TO EVERY PROGRAM

FOX EDUCATIONAL ENTERTAINMENTS

26 THIS YEAR

AL ST. JOHN

IN THE FIRST OF HIS NEW SERIES OF 8 COMEDY SPECIALS

THE TAILOR

RELEASED AUG 26

Book Now

for early play dates

CLYDE COOK

IN

The CYCLIST

THE FIRST OF HIS NEW SERIES OF 3 MONEY MAKERS

RELEASED AUG 19

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

GOOD NEWS TRAVELS FAST!

¶ You know the world's premier showing of "IF WINTER COMES" at the Columbia theatre, San Francisco, Cal., is a stupendous success both as to critics' opinions and public attendance.

B U T

Did you know that all records including those of "OVER THE HILL" were shattered the first week?

IT IS A FACT!

WILLIAM FOX *Presents*

The motion picture version of A. S. M. Hutchinson's Novel

IF WINTER COMES

MIGHTIER THAN THE BOOK

A HARRY MILLARDE Production

'If Winter Comes" At The Columbia, a Film Triumph

'If Winter Comes," the tale of Mark Sabre, his loves, his bruised heart, his unavailing combat with the stern verities of life and his ultimate triumph, was screened for the first time in any theater at the Columbia Saturday.

So far as we ran recall it is the one instance of a book—any book worth reading—that has been transposed to the screen with absolute fidelity.

"If Winter Comes" is a revelation in screen drama, and beside it most successes hitherto seem as puerile and gaudy as machine-made toys. [illegible] all that [illegible] the sweetness [illegible]

"If Winter Comes" at Columbia

Of all the screen adaptations of popular novels, the height of perfection has been reached in the picturization of "If Winter Comes," at the Columbia Theater this week.

It is the world premiere of the photoplay, and for those who have read A. S. M. Hutchinson's story, the unique and original characters of the novelist seem to live and breathe before the eye, exactly as visualized by the mind while reading the book. For those who have not read the book the picture is entirely different and refreshing in its individuality.

SCENES SHORT.

[illegible] orchestra render a sym[illegible] concert d[illegible] ing the run of "Me[illegible]

"IF WINTER COMES" AT COLUMBIA, IN PREMIERE MAKES BIG HIT

So enthusiastic and replete with superlatives do paid advertisement and publicity writers become over the films released by their employers that it is difficult to find a few unused adjectives remaining to tell of a really good film that is brought before the public.

"If Winter Comes" at the Columbia is really good. It is one of the outstanding motion pictures of the year. And [illegible]

THE SCREEN

By PHILMAID

"If Winter Comes," the screen production of A. S. M. Hutchinson's novel, tells the story of the "puzzle-head," Mark Sabre, with such charm, conviction and fidelity as to rank it among the best of the screen efforts of the past two years. Once more a film play, based upon a novel, actually surpasses in interest and realism the original material upon which it is built.

The story has been well built, though the author is intruded a bit too much at times; the screen is the last medium in the world for putting over dialogue.

[illegible]van, Gerald[illegible]

Columbia's Film Of Great Novel Stirs All Emotions

Hutchinson's "If Winter Comes" Is Faithfully Portrayed on Screen

Whether you have read the book or haven't, you are bound to enjoy "If Winter Comes," the picture made from A. S. M. Hutchinson's extraordinarily popular novel of English life. This is perhaps an argument for sticking close to the text, for the picture satisfies completely the person who has read the book, and it is so full and clear it is a delight to the one who has not had the preliminary canter, or perhaps it should be coast in Mark Sabre's charming company.

Mark is one of those [illegible] creatures that you take [illegible] and warm there [illegible]

20 YEARS OF PROGRESS — FOX — INDEPENDENCE & STRENGTH — FOX FILM CORPORATION

Part of the William Fox 1923



THE MOST STUPENDOUS PRODUCTION IN THE HISTORY OF MOTION PICTURES

MONNA VANNA

MAURICE MAETERLINCK'S CELEBRATED DRAMA



"The Best Picture Tom Mix Ever Made"
MOTION PICTURE NEWS

Tom Mix

IN

SOFT BOILED

WITH

"TONY" the Wonder Horse

A SPECIAL ATTRACTION

A J. G. BLYSTONE Production

The Entire 25 New Fox Specials

IF WINTER CDMES
SDFT BDILED
THE ELEVENTH HDUR
ST. ELMD
MDNNA VANNA
THE SILENT CDMMAND
HELL'S HDLE
CAMED KIRBY
ND MDTHER TD GUIDE HER
THE GDVERNDR'S LADY
DDES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE DF VENUS
ARDUND THE TDWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NDRTH DF HUDSDN BAY
THE SHEPHERD KING
THE NET
YDU CAN'T GET AWAY WITH IT
THIS FREEDDM
HDDDMAN BLIND
THE SHADDWDF THE EAST
THE ARIZDNA EXPRESS
THE PLUNDERER
GENTLE JULIA

A LINCOLN J. CARTER UP-TO-THE-MINUTE

THE ELEVEN

With CHARLES JONES—SHIRLEY MASON
JUNE ELVIDGE —ALAN HALE

20 YEARS OF PROGRESS FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

-1924 Prosperity Guarantee



LOVE, THE HIGH SEAS
AND INTERNATIONAL
INTRIGUE

THE SILENT COMMAND

A

J GORDON EDWARDS
PRODUCTION

WITH

Edmund Lowe — Alma Tell
Martha Mansfield — Florence Martin
Betty Jewel — Bela Lugosi



A DRAMA OF THE
WEST WITH ALL ITS
VIRTUE AND ITS VICE

HELL'S HOLE

WITH

CHARLES JONES
MAURICE FLYNN
RUTH CLIFFORD

A 1924 CINE-MELODRAMA

Directed by Emmett J. Flynn

MELODRAMA OF LOVE AND PIRATES

TH HOUR

A
BERNARD J. DURNING
Production



20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

Every William Fox Special



LOVED AND READ
BY THREE GENERATIONS

ST. ELMO

WITH

JOHN GILBERT
BARBARA LA MARR
AND BESSIE LOVE

Directed by
JEROME STORM



ANOTHER SUCCESS
BY DIRECTOR OF
OVER THE HILL AND
IF WINTER COMES

THE GOVERNOR'S LADY

A
HARRY MILLARDE
PRODUCTION

The Entire 25 New Fox Specials

IF WINTER COMES
SDFT BDILED
THE ELEVENTH HDUR
ST. ELMD
MDNNA VANNA
THE SILENT CDMMAND
HELL'S HDLE
CAMEO KIRBY
ND MDTHER TD GUIDE HER
THE GOVERNDR'S LADY
DDES IT PAY?
SIX CYLINDER LDVE
THE TEMPLE DF VENUS
ARDUND THE TDWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH DF HUDSDN BAY
THE SHEPHERD KING
THE NET
YDU CAN'T GET AWAY WITH IT
THIS FREEDDM
HDDDMAN BLIND
THE SHADDWDF THE EAST
THE ARIZDNA EXPRESS
THE PLUNDERER
GENTLE JULIA

LILLIAN MORTIMER'S CELE

NO MOTHER

With GENEVIEVE TOBIN

A Human Drama

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

A Super Box Office Attraction



A STORY OF
WOMAN'S WILES
AND MAN'S WEAKNESS

DOES IT PAY?

A DRAMA OF
MODERN LIFE
WITH
HOPE HAMPTON

A
CHARLES HORAN
PRODUCTION



A GREAT STAGE PLAY
BY TWO OF AMERICA'S
GREATEST DRAMATISTS

CAMEO KIRBY

WITH
JOHN GILBERT
JEAN ARTHUR
GERTRUDE OLMSTED
From the Stage Play by
BOOTH TARKINGTON
AND
HARRY LEON WILSON
A JOHN FORD Production

BRATED STAGE SUCCESS

TO GUIDE HER

of Life's Pitfalls

A CHARLES HORAN Production



20 YEARS OF PROGRESS — FOX — INDEPENDENCE & STRENGTH — FOX FILM CORPORATION



TOM MIX
In a series of 6 deluxe attractions
THE LONE STAR RANGER
Zane Grey's Famous Novel
Released Sept. 9

CHARLES JONES
In 7 outdoor dramas
BIG DAN
Released October 14

JOHN GILBERT
In 6 romantic plays
THE EXILES
By Richard Harding Davis
Released Sept. 23

SHIRLEY MASON
In TWO exceptional attractions

WILLIAM FARNUM
In
THE GUN FIGHTER
Released Sept. 2

DUSTIN FARNUM
In THREE unusual productions
THE MAN WHO WON
Released Aug. 26

WILLIAM RUSSELL
In THREE of his best pictures
ALIAS THE NIGHT WIND
Released Aug. 19

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

HITCH YOUR BOX OFFICE TO WILLIAM FOX STARS



An Avalanche
in all the biggest theatres



The bookings below represent but a
surpassing the bookings on any mo
only

Mrs. Wall

"HUMAN V

ALBANY THEATRE
Albany, New York

BERKELEY THEATRE
Berkeley, California

RIALTO THEATRE
Butte, Montana

DREAMLAND THEATRE
Columbus, Ohio

ADAMS THEATRE
Detroit, Michigan

APOLLO THEATRE
Indianapolis, Indiana

ROYAL THEATRE
Kansas City, Missouri

BEN ALI THEATRE
Lexington, Kentucky

WALNUT THEATRE
Louisville, Kentucky

RIALTO THEATRE
Los Angeles, California

ALHAMBRA THEATRE
Milwaukee, Wisconsin

FOX'S TERMINAL THEATRE
Newark, New Jersey

DISTRIBUTED

F.B.O. 723 SEVENTH AVENUE, NEW YORK, N. Y.

SALES OFFICE, UNITED KINGDOM,
26-27 D'ARBLAY STREET, WARDOUR

of Bookings throughout the country

fraction of the total to date—in volume tion picture ever filmed—and we've begun.



ace Reid

N

VRECKAGE

ALHAMBRA THEATRE
Ogden, Utah

ORPHEUM THEATRE
Oakland, California

STATE THEATRE
Pittsburgh, Pennsylvania

KING'S THEATRE
St. Louis, Missouri

STATE THEATRE
Salt Lake City, Utah

CENTURY THEATRE
San Francisco, California

LIBERTY THEATRE
San Jose, California

STRAND THEATRE
Schenectady, New York

RIALTO THEATRE
Stockton, California

ECKEL THEATRE
Syracuse, New York

ORPHEUM THEATRE
Topeka, Kansas

GRISWOLD THEATRE
Troy, New York

DE LUXE THEATRE
Utica, New York

AVON THEATRE
Watertown, N. Y.

BY

EXCHANGES EVERYWHERE

R-C PICTURES CORPORATION

STREET, LONDON, W. 1., ENGLAND

Anthony J. Xydias
announces a Series of Eight
COMEDY-DRAMA WESTERN SUPER-FEATURES
Starring



-J.B. WARNER-

First Release

"THE LONE FIGHTER"

Ready for September 1, 1923

We can promise you a distinct innovation in this series of Western features, a series of pictures which are something besides the flashing of guns and fast riding cowboys and subtitles.

Yet filled with action to that point where nothing is left to the imagination.

Clean, satisfying, only the highest type of western stories by well known authors will be filmed.

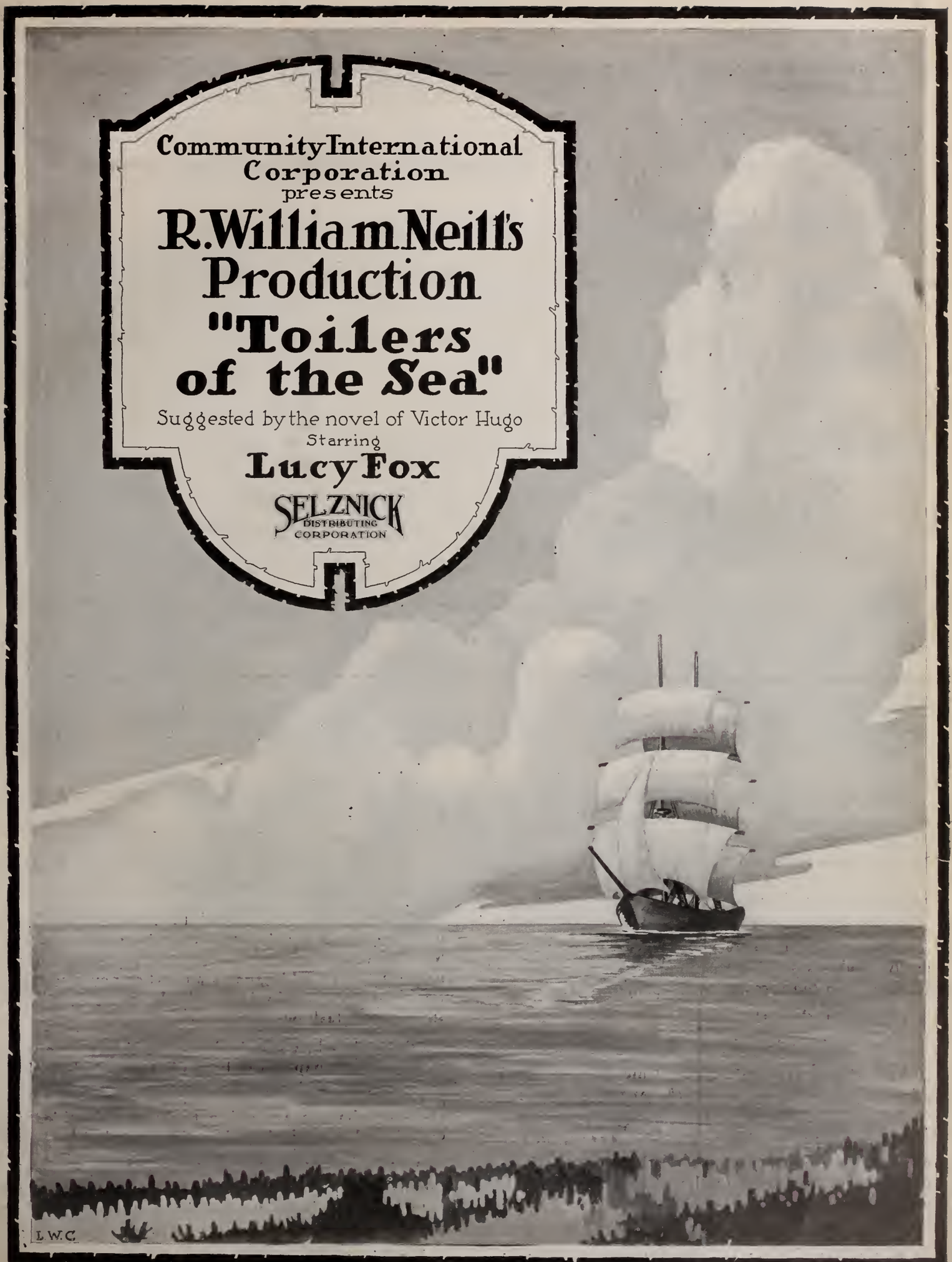
Always grippingly interesting and popular with the audience, the star needs no introduction to followers of the Western Drama. Strong, active, a splendid horseman.

Always a favorite with any audience.





Produced by
SUNSET PRODUCTIONS
7425 SUNSET BLVD.


Community International Corporation
presents
R. William Neill's Production
"Toilers of the Sea"
Suggested by the novel of Victor Hugo
Starring
Lucy Fox
SELZNICK
DISTRIBUTING CORPORATION
L.W.C.

Gray Matter

"In our opinion every single picture that deserves distribution deserves also a single advertising manager.

A man who will eat, sleep and dream that picture—just as the man who made it did. A man who will *know* it, and just how far and how long it can be sold to the public through the exhibitor.

And that is coming, as sure as you're alive; for the next—and immediate—era of this business is *exploitation.*"

Wm A Johnston

Taken from an editorial by
WM. A. JOHNSTON
Published in the July 7th issue of
Motion Picture News

The quotation above is from a recent editorial.

And I hasten to say that it isn't merely an editor's opinion.

That statement was made to me by one of the leaders in this industry—*the* leader by all signs. He's the kind of man who sees and builds ahead and he's building now right along these lines—that *the era of exploitation is with us* and that every picture must be *advertised* and *sold—individually.*

* * *

Just because I am a trade paper man you may jump to the conclusion that in shouting exploitation so loudly I am tooting my own horn.

That is not the case.

I am thinking broadly of the industry itself.

And when I say exploitation I mean of course the *advertising of the picture to the public.*

* * *

There is this to say however—and it's the unadulterated truth: the trade paper fits in with any exploitation campaign to the public as a beam fits into a house.

No man can sensibly, and safely, build without it.

And for this simple reason: You must reach the public through your exhibitor and you must—by every rule of economy and efficiency—reach your exhibitor through your trade paper.

* * *

A man said to me: "*Sure,* this is the era of exploitation. It's here."

Yes, it's here: but it's still crude.

It's crude when you put the same effort back of the best pictures and the poorest.

It's crude when you send the same style of advertising to us on pictures—equally good we'll say, but different in character, appeal and ambition as a negro is from a white man—and when you also make up your press books in much the same blind and stereotyped fashion.

It's crude when you don't realize that your advertising in trade papers can be made to reach the public through the exhibitor.

These changes are going to happen in this new era of double tracked exploitation just ahead.

And we stand ready—with an exhibitor circulation over 8,000 strong *by audit* for the past three years—to help you *individualize* the picture through its advertising.

It will pay.

WM. A. JOHNSTON.

Look what they're doing in Los Angeles with the big new 2nd series of "FIGHTING BLOOD"



—and that isn't the 'alf of it either

THE second BIG series of H. C. Witwer's knockout stories are miles bigger and better than the first series.

If you liked the first 12 episodes of "FIGHTING BLOOD" you'll rave your head off when you see the new series.

Wait till you see them. If you got business with the first series, rebuild your house or enlarge it to hold the jams that will crash their way to see the second series.

Take a slant at the photo above. That's the way the crowds packed themselves into Sid Grauman's Metropolitan theatre (newest and most lavish theatre in all America), where only the choicest offerings of the screen are shown.

Take our tip. SPEAK FOR THIS NEW SERIES *NOW!!!* We've taken the sales force off the job on "FIGHTING BLOOD." Our troubles now are apportioning the play dates.

DISTRIBUTED BY

F. B. O.

723 Seventh Avenue, New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour Street, London, W. 1, England

PREFERRED PICTURES
Produced by B.P. SCHULBERG

To Spyros, Charley & George

Skouras Bros.,
St. Louis.

Dear Spyros, Charley and George:

I want you boys to know that I was the happiest and proudest man in the world when I got on the train at St. Louis the other day, carrying in my pocket your contract for the Preferred Fifteen.

Your faith in the ability of our organization to deliver fifteen great pictures this year inspired all of us to more than make good and we are determined to work our heads off to justify that faith.

You thought "The Broken Wing" and "Mothers-In-Law" were great pictures,—better than any we had heretofore produced—but you have a greater treat coming when you see "The Virginian," "April Showers" and "Maytime".

When I saw completed sequences of "The Virginian" in our Los Angeles studio last week, I was thrilled through and through, for I knew at once that there was one of the really big pictures of the year.

Kenneth Harlan as "The Virginian" is a revelation. Florence Vidor, Russell Simpson, Pat O'Malley and Raymond Hatton feel that in "The Virginian" they have the biggest opportunities of their careers and are as highly enthusiastic over their work as your patrons will be when they see what Tom Forman and his co-workers have accomplished with Owen Wister's marvelous story.

Just as I promised, we will help you in every way to put over the Preferred Fifteen. As an indication, look on Page 104 of The Saturday Evening Post, issue of August 11th.

If we get the same kind of cooperation from about 4,000 exhibitors that we have received from you—watch this company grow!

Distributed by
PREFERRED PICTURES CORP'N.
AL. LICHTMAN - President
1650 BROADWAY NEW YORK CITY

A Husband from Heaven!



B. P. Schulberg
presents
A TOM FORMAN
production

The BROKEN WING

PREFERRED PICTURES

With a Preferred Cast

Kenneth Harlan
Miriam Cooper
Walter Long
Miss du Pont
Richard Tucker
Edwin J. Brady

Distributed by
PREFERRED PICTURES CORP'N.
AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY



THRILLS, surprise comedy and a great love story. Made from the famous play by Paul Dickey and Charles W. Goddard into one of the most entertaining pictures of the year.

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY



AN absolutely new idea in motion pictures

A stirring story of wholesome country-folks and the jazz life of the city

PREFERRED PICTURES

B. P. Schulberg *presents*

MOTHERS-IN-LAW

A GASNIER PRODUCTION

Story by Frank Dazey and Agnes Christine Johnston.
Adapted by Olga Printzlau

With a Preferred Cast

GASTON GLASS
RUTH CLIFFORD
EDITH YORKE
JOSEF SWICKARD
CRAUFURD KENT
VOLA VALE

GROSZ

For Distribution by

1923-1924

Goldwyn-Cosmopolitan

AUGUST - SEPTEMBER - OCTOBER



3 WISE FOOLS

A King Vidor Production. From John Golden's great stage success by Austin Strong and staged by Winchell Smith. June Mathis, editorial director. A Goldwyn Picture.

You've Never Played A Better!

THE SPOILERS

Rex Beach's epic of lawless Alaska. A Jesse D. Hampton production. Directed by Lambert Hillyer. With Milton Sills, Anna Q. Nilsson, Barbara Bedford, Robert Edeson, Noah Beery, Mitchell Lewis, Louise Fazenda, Ford Sterling, Rockliffe Fellowes, Sam de Grasse, Wallace MacDonald. A Goldwyn Picture.

It Will Make History!





ENEMIES of WOMEN

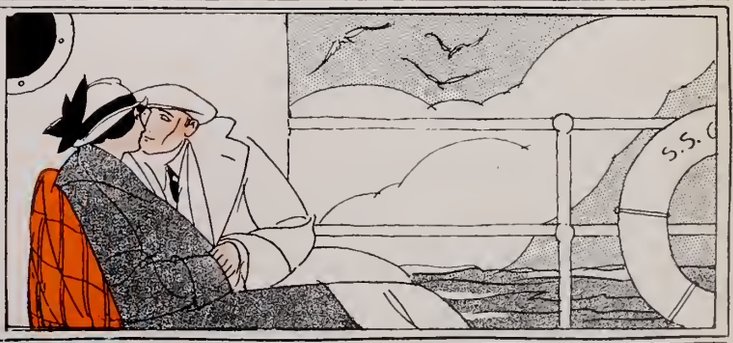
By Ibanez. With Lionel Barrymore and Alma Rubens. Directed by Alan Crosland. Scenario by John Lynch. Settings by Joseph Urban. A Cosmopolitan Production.

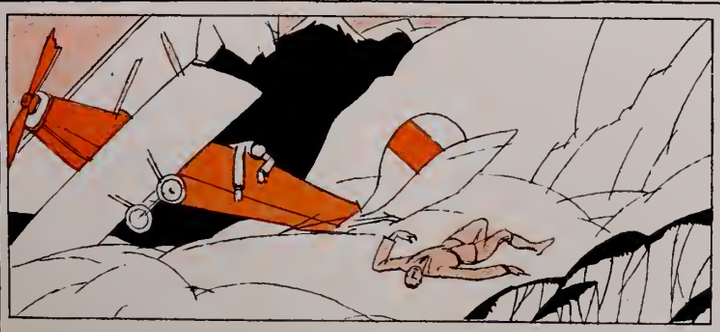
The Box Office Sensation!

6 DAYS

By Elinor Glyn. A Charles Brabin production, featuring Corinne Griffith and Frank Mayo. Scenario by Ouida Bergere. June Mathis, editorial director. A Goldwyn Picture.

A Love Story They'll Love!





The GREEN GODDESS

Starring George Arliss. With Alice Joyce, David Powell and Harry Morey. From the famous play by William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. A Distinctive Picture.

Thrilling! Lavish! Spectacular!



The ETERNAL 3

Marshall Neilan's great production from his own story. With Claire Windsor, Hobart Bosworth, Bessie Love and Ray Griffith. Co-directed by Marshall Neilan and Frank Urson.

Neilan at his best!

RED LIGHTS

A Clarence Badger production. From Edward E. Rose's stage play. Adapted by Carey Wilson. June Mathis, editorial director. With Alice Lake, Johnny Walker, Marie Prevost and Ray Griffith. A Goldwyn Picture.

They'll be thrilled!





The STEADFAST HEART

By Clarence Budington Kelland. With Marguerite Courtot and Mary Alden. Directed by Sheridan Hall. A Distinctive Picture.

A Powerful Audience Picture!

The MAGIC SKIN

By Balzac. Presented by Gilbert E. Gable. A George D. Baker production. With Bessie Love, George Walsh, Carmel Myers. A Goldwyn Picture.

A Magnificent Drama!





The DAY OF FAITH

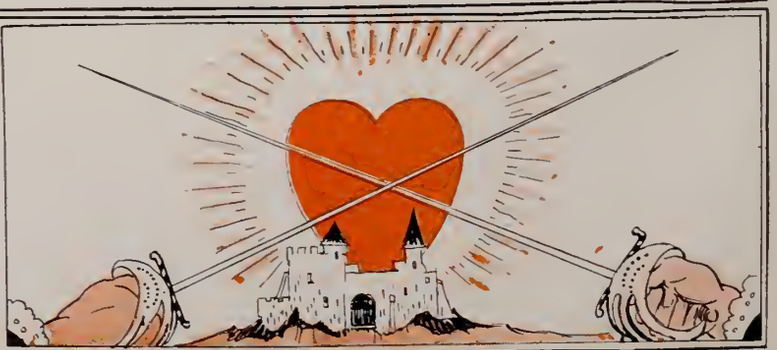
By Arthur Somers Roche. A Tod Browning production. Continuity by June Mathis. With Eleanor Boardman, Ray Griffith, Carmel Myers, Ford Sterling, Wallie Van and Tyrone Power. A Goldwyn Picture.

They'll Just Love it!

In The PALACE of The KING

Emmett J. Flynn's production from F. Marion Crawford's famous story. Scenario by June Mathis. With Blanche Sweet, Hobart Bosworth, Edmund Lowe, Pauline Starke, Aileen Pringle, Charles Clary, Lucien Littlefield, William Mong. A Goldwyn Picture.

It's Too Big For Words!



For Distribution by **Goldwyn-Cosmopolitan**

1923-1924

SAMUEL V. GRAND
PRESENTS

Joe Rock

PRODUCTIONS-INC.



in Rolling Home

Joe Rock puts it over in his best and funniest style. See it and die laughing.

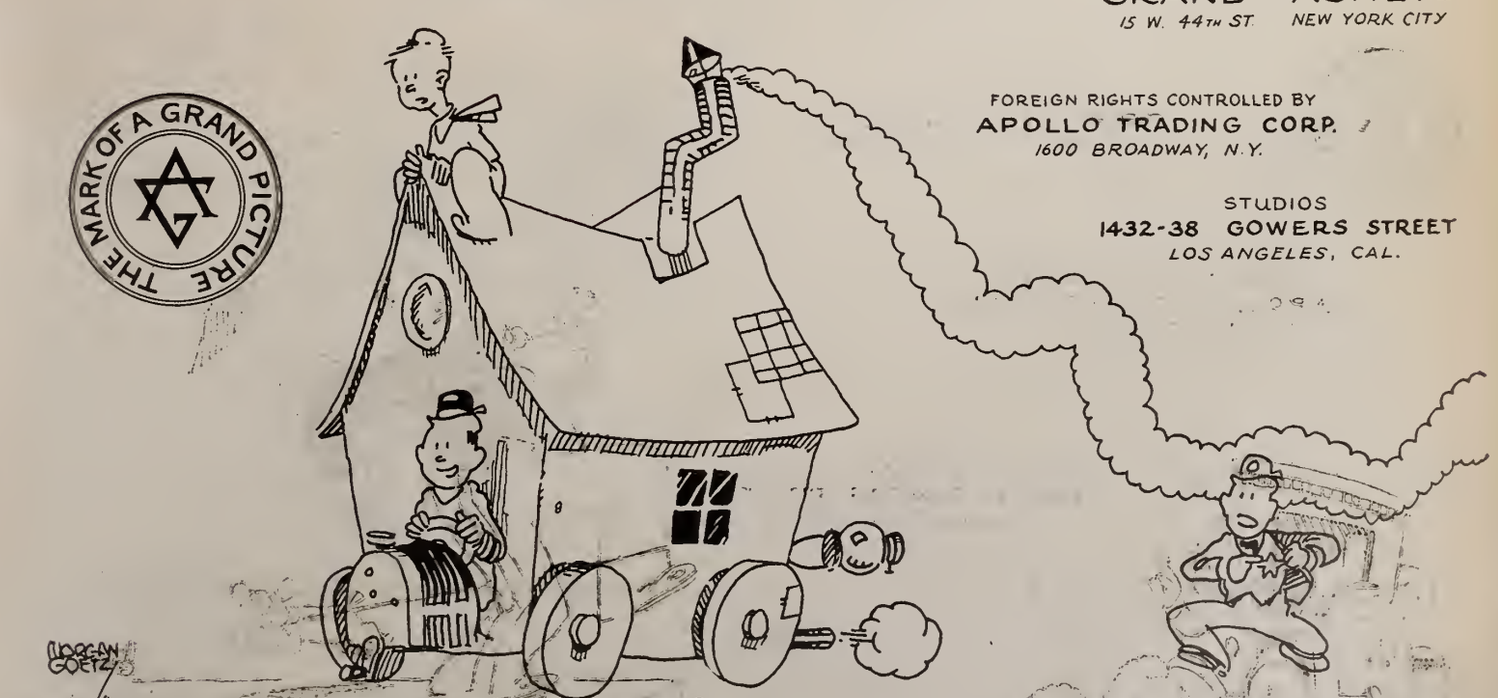
Released September twenty-ninth.

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST. NEW YORK CITY

THE MARK OF A GRAND PICTURE

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.





SAMUEL V. GRAND
PRESENTS

Sid Smith

PRODUCTIONS INC.

You can't stop to catch your breath from the time Sid Smith steps into the picture.

A Man of Position will be released September twenty-ninth.

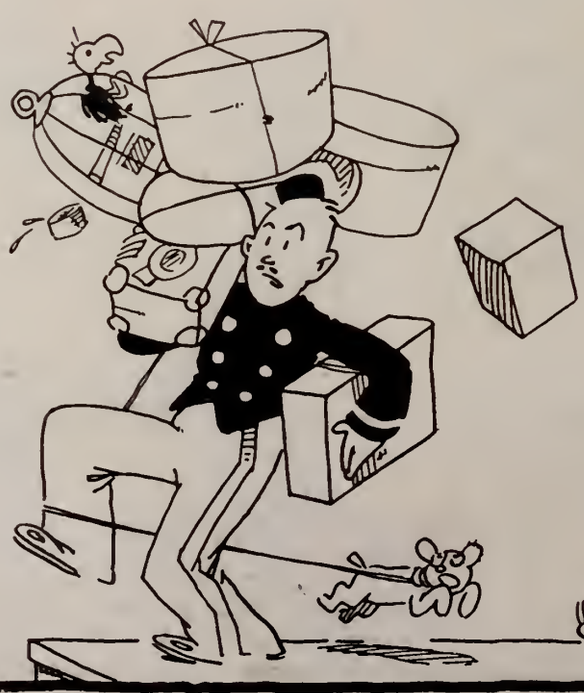
THE MARK OF A GRAND PICTURE

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.





HARRY ASHER
PRESENTS

MONTY BANKS

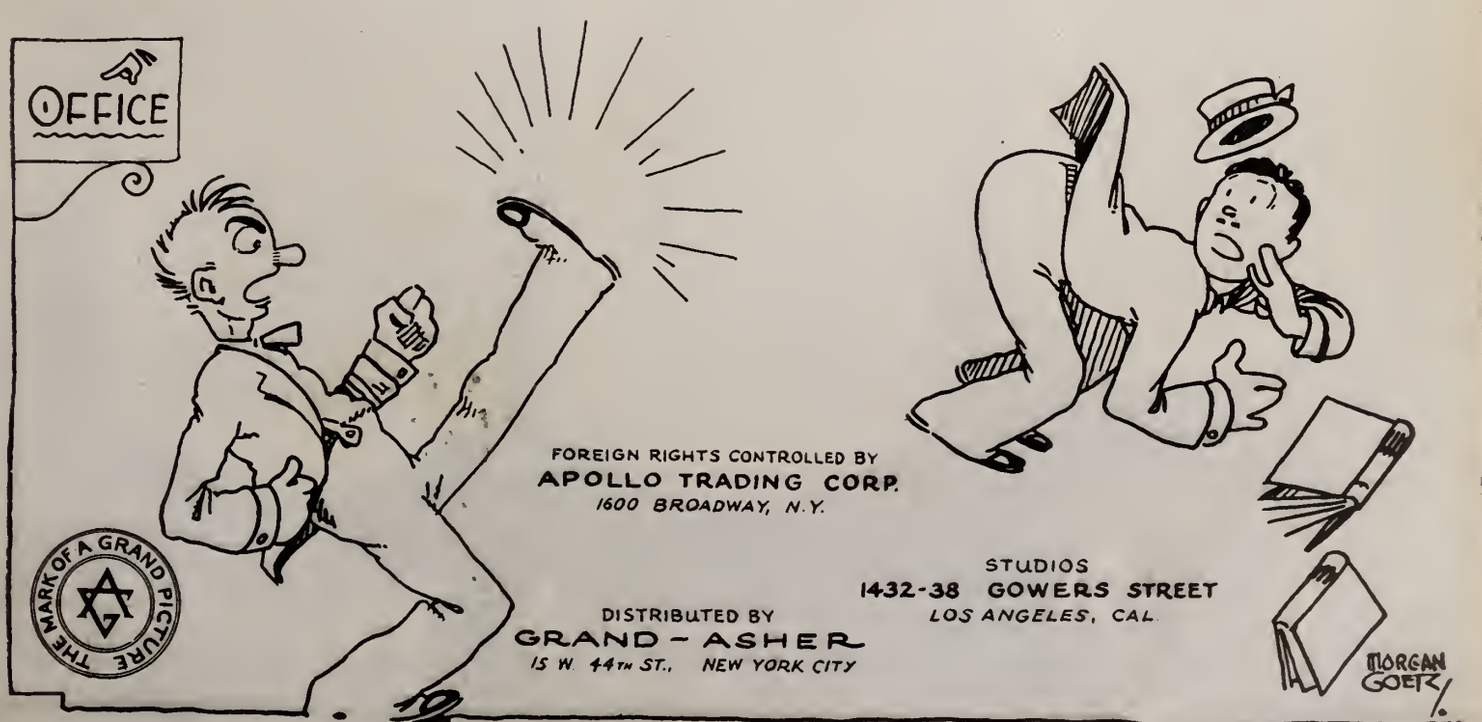
PRODUCTIONS INC.

in Daging Love



Released September Twenty-ninth

After you've seen this picture you'll never be able to think of it without a hearty laugh.



FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

Proofs of First Na

18 of the reasons why First National leads will be published from week to week. Read them and realize just what it means to your theatre to present the greatest stars, best-



Proof No. 1

Leadership in stars and spectacular splendor.

JOSEPH M. SCHENCK
presents
NORMA TALMADGE
in
"ASHES OF VENGEANCE"

The peak of world production. Thousands of players re-create the thrill of Old France's festivals, the massacre of St. Bartholomew's Day in scene upon scene unattempted hitherto. And Norma is more than magnificent.

By H. B. Somerville
PERSONALLY DIRECTED BY FRANK LLOYD



Proof No. 2

Leadership in real stage successes.

SAMUEL GOLDWYN
presents
"POTASH AND PERLMUTTER"
by Montague Glass and Chas. Klein with
BARNEY BERNARD ALEX CARR VERA GORDON
and a cast of youth and beauty
Directed by Clarence Badger. Scenario by Frances Marion. Produced in association with A. H. Woods.
A WONDERFUL COMEDY! A THRILLING DRAMA! A DAZZLING STYLE SHOW! A RADIANT FOLLIES FESTIVAL!



Proof No. 3

Leadership in big best-sellers

Hundreds of thousands are reading
"THE SEA HAWK"
by
RAFAEL SABATINI

The author of "Scaramouche" outdid everything in romance, drama, vivid colorful action, when he wrote "The Sea Hawk." The public won't let the presses stop printing it.

FIRST NATIONAL HAS "THE SEA HAWK" SCHEDULED FOR A PICTURE AS BIG AS THEY MAKE THEM!

FIRST NATIONAL PICTURES

First Natio

tional Leadership

sellers and stage successes, directed by such masters as Frank Lloyd, Thos. H. Ince, George Fitzmaurice, Edwin Carewe, Frank Borzage, John M. Stahl, Maurice Tourneur and John S. Robertson!



PROOF NO.4

Leadership in stars and striking stories

Inspiration Pictures Inc. Chas. H. Duell, president, presents

RICHARD BARTHELMESS

in

"THE FIGHTING BLADE"

The irresistible romance by Beulah Marie Dix that is sure to sweep aside every record previous Barthelmess pictures have made.

A JOHN S. ROBERTSON PRODUCTION

To be followed by "Wild Apples."



PROOF NO.5

Leadership in strong theme-drama

The companion picture to "The Dangerous Age."

LOUIS B. MAYER presents the

JOHN M. STAHL PRODUCTION

"THE WANTERS"

Something the whole world wants. The play of the luxury-lovers, by Leila Burton Wells; adapted by J. G. Hawks and Paul Bern. Big cast includes Marie Prevost, Robert Ellis, Huntley Gordon, Norma Shearer, Gertrude Astor, Louise Fazenda.

To be followed by Avery Hopwood's "Why Men Leave Home."



PROOF NO.6

Leadership in directorial genius.

Here's Big News!

FRANK LLOYD

Director of "Ashes of Vengeance," "The Eternal Flame," "The Voice From the Minaret," "Within the Law" and "Oliver Twist," has chosen

"BLACK OXEN"

By Gertrude Atherton

as his initial

FRANK LLOYD PRODUCTION

with Corinne Griffith and Conway Tearle

That's Leadership in every line

nal Pictures

FIRST NATIONAL PICTURES

It's a Hit! More.



RICHARD WALTON TULLY

presents his screen version of George Du Maurier's famous novel with the celebrated French Star ANDREE LAFAYETTE with a distinguished cast including Arthur Edmund Carewe-Creighton Hale-Gertrude Olmstead-Wilfred Lucas and Philo McCullough. Scenario by Richard Walton Tully; Wilfred Buckland, Art Director; Geo. Benoit, A.S.C. Cinematographer.

Directed by James Young

a Sensation!

Here's the summer's marvel -- an instantaneous, spontaneous success -- Now playing S.R.O. and bringing in big money. Ask the exhibitors playing it:

Strand, New York — Melba, Dallas, Texas — Adams, Detroit — Queen, Austin, Tex. — Loew State, Cleveland — Grand, Pittsburgh — Liberty, Pittsburgh — Eastman, Rochester, N. Y. — Garrick, Duluth.

Watch it at all First-Run Theatres!

The Critics Say:

* * *

"An unusual production and a delightful romance." — *New York American.*

* * *

"A classic of great charm. Trilby lives on the screen. You'll enjoy it enough to see it again."—*New York Daily News.*

* * *

"An outstanding picture with the perfect actress."—*New York Telegram.*

* * *

"A right good offering that we wouldn't want to have missed."—*New York Evening World.*

* * *

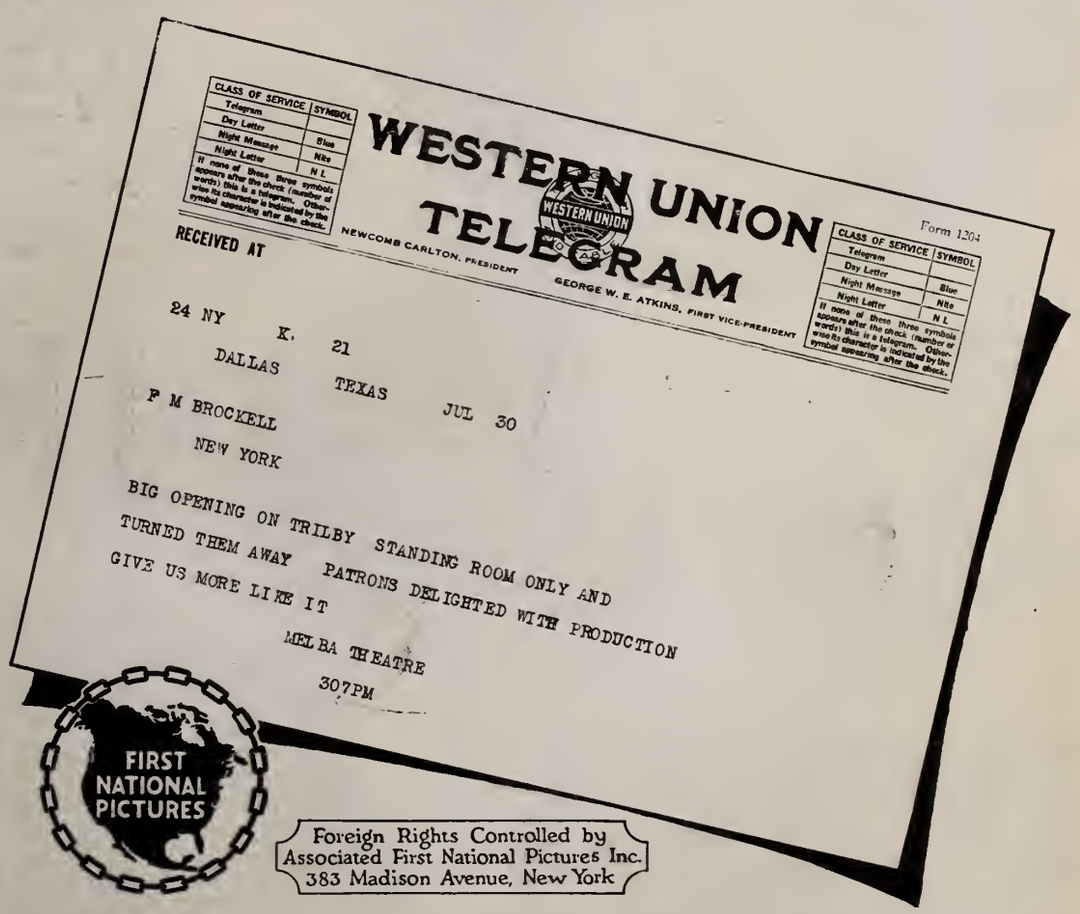
"A film that does justice to a great story."—*New York Globe.*

* * *

"A thoroughly worthwhile and artistic picture."—*New York Telegraph*

* * *

"Very entertaining."—*New York World.*



FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

"TRILBY"

A First National Picture



WORLD'S PREMIERE



America's most popular Comedienne opens with a dazzling new box-office hit at Balaban and Katz big Chicago theatre August 5. Her first since

"EAST IS WEST"

And bigger even than that tremendous success!

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"DULCY"

The Delightful Dumb-belle

A Joseph M. Schenck presentation of the play by George S. Kaufman and Marc Connelly as adapted by John Emerson and Anita Loos with continuity by C. Gardner Sullivan. Photography by Herbert Brodin

Directed by
Sidney A. Franklin



IT'S BIG!

A First National Picture

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Avenue, New York



Adapted from
"TOBY TYLER"
(Ten Weeks
With a Circus)

JAMES OTIS'
celebrated story of
circus life

Directed by
EDDIE CLINE

A First National Picture

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

BILL IT AS BARNUM WOULD!



"Say, your face is melting"



Some Classy Chicken!

WALK up showmen! Run up—flivver up—any way to book it quick!
A show—a big show—for showmen—one that pulls in the money!
Jackie's greatest—absolutively—the greatest show on earth!
Be a Barnum—bill it like a circus—and clean up as you never did before!
You can't go too strong! It's there! Anything you say! But tell 'em about it!
MARVELOUS feats—clowns—animals—freaks—wonders—surprises—acts of daring!
STUPENDOUS scenes of circus life—drama—romance—surprises—fantastic loop-the-loopers!
GIGANTIC stunts—trained horses—elephants—high divers—tumblers!
COLOSSAL action—grandeur—fun frolic—magnificence!
MOMENTOUS—incomparable—a five-ring circus and a great heart-throbbing drama all rolled into one. It's a knockout if there ever was one. Go to it!

A First National Picture

CIRCUS DAYS



"Your tent is ripped!"



The rapture of first love

Jackie Coogan

in "CIRCUS DAYS"

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News
Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, AUGUST 11, 1923 NO. 6

The Admission Tax

ADVERTISING is one big problem facing the exhibitor this year.

And another is the admission tax. There is considerable agitation over it at last. Exhibitor organizations are lining up for what promises to be, and what is earnestly hoped to be, a sturdy persistent effort all along the line. If the effort is weak anywhere those exhibitors concerned have no one but themselves to blame.

The effort takes the form of letters to and interviews with Congressmen. Which is all very well and highly necessary especially if the exhibitor will put the matter up to the Congressman in a practical and exhaustive way; that is, acquaint him with the round figures of his yearly expense and income and just how the tax cuts into his profits, if any.

Every Congressman must be seen.

* * *

But if real progress is to be made, if positive results are to be had at all, we must work backwards in the campaign from the point where the decision one way or another will count most heavily.

That point is the joint ways and means committee of Congress.

* * *

And we must start with the assumption that the entire industry still stands before the lawmakers of the country in an utterly wrong light. We are known for size, extravagance and prosperity. We have swaggered. Now is the time to take the air out of the balloon and tell the exact facts: the heavy risks and investment, the unavoidable competition, the huge losses, the comparatively small size of this new and struggling manufacturing industry.

It is up to the producers to tell just why production costs have advanced this year upwards of 35%, of just why salaries are as outrageous as they will assuredly appear to the dirt-farmer legislator or in fact to most anyone who hasn't the slightest understanding of this inside problem.

High rentals must be explained.

* * *

And the theatre must show just what proportion of its income goes for rentals, what the house expense is, what the yearly income is.

And there's the factor of depreciation. Is it five, ten, twenty percent? Just what is it? In many an instance, we fancy, what appears to be a profit is in reality swallowed by unaccounted for theatre depreciation.

There are figures to be presented—lots of them. The number of smaller theatres; average seating capacity and attendance; average attendance before, during and after the war; admission prices and why they cannot be advanced; number of competitive theatres; theatres closed since the war, etc., etc.

The story is there to be told.

But the ways and means committee cannot listen to individual cases, nor to general and indefinite wailing, claims, oratory and what not.

There seems to be no question whatever but that a brief properly prepared by producer, distributor and exhibitor will accomplish what may prove to be the salvation of this industry.

Such a brief can be prepared.

Will it be prepared? Or will we have the usual and unavailing Congress-storming trips and the usual failure, excuses, blame and recriminations back and forth.

* * *

And can we not pledge ourselves to one platform plank in advance; that no one and no organization will try to take to itself credit for all that may be accomplished and do its shouting from the housetops.

Any such start is a false start, for it has in view nothing but a selfish and political objective; and its method is generally wind-jamming.

This is a matter of common and serious effort for the common and serious good; and it can only succeed if undertaken in a common and serious spirit.

WILLIAM A. JOHNSTON.

PICTURES AND PEOPLE

ELLIS PAXSON OBERHOLTZER, for six years a member of the Pennsylvania State Board of Censors, has written his reactions toward films in a book entitled "The Morals of the Movies." The dedication carried in the front has this inscription: To Katherine A. Niver, My Comrade-in-Arms in the Thin Red Line. This dedication—"My Comrade-in-Arms"—has not been censored, although we are certain that had it appeared in a picture it would have been eliminated. But a censor can do no wrong.

The book carries on its indictment for approximately 253 pages. The champions of the screen will read it with varied emotions. Some will wax hot under the collar over the effrontery of the author; others will be highly amused.

Mr. Oberholtzer is inconsistent to say the least. In his preface he feels it to be his solemn duty to go "on with this contest, with this abomination, until we shall see no more of it in the land." The "abomination" is the supposed overwhelming desire of producers to make salacious films.

In a subsequent paragraph he declares, "I am no friend of the censor, as such, or, for the matter of that, to any name or political order which suggests government control." He follows with "the picture plays are false to life, turgid, sentimental.

"Yet this indignant censor complains that the producer is not 'putting his actors and actresses in nice situations.'" Is life made up of "nice" situations? If not, how can picture plays, made to pass a man who insists upon "nice" situations, still be true to life?

Other choice bits of scorn feature these sharp words: "All the sewers of creation, I believe, have been explored, lest some vileness shall escape * * * We censors are washing the dirty linen and cleaning the Augean stables of the whole wide world."

Mr. Oberholtzer does not stop with the accusation that the producers are continually trying to slip over some salacious stuff; he goes so far as to hint at bribery of judges and corruption of legislatures by picture producers! But he offers no proof of these scandalous activities.

Intolerance seems to be the order of the day. Moral uplifters are upon us in droves. And the placid, easy-going Americans are jumping through the hoop every time the whip is cracked by some fanatical agitator. When the pendulum swings in the opposite direction—as it surely will—then we'll have a restoration of sanity. Meanwhile the Oberholtzers and their thin red lines are having their brief hour. When Power is insecure, intolerant laws are passed.

* * *

WILL HAYS has declared war upon any producer who makes villains of Mexico. Lately a vicious bad man from the land below the Rio Grande appearing in a recent Broadway attraction became a naturalized American citizen. The producers realized that this violated the treaty of peace signed between the Mexican government and American film men, whereby Mexicans were not to be screened in an unfavorable role and voluntarily recalled the release in order that an American name might supplant the Mexican in the cast and the various subtitles.

In making his announcement Mr. Hays recalled the pact signed last November by a representative of the organization and the Mexican Secretary of State, whereby Mexicans were not to be elected for all the dirty work. In return the Mexican government lifted the ban against American films.

Other countries had complained against their nationals being cast as outlaws, and as there could not be obtained a villain without a country this particular ruffian was christened with an American name.

"We are going to great lengths to portray all peoples correctly," said Mr. Hays, "and we are anxious to see that all get a square deal."

Much time was spent recently, he added, in going over the scenario and finished product of a forthcoming picture with the Italian Ambassador. He said the German Ambassador also had been much interested in productions dealing with Germany, and that representatives of foreign countries were encouraged to "tell us when things are not satisfactory."

* * *

KENNETH HARLAN, a leading man of parts, and who is busy playing the title role of "The Virginian," accidentally shot himself the other day while filming a scene in the production on a location a few miles from Los Angeles. He was supposed to make a quick draw, but the gun caught in the holster and went off. The bullet made a long wound in Harlan's right thigh and forced a bit of his overalls into the wound. The actor collapsed after the accident. While the injury is said not to be serious it is hoped that Mr. Harlan will make a speedy recovery.

* * *

AS an indication of what China is doing in the field of motion picture production let us advise you that the Commercial Press, Ltd., pioneers in film enterprises, are producing picture plays under a close supervision of Chinese technical experts. The ideas exploited concern educational affairs, Chinese dramas and comedies decorated with both Chinese and English titles. Recently the company produced a picture entitled, "The Tears of a Daughter-in-Law," a tale of pathos and tragedy in an old-fashioned Chinese home.

The Chinese have possibly adopted the American idea—that of presenting a moral—for the story teaches the virtue of filial piety in the young and the spirit of kindness in the old.

The Commercial Press, Ltd., anticipate making better pictures every day, but intend to establish themselves in their own country first before seeking other worlds to conquer. It is possible that the Chinese picked up several ideas from Edgar Lewis and Henry McRae, American directors, who visited the plant two years ago.

A real knowledge of picture production can be gained by the enterprising nationals of any country if they are determined to master the intricacies of film technique. Native stories, folklore, dramas, comedies, educationals, pictorials—all of these can be fashioned into interesting documents—which will please the nationals even if we may not always comprehend them.

* * *

OVER at Vitagraph studios. Everything humming. Albert E. Smith and J. Stuart Blackton back in the same old association and surroundings. Same old office with the portrait of John Bunny and the girlish Norma Talmadge looking down from the wall. Sleeves rolled up and ready to tackle anything. Believe this opens a marked era. They will put Vitagraph in its old dominating position. Here's luck to them.

Commodore Blackton is shooting the first scenes of "On the Banks of the Wabash" founded upon Paul Dresser's celebrated song of yesteryear—a song which is rapidly becoming a classic like "Suwanee River" and "Old Black Joe." And this is the notable cast: Madge Evans, Marry Carr, Burr McIntosh, James Morrison, Mary MacLaren, Lumsden Hare, George Neville, Hilda and Westley Shiffin, Harry and Dick Lee. There will be six Blackton releases in the Vitagraph schedule of twenty-six specials. "The Midnight Alarm" opens this coming week at the Rialto theatre.

SIGN seen in front of a prominent motion picture theatre on Euclid Avenue, Cleveland, last week: "Can a Woman Love Twice on Monday, Tuesday and Wednesday?"

* * *

SEVERAL seasons have elapsed since James Young directed the first "Trilby" with Clara Kimball Young in the title role. In those days there was no fear of censorship with the result that Du Maurier's celebrated artist's model could pose almost au naturel. The new version of "Trilby" may not be so bold—and it may miss some of the vitality of characterization as a result, but it is a far better picture—one directed with real sympathetic treatment for the tragic romance of Trilby and Little Billee—and the malign influence which Svengali exerted over the model with his hypnotic eyes.

It's a picture revealing a colorful tapestry of the famous Latin Quarter—a picture finely staged and acted. Andree Lafayette, brought over from France for the occasion, makes a charming Trilby—one who suggests the elusive quality of the novel. Arthur Edwin Carewe's Svengali is as sinister a portrayal as has ever been shown on a canvas—a study so uncanny, so repellant as to be positively fascinating.

The producers have made two endings—one, unhappy, in faith with the original—the other a conventional, happy finish to satisfy those patrons who insist on smiling when they say Goodby.

* * *

WHAT we predicted about Paramount's "Hollywood" is bearing fruit at the New York Rivoli. The S. R. O. sign is up and the head doorman is having a difficult time keeping the customers in line. This exceptional picture will create box-office records everywhere. The whimsical story, the humor, the title and the long list of stars and celebrities—these combined will stimulate deep interest in any community that harbors a film theatre. Those who live in the open country far from a center of amusement will make the pilgrimage by auto, or buggy, or bicycle—and some will come on foot. Get it quick, boys!

* * *

REPRINTED from F. P. A.'s column, The Conning Tower, in the New York World of last Tuesday:—For Sale—Equipment and lease of theatre in good town, doing good business; cheap for cash, or will take automobile in trade. Address Box 73, Bird Island, Minn.

* * *

BILL HART didn't have to go on the screen to test his popularity with the masses. He made his "come-back" and "stopped the show" at a gathering of film celebrities brought together in honor of Actor's Fund Day of the Monroe Doctrine Centennial and Motion Picture Exposition. This marked his first bow since the announcement of his return to pictures.

Stars present were introduced and acknowledged the cheers of the thousands gathered in the Stadium. But when Bill's name rang out the crowd went wild with enthusiasm. He made several bows and shouted "Hello!" to the crowd.

But the throng was not satisfied. They wanted more of him. Finally he was half escorted and half dragged from his box to the center of the arena, and there he stood while the crowd continued its noisy tribute.

"I have had many a happy moment in my life," Hart said to a friend after his return to his box, "but that was the happiest moment I ever have had or ever expect to have."

The two-gun man of the screen will start work soon on his first picture since his retirement. "William S. Hart in Wild Bill Hickok" is the title. The star recently signed a long-term contract with Famous Players.

* * *

ADAPTING picture plays from the famous songs of yesterday has been going on apace for some years. Charles K. Harris, in particular, has had great luck in having his songs come forth in a new disguise. Probably because the titles and lyrics are rich in heart interest may be the reason for their screen adaptations—not forgetting the appeal.

We've had "Just a Song at Twilight," "The Old Oaken Bucket," and others of a sentimental flavor. We are wondering when "Yes, We Have No Bananas," is produced, whether it will be a colorful journey in the land where bananas grow, or a slapstick farce built around a swarthy fruit-dealer selling a banana to a fat man and the latter slipping on the peel.

* * *

MARCUS LOEW left New York recently on the Leviathan for a tour of the European countries. He expects to be away several weeks, combining business with pleasure. He is accompanied by Mrs. Loew. During his stay abroad the president of Metro will arrange for the foreign distribution of his company's output.

* * *

CHANNING POLLOCK, the playwright, and author of the Broadway success, "The Fool," has said that the theatre is valuable as a therapeutic agent in curing ills. There is no question that the statement will be seconded in some quarters. Many will testify that it frequently offers a cure for insomnia. This goes for screen as well as stage attractions. A cure should be found however for the tardy patron who is ever in possession of the wrong seat—another should be found for the claque and coughers—and still another for the pest who reads subtitles aloud.

* * *

NAT ROTHSTEIN, who is never so happy as when he is engaged in work with General Publicity at his desk, or with Colonel Par and Major Bogey on the golf links, has left his various tasks on Mahogany and Green severely alone. Nat is now camping out at Grants, Maine—578 miles from New York—a spot far north of the Rangeley Lakes which is so doggone wild that he has to stand behind a tree to bait his hook.

F. B. O.'s chief of the exploiteers has seen some deer and a black bear or three. The big game is so plentiful that he expects to bag a few wild elephants—to say nothing of that nifty fruit picker—the giraffe. Any time that Nat gets tired of his desk he can qualify as a good location man for a director staging pictures of the vast, open spaces. The postal looks like a vista from (must we repeat it?) God's Vast Cathedral.

* * *

JESS ROBBINS, the director who fashioned those richly human documents, "Too Much Business," and "A Front Page Story," for Vitagraph, is vacationing in New York and using some of his idle hours in talking over business matters.

* * *

BERT ADLER has resigned from Distinctive to accept a position with J. D. Williams of Ritz-Carlton.

Index to Departments

Editorial 639
Pictures and People.....640-641
General News and Special Feature.....641-651
Chicago and Mid-West.....678
Comedies, Short Subjects and Serials.....652-654a
Current Opinion on Short Subjects.....668
Construction and Equipment.....693-697
Exhibitor's Box-Office Reports.....654d
Exhibitor's Service Bureau.....658-667
Feature Release Chart.....698-700
First-Run Theaters.....655-657
Pre-Release Reviews of Features.....669-672
Production-Distribution Activities.....686-692
Regional News from Correspondents.....679-685
Studio and Player Brevities.....677

Michigan Opens Tax Relief Drive

Questionaires Sent Out Calling For Seventeen Sectional Meetings In State

THE opening gun of Michigan's campaign to secure relief from the admission tax was fired this week when letters went to every theatre owner in the state containing questionnaires relative to the true situation as it exists, and the calling of seventeen sectional meetings in the state, at which time the situation will be discussed.

Sectional meetings will be held in the following cities, on the following dates, with a local chairman in charge of each meeting: July 30, Lansing, Claude E. Cady, chairman; July 31, Kalamazoo, P. C. Schram, chairman; August 2, Niles, Robert Codd, chairman; August 3, Grand Rapids, G. L. Willer, chairman; August 6, Muskegon, Paul Schlossman, chairman; August 8, Big Rapids, chairman not selected; August 13, Boyne City, P. Tyrrel, chairman.

Beginning again in September meetings will be held at: September 4, Port Huron, H. L. Weil, chairman; September 6, Flint, chairman not selected; September 7, Bad Axe, C. H. Schmekert, chairman; September 10, Saginaw, Charles Q. Carlisle, chairman; September 12, West Branch, B. Sargent, chairman; September 14, Alpena, chairman not selected; September 18, Marquette, H. S. Gallup, chairman.

In attendance at all of these meetings, in addition to H. M. Richey, general manager of the Michigan organization, will be several members of the board of directors.

In this manner definite facts and figures to support Michigan's contention that relief is needed will be gathered and presented to Congressmen and Senators from Michigan.

It is felt that if the men representing Michigan can know the situation that exists, they will be in favor of making some modification in the tax.

Actively assisting in the campaign in Michigan will be Judge Alfred J. Murphy, legal counsel for the Michigan organization, who is assisting in the preparation of data and information relative to the tax situation.

The fact that many theatre owners in Michigan have had to resort to the buying of cheaper pictures because they were not making enough money to keep their houses open is a situation that reacts very disadvantageously for the public, and is a matter that must be corrected, think the Michigan leaders.

By getting right next to the pulse of the theatre owner through these sectional meetings, it is felt that invaluable information can be secured. The final meeting will be the big state convention at Jackson, the second week in October, at which time the whole situation can be laid down for the theatre owners.

An excellent response is being received from the questionnaires that are being sent out. These are confidential reports, which are handled by Mr. Richey alone, and from which a composite survey of the state will be made.

Arrangements are being made to have direct representation in Washington, where all of this information can be supplied, and carried not only to Michigan legislators, but to anyone to whom it will prove valuable information.

Kansas Exhibitors Announce Withdrawal from M.P.T.O.A. During Regime of S. Cohen

THE M. P. T. O. Kansas has broken away from the Cohen regime. The action, announced Thursday night in the form of a letter from R. G. Liggett, president of the Kansas association, to Sydney S. Cohen, followed a meeting of the board of directors of the M. P. T. O. K., July 11 and 12, at Kansas City, at which the contemplated action was thoroughly discussed.

In Mr. Liggett's letter to Mr. Cohen, in which the former refused to accept the appointment as member of the executive committee at large, Mr. Cohen is informed that the Kansas body in the future will pay no money to the national organization and that it will refrain from accepting any national office at this time.

While Kansas has taken a direct break with the Cohen regime, it has not severed its connections with the M. P. T. O. A., as a body. Although no official announcement has been made, it is generally understood that it is Cohen, not the M. P. T. O. A., who does not stand in good grace with the Sunflower exhibitors, and when there comes the time for another national president more popular with Kansas to succeed Cohen, Kansas will not be embarrassed by having severed its relations with the national organization.

Mr. Liggett's appointment as a member of the executive committee at large was made July 5, but, owing to action taken by Kansas delegates at the national convention in Chicago which resulted in the withdrawal of Mr. Liggett's name as a candidate for a member of the national board of directors, the Kansas president refrained from accepting the appointment without first having the confirmation of the Kansas directors.

The letter to Mr. Cohen follows:

"Your letter of July 5, relative to my appointment as a member of the executive committee at large, has been duly received.

"Because of action taken by Kansas delegates at the national convention in Chicago in withdrawing my name as candidate for a member of the national board of directors, I was reluctant to accept your appointment as a member of the executive board at large without first having confirmation of the directors of the Kansas association.

"The regular meeting of directors was held July 11-12 and it was the concensus of opinion of the board that the M. P. T. O. Kansas refrain from accepting any national office at this time. It was further agreed that we withhold the payment of any money to the national body.

"The M. P. T. O. Kansas is ready and willing at all times to co-operate with and lend support to any measure which has the exhibitors' welfare at heart, whether same is sponsored by the national body or individual state units.

"Respectfully yours,

(Signed) "R. G. Liggett, Predisent."

"M. P. T. O. Kansas,

Brandt Sends Berman On Organization Tour

PRESIDENT WILLIAM BRANDT is sending Sam Berman, secretary of the Motion Picture Theatre Owners of the State of New York, on a tour during the second week in September on organization matters. Mr. Berman will visit every exhibitor upstate for the purpose of keeping in close touch with the exhibitors in smaller towns and cities.

The state organization has retained a projection engineer to accompany Mr. Berman on his trip. This engineer will look over the equipment of each theatre visited, for the purpose of making suggestions and aiding the exhibitor in bringing this equipment up to date or place it in the best of condition. Also accompanying Mr. Berman will be an insurance expert who is compiling data for the insurance committee recently appointed by President Brandt. The insurance expert will offer suggestions on how to lower the high cost of individual theatre rating, by eliminating unnecessary risks.

Trade Boards Hold Good Fellowship Meeting

A combined meeting of the Film Boards of Trade of Seattle, Portland and Spokane was recently called by Guy F. Navarre, manager of the Seattle Fox Film exchange and president of the Northwest Film Board of Trade of Seattle. A meeting of branch managers only was to be held in the afternoon and a big dinner and Hi Jinx was to round out the evening at one of the city's largest hotels. Managers, salesmen and bookers from exchanges in the three cities were invited to attend the combined gathering, and about fifty or seventy-five guests were expected.

At the business meeting all important film distributors of the United States were to be represented. The purpose of the gathering, as announced by Mr. Navarre, was to promote good fellowship and a better understanding of the problems that face the film industry in the four northwestern states of Washington, Oregon, Idaho and Montana.

Winnipeg Allen Changed To Metropolitan

The Allen theatre of Winnipeg, Manitoba, opened Saturday, July 28, under the auspices and direction of Famous Players Canadian Corporation, Limited, Toronto, with a new name and with a new dress, the theatre having been overhauled during the previous four weeks.

A contest was conducted while the theatre was dark for a new name for the house, with the result that it is now known as the "Metropolitan theatre." More than 1,800 individual names were suggested in the contest and it happened that "Metropolitan" was offered by 194 persons. The result was that each of the 194 successful contestants will share in the $200 award.

New Companies Launched in Delaware

Recent Delaware charters include the Akron Arcadia and Realty Corporation, conducting theatres, cafes, etc., capital $6,000,000; the People's Educational System, dealing in motion pictures and the exhibition of the same, capital $100,000.

Saenger Co. Officials Give Testimony

Federal F.P.-L. Hearing Resumed

HEARINGS in the Federal Trade Commission's investigation of the activities of Famous Players-Lasky and allied corporations were resumed last week in New Orleans, and on Wednesday of this week moved to Dallas, Texas. The principal testimony taken at the New Orleans hearing centered about the Saenger Amusement Co. and its activities.

One of the first witnesses called was C. M. Clark, secretary of the Saenger organization, who declared that the company was not in control of New Orleans theatres. He asserted that the Sobel, Richards, Shears Corp. and the Jacobs Laundry Co., operators of most of the suburban theatres in New Orleans, were independent of the Saengers and that the latter company did not own any of the stock in either of these corporations. Clark was on the stand for four hours. All of the theatres owned, controlled or booked by the Saenger company were listed. There are about 100 all told scattered throughout Louisiana, Texas, Mississippi, Florida and Arkansas.

Clark Tells Saenger History

"The Saengers were the pioneers in providing high-class amusement for the South and in building first-class theatres in a dozen cities," asserted the witness. "In many instances we have been invited by the civic bodies of cities to establish theatres and some of them have given us bonuses. We had the vision, the foresight, the nerve and the money where the other fellows would take no chance."

Gaston Dureau, booking manager for the company, testified that the Saenger Amusement Co. buys its pictures in the open market and that its competitors are free to bid against it.

"The various producing companies submit their pictures to us and we dicker with them," said the witness. "We have bought virtually all the pictures of a number of the important companies for this year, but there is no provision in our contracts against their selling to others.

"The same applies in the various small towns where we have picture houses. We get the exclusive right to a town on the pictures we buy, but our competitor gets an exclusive right on the pictures he buys. There are numerous towns where we have no competition but there are also many towns where we have no theatres or affiliations and where the one theatre has no opposition. That's because the average small town in this territory will not support more than one picture house. If there are two they both lose money and one or the other must sooner or later quit."



John E. Storey (left) general sales manager of Pathe and W. B. Frank, feature sales manager, who have assumed their new duties.

The closing day of the session was featured by an attempt by the Government to trace the relations existing between Famous Players and Georgia Enterprises, Inc., L. M. Ash testifying that Herman Fichtenberg had owned 200,000 of the 500,000 shares of the company's stock. It was also testified to that Saenger had used as many Paramount pictures before Fichtenberg had sold out to Georgia Enterprises, Inc., as afterwards.

Witnesses testified that the Saenger Amusement Co., through the theatres it owned or with which it was affiliated, controlled virtually every town of any importance in Louisiana and Mississippi.

Vitagraph Manager on Stand

M. W. Osborne, local manager for Vitagraph, testified there was only one first-run house in New Orleans to which he could sell a film. He said that his home office had instructed him not to sell to the Saengers for any of their affiliations.

"Plenty of theatres want our pictures, but are tied up with the Saengers as booking agents and will take the pictures only through the Saengers. We don't recognize booking agents," said the witness.

On the other hand, it is claimed the Saengers will not buy the Vitagraph pictures unless they can get them for their affiliations. C. R. Hatchler of Meridian said he was unable to book any of the big companies' productions. "I used to get them all, but now I am shut out," he said, but admitted he was booked up to October, and that he did not usually make his contracts until every September. J. E. Pearce, who operates three theatres in New Orleans, testified he had to sell his film exchange because the Saengers dominated virtually all of the big towns. He said 90 per cent of the big features were denied him.

New Film Corporation to Bring Russian Peace

THE first announcement of a $5,000,000 international film corporation was made in Los Angeles by Theodore Kosloff, who will have a prominent part in the organization. This motion picture corporation, which will have stockholders from almost every nation in the world, is organizing with the specific intent of bringing peace and plenty to war-torn, famine-ridden Russia.

Kosloff, who is a Lasky motion picture star, will give up his own promising career in America and return to his own country to help with what he feels is the most momentous project of modern times.

Kosloff has still four months of unexpired contract with the Lasky-Famous Players which he will fulfill. He expects to leave soon after that for Paris to confer with his brother-in-law. His family will remain in America, where he will maintain a home for a time, at least.

The corporation will have its headquarters in Paris and its releasing field will be centered in Russia exclusively.

E. Altswang, brother-in-law of Kosloff, who was known before the Russian revolution as the "richest man in Russia," is the promoter and president of the corporation.

Small Estate Enters Claim for Toronto Grand

Following the granting of an order for the winding up of Trans-Canada Theatres, Limited, Montreal, with Robert E. Meagher as liquidator, the estate of Ambrose Small has entered claim for the Grand theatre, Toronto, one of the large downtown houses of the Ontario capital, on which Trans-Canada Theatres had been liable on an unpaid balance of $675,000.

This is the theatre from which Ambrose Small mysteriously disappeared on the night of December 2, 1919, shortly after receiving payment of $1,000,000 in cash for his interest in an extensive chain of theatres in Ontario. A balance of $750,000 was made up of stock in Trans-Canada Theatres, Limited, and was secured by a first mortgage on the Toronto Grand. Payment of the above balance was guaranteed at the rate of $37,500 a year for twenty years.

With the liquidation of Trans-Canada Theatres and the alleged default in payment of the year's installment on the Grand mortgage, the Small estate has made a move to secure possession of the theatre and it is expected that the house will revert to the Small interests.

Loew's Abandon Bureau to Furnish Artists

Loew's Star Attractions, which was organized in April for the purpose of supplying high-class artists to bolster picture programs, ceases to function this week. Officials of the organization have decided that unless the picture has the proper drawing power the shows cannot be made a success. The decision was the result of experiences at the State theatre in Los Angeles and the Warfield in San Francisco.

Exhibitor Urges Action to Repeal Amusement Tax

NED PEDIGO, an exhibitor, this week wrote to MOTION PICTURE NEWS an urgent appeal to other exhibitors about the country to take concerted action to repeal the federal amusement tax, asserting that it was ruining countless small exhibitors and taking from them their small margin of profit.

He points out that during the war the motion picture theatres of the country exerted every possible effort, making their stages available to speakers for the Liberty Loans, Salvation Army, Y. M. C. A., the Red Cross, and such agencies, and carrying much special matter on their screens.

He urges that exhibitors get together on some concerted action to demand the removal of the tax.

Film Survey of U. S. Foreign Trade

Report Shows Great Britain As America's Leading Customer For the Year 1922

AN analysis of American film trade with certain foreign nations in the year 1922 shows that Great Britain is head and shoulders above all others as our greatest film customer. In 1921 the re-export of cinematographic film to France from Great Britain alone was 6,386,224 linear feet, valued at £101,699, as against 6,554,865 linear feet, valued at £69,122 in 1922. Further examination of these figures covering Western Europe showed that in the same period the United Kingdom imported cinema films from France valued at £209,404, totaling 48,753,375 linear feet in 1921; but in 1922 had fallen to 46,995,403 linear feet, valued at £206,188.

Returned American goods from the London district invoiced to the United States was declared to amount to $748,114. The export of film from the States to Great Britain likewise fell off in 1922, indicating a let-up in the absorbent capacity of the British film market, as France was shown to have learned. Scientific instruments, including cameras, projectors, etc., were valued at £493,807 from the United States in 1921, but fell to only £149,882 in 1922. Parts, including photographic plates and films, were £743,827 in value in 1921, but tapered to £579,194 in 1922.

In 1921 Great Britain imported 33,892,737 linear feet of cinematographic film, valued at £628,600, from the United States, her greatest source of film plays; while in 1922 her diminished power of film absorbency and economic astringency caused her to purchase only 28,774,254 linear feet, valued at £548,265. In the same period she exported to the United States in 1921 film valued at £163,841, as against only £98,951 in 1922. So hard had the film balance of trade shifted in these two years that a slight reduction in her film purchase in the States resulted in her film sales to the States being almost halved.

Analysis in part of German figures shows that in 1913 Germany imported in exposed and unexposed film 250 metric tons against 18 metric tons in 1922; similarly exports in 1913 were 280 metric tons as against 843 metric tons in 1922. Thus Germany, harder hit by far from war-time conditions, was able to recover her film trade in a very short span after the war. Her former foes, however, still are in the doldrums, at least insofar as the French and British cinema trade is concerned. Cameras and parts in 1922 exported from Germany amounted to $267,838. In linear feet of film, 68,667,529 feet, valued at $1,509,515, was sent out.

Denmark, small but producing some worthy film product, in her declared exports to the United States in 1921 listed film worth $60,419 as against 60,710 linear feet in 1922 and valued at $25,224.

Brazil in the year 1913-14 (the fiscal year ending June 30, 1914, while later periods are the calendar years 1921, 1922) imported from the United States and other countries film exposed, in linear feet, 50,065, valued at $1,900. In 1921 the figure reached 5,959,177 linear feet, worth $274,296, and in 1922 jumped to 6,894,136 linear feet, worth $321,774.

Argentina was a much better customer in 1913 than Brazil. She took in the year 1913-14 film exposed aggregating 269,411 linear feet, amounting to $17,712. In 1921 she imported 13,012,167 linear feet, worth $530,733; in 1922 she used 14,312,144 linear feet, worth $634,706.

Chile, in the corresponding periods, purchased 107,617 linear feet of exposed film in 1913-14, worth $5,233. In 1921 her purchase of celluloid enjoyment cost her $138,750 and the spools held 2,608,629 linear feet of film. The year 1922 showed a jump of 200,000 feet in linear footage of film, but a drop in value of nearly $7,000, the figures being 2,822,568 linear feet, worth $131,815.

Court of Appeals to Hear Knickerbocker Pleas

THE District Court of Appeals, of the District of Columbia, will hear pleas of the co-defendants in the Knickerbocker damage suits. The defendants disclaiming responsibility for the collapse of the theatre roof on January 28, 1922, are: Reginald W. Geare, the architect; Frank W. Wagner, the contractor; and John G. Ford of the Union Iron Works of Washington.

There are more than fifty damage suits, aggregating in excess of half a million dollars, filed in the district courts against the three men named. Two months ago Justice Hoeghling ruled in the District Supreme Court that they must be held parties to the suits, since they had a share and responsibility in the building's construction. The ruling covers nine of the suits. The appellants contend that the injured and killed were in the theatre at the invitation of the theatre company and not on the builder's or designer's recommendation.

Loew to Install Radio on State Theatre Building

Just before sailing for Europe, Marcus Loew announced that arrangements have been made with George Shubel, owner of the WHN Radio Station, to transfer his station to Loew's State Theatre Building, New York City.

This is the first time a theatrical organization has had a broadcasting station on its own premises and it marks an important step in the development of radio. Mr. Loew's plans for WHN are very extensive. It is estimated over 300,000 people listen in every day. Mr. Loew will give WHN many of his headliners and his finest orchestra, particularly the State Theatre Orchestra. In addition to this he will bring to WHN radio fans an imposing array of celebrities of the stage, screen and of every walk of life, to discuss topics which will interest every listener-in on this station.

Exposition Attachment Suit Ordered Vacated

Judge Bledsoe in the Federal Court has ordered vacated the attachment suit of Emile Derecat against the funds of the Motion Picture Exposition on the Coast. Derecat, an employee, secured an attachment in the amount of $32,000, which he alleged was due him for the staging of a pageant. Derecat was scored by the court when it was learned that the money was not due until August 4.

Rumor of Lloyd Switch Is Denied

THE rumor current in New York this week that Harold Lloyd is contemplating a switch of his distributing affiliation from Pathe to United Artists, after the competition of his present Pathe contract, has been definitely spiked as untrue.

John C. Ragland, Eastern representative of Mr. Lloyd, declared that any such report is absolutely contrary to the facts. Mr. Ragland stated that Lloyd's present contract calls for the delivery to Pathe of three more feature productions following "Why Worry," which is scheduled for early Fall release, and that no contract covering future distribution would be signed until the completion of the present contract.

Franklin Urges Managers to Build Good Will

Harold B. Franklin, director of theatres for Famous Players-Lasky, this week sent a letter to all managers of theatres coming under his department urging them to make their theatres civic institutions and to cultivate public good will. Extracts from the letter follow:

"We know that no theatre of ours would subscribe to the old policy of 'the public be damned,' but we are afraid that some managers forget that each individual with whom they come in contact is a part of the public, and that the manager's attitude toward the public is reflected through the individuals whom he meets personally. Good will, rated by the big corporations of today as more vital than equipment, is made for a theatre or a company by making a friend here and there, one at a time. Absolute courtesy to every individual is essential.

"Folowing this thought a little further, we would like to make of each theatre a community institution. To do this you must put the personal element into every operation of your theatre—you must make yourself and your theatre play a part in the life of the community outside of regular business channels.

"In this same connection, we would like for every theatre to lend its fullest co-operation to Better Films Committees where they have been established, and we would like to see them established in the near future where they do not now exist."

Kansas Exhibitors to Hold Zone Conventions

As many members as possible of the M. P. T. O. Kansas executive board will accompany C. E. Cook, business manager, in a trip over the state the last two weeks of August and the first two weeks in September, when conventions in each of the newly outlined zones in Kansas will be in consecutive order. It is the goal of the Kansas organization to build six strong, self-supporting zone divisions within the state organization.

Mr. Cook and R. G. Liggett, president, will go to Topeka, Kas., this week with Samuel Handy, attorney for the association, for the purpose of completing incorporation papers being taken out by the Kansas body, which changed its name from the Kansas State Exhibitors' Association to the Motion Picture Theatre Owners of Kansas.

Rembusch Re-Joins Indiana M.P.T.O.

Gives Reasons In Long Statement

FRANK REMBUSCH has issued a statement setting forth his reasons for rejoining the Indiana M. P. T. O. He attributes his decision to the numerous requests from Indiana exhibitors and has consequently put aside his anti-Cohen sentiments.

Mr. Rembusch says in part:

"I weighed the facts and concluded that my first duty is to my own state. Furthermore, I would be a man of stone if I did not appreciate with all my heart the very cordial and friendly invitation by my fellow exhibitors to come along. They insisted that they could not have an organization without me, and said that many Indiana exhibitors would not join unless I did, so it became then my duty to forget any personal opinions and join 100 per cent.

"I am also particularly gratified that all the big circuits in Indiana and big exhibitors who were out joined at the same time I did, which means that we are going to be one of the leaders in strong state organizations in America. President Heller and Chairman Schmidt have a plan to finance the organization which I feel will succeed, and finances mean everything.

Need of National Organization

"No state can afford to split apart. Better not affiliate with any national organization than a split in a state. In state matters we must all join with the majority, whether the majority be right or wrong. This is why in the three years I have been out of the state organization I never tried to start another state organization.

"If every exhibitor in America will get back of his state organization with all his might, your national problems will solve themselves. The weakness of state organizations is what has caused political strife and inefficient results nationally. Without strong state organizations you will never succeed in any national effort."

In his talk to exhibitors at the Indiana convention, Mr. Rembusch explained his situation regarding the Patterson movement expense as follows:

"No one in this industry can claim to greater sacrifices of time and money for the success of organizations which had for their purposes the general uplift and betterment of this industry than myself. I confess that for over ten years there was uppermost in my mind 'a united industry.' So you may understand why I feel so keenly the injustice of 1920.



Rex Ingram shooting a big mob scene for the Metro production, "Scaramouche."

"I will number a few of the efforts made, which today I see were based on an unwarranted enthusiasm, but were, nevertheless, important stones for the future. All my efforts were without personal gain. My regret is that these activities, because the industry was young, did not always accomplish their purposes.

"I was elected national president of the I. M. P. E. of A. at the Chicago convention in April, 1920, to further the Patterson movement. Those who attended will remember how I suggested that we go home and forget the whole affair, because of a lack of funds. However, the exhibitors present pledged themselves to $10,000, if necessary, and, accordingly, I brought about the wonderful convention in Cleveland, obligating the *Independents* without a cent in the treasury. I readily confess to using poor judgment, as my faith in exhibitor promises was greater than it should have been. Chicago pledged and Cleveland agreed to pay, but the usual political clap-trap was put out to the exhibitor while the new officers said to me, 'to the victor belongs the spoils.'

Paid Bills of Chicago Convention

"When the bills came in I had to pay or stand suit. Every time I refused to pay the court overruled. However, it is certain that if I had to pay, then every exhibitor who was in any way connected with the Patterson movement is also liable, and eventually I will find a way to collect. The last judgment is on a bill of $3,000 of Attorney Sultzberger, who made the contract between producers and exhibitors, for a trip to see Mr. Taft, who was to become the head of the theatre owners. This judgment stands against my home and is a standing example of what rewards there are in exhibitor organization work. This whole thing is in the hands of my attorney and I hope no exhibitor will feel ill if he is made to pay part of it, when he considers that for three years I have shouldered all of it. The only exhibitor on the committee of seventeen who paid anything was Louis Blumenthal (about $300), which helped my burden that much. I solicited some good friends, who also contributed to part of it. The rest of it I will have to bring suit for, and I think I can collect what I have spent.

"There is nothing bitter in the matter. It's only business. I did what the Chicago convention asked me to do, brought together the largest gathering at the Cleveland convention in our history—secured all of the greater producers to the pledge to remain out of the theatre business if we kept out of the producing business, and turned it all over to the new organization, who have received the applause of all for their inactivity.

"I didn't ask for a copyright on the big-man idea which came to me because I knew that many of us had tried to hold the exhibitors and failed. I felt a big American at our head would give us great prestige before the world and bring faith between each other. History has proven that I am right. The producers took our idea, they have the big man, and run the industry in addition to controlling the picture market. So, if there is any exhibitor in America who has an excuse for remaining out of the organization it is I, who still remained the victim of unwarranted faith in my fellow exhibitors. However, I still feel it is better to be in than out, and if we haven't succeeded the first time, or the tenth time, we are better off to try, try again. Let's go!"

Robt. C. Bruce Warns Trade Against Impostor

A LETTER received from Robert C. Bruce, producer of "The Wilderness Tales," from Portland, Ore., asks that the trade and its patrons be warned against a man who is going about through the West under the assumed names of "Robert Bruce" and "Robert W. Bruce," soliciting funds to float a company while posing as the "Wilderness Tales" producer. Mr. Bruce describes the impostor to be a man of medium height, about two hundred pounds in weight, and of dark complexion. Mr. Bruce adds that as far as he can learn the man's real name is "Bruce Colman." The man was last located in Reno, Nev., but left there about July 16th. Previously he had been operating in San Francisco, Oakland, and Los Angeles.

Visual Instruction Classes Interest Washington

The subject of the Americanization school's classes in visual instruction at the private projection room in Crandall's Metropolitan theatre last Tuesday morning, afternoon and evening was "Keeping Out Bad Fools." The film so titled was supplied by the United States Department of Agriculture.

Miss Aiton's classes were in charge of Mrs. Kiernan, specially assigned to this work, and were attended by Miss Lida Hafford, director of the General Federation of Women's Clubs, Washington headquarters, and Mrs. Katherine Frances Carter, assistant director, who expressed much interest in the work.

Mrs. Mabel L. Benson, in charge of the day classes in Americanization, brought out a large enrollment of foreign hotel and restaurant workers, to whose daily tasks the lesson was particulary applicable. Mr. Crist, director of Americanization, and several of his associates were interested visitors who left highly enthusiastic over the value of the visual education Mr. Crandall has made possible.

Hal Roach Is Admitted to Hays Organization

Hal Roach has been admitted to membership in the Motion Picture Producers' and Distributors' Association, according to word from the Will Hays organization. Roach at present is producing "Her Dangerous Path," a serial with Edna Murphy. His latest feature, "The Call of the Wild," from the Jack London story, had its world premiere at the California theatre in Los Angeles, July 22.

Mack Sennett and Kane Close Deal

Associated Exhibitors Will Distribute Series Starring Mabel Normand

MACK SENNETT and Arthur S. Kane, president of Associated Exhibitors, have just signed a contract calling for the distribution by Associated of a series of features starring Mabel Normand.

Two, but never to exceed three, productions a year, are to be made, the contract calling for pictures of a super-type, exclusively.

Mr. Kane and Mr. Sennett discussed arrangemnts for Associated's distribution of the Mabel Normand features during Mr. Kane's recent business visit to the Pacific Coast, at which time Mr. Sennett's contract with United Artists' Corporation was nearing its expiration. In the final negotiations E. M. Asher, Mr. Sennett's personal representative in New York, acted for the producer.

Announcement was made that the first of the Normand features to be distributed by Associated Exhibitors will be "The Extra Girl," the film of which Mack Sennett is now engaged in cutting. The work of production occupied six months. The release date is yet to be set.

"The Extra Girl," the story of which is by Mr. Sennett himself, is a comedy-drama, centering about life in a motion picture studio.

"It is a story," Mack Sennett declared recently, "in which no other than the individual type of personality such as is possessed by Mabel Normand would fit so ideally. I had her in mind constantly in preparing the manuscript, and feel that she fits the title role exactly."

Miss Normand herself is no less enthusiastic. "I am truly in love with my part in 'The Extra Girl,'" she said, just after completing production. "It is a new character to me and vivid in the extreme. While at times it is most vivacious, it never strays far from the strictly sympathetic. It is just such a part as I most love to play, as it gives me opportunity to portray every emotion, and I am confident the story is of the type that will appeal to the public whom we all strive to please in every way."

Mr. Sennett, in word which has reached New York from Los Angeles, expressed great gratification at the closing of negotiations with Arthur S. Kane. "I am proud to be affiliated with him," he said, "and I have every confidence that the distribution arrangement with Associated Exhibitors will prove of tremendous advantage. And from a personal as well as a business standpoint I welcome the affiliation."

Mr. Kane said: "This transaction is sure to be regarded as one of the most important consummated in the picture industry in a long time. It is a pleasure for Associated to add Mabel Normand to the list of stars whose features we are to distribute. Miss Normand occupies a unique place among screen artists, and now that Mr. Sennett has cast her in pictures of the type of 'The Extra Girl,' a yet more brilliant future is assured her. I am more than glad, too, to enter into this close business association with Mack Sennett."

Kirkwood Gets Lead in "Wild Oranges"

James Kirkwood, who was added to Goldwyn's permanent acting company two or three months ago, has now been assigned to his first part under this contract. It will be the leading male role in Joseph Hergesheimer's "Wild Oranges," which King Vidor has adapted to the screen and which he will direct.

Ford Sterling is the second actor engaged for "Wild Oranges." He will play a character part and one of great importance to the story. This engagement is in the nature of a reward of merit for his excellent acting in "The Spoilers."

Director Vidor and his company will leave this week on location near Savannah, Ga., where they will spend about three weeks in the swamp lands and along the adjacent coast.

Millhauser Will Adapt "Lucretia Lombard"

Bertram Millhauser has been engaged by Harry Rapf to adapt "Lucretia Lombard," the Kathleen Norris novel which Warner Brothers will soon put into production. This is one of the most successful novels from the pen of Kathleen Norris.



These action stills show scenes from the William Fox picture, "The Silent Command," a J. Gordon Edwards production.



Arthur S. Kane, on left, and Mack Sennett, who have joined forces.

"Cherokee Kid" Signs for "Cameo Kirby"

Director John Ford, who is busy making "Cameo Kirby" at the West Coast studios of Fox Film Corporation, found it necessary to spend three weeks seeking a single character to appear in the production—that person being the "Cherokee Kid," world famous gambler, known wherever the cards and roulette are played.

That someone was Scott G. Turner, once famed throughout all the West as the "Cherokee Kid," the smoothest gambler on the frontier.

Director Ford, after assiduous work, learned that Mr. Turner was living in Phoenix, Arizona, where he was pursuing his favorite hobby of book collecting, for which he is now famous.

Agents of William Fox were despatched to Mr. Turner. They persuaded him to forsake his book shelves and sign a movie contract.

Cast Being Selected for "Law Against Law"

The cast for Rupert Hughes' "Law Against Law" is being carefully selected.

As has been previously announced, Helene Chadwick will have the leading feminine role. Lew Cody, George Walsh and Carmel Myers have now been assigned to leading roles in this production.

Mr. Hughes, Abraham Lehr, vice-president in charge of production, and Robert McIntyre, Goldwyn casting director, are now selecting the other important members of the cast and immediately upon their selection, Director Hughes will take his company to Yellowstone National Park, where many of the sequences will be filmed.

Eschmann Assumes Duties at First National

E. A. ESCHMANN, formerly sales manager of Pathe, assumed his new duties as Manager of Distribution of Associated First National Pictures, Inc., last week, following a series of conferences at which he had the opportunity to study the organization and the routine of First National distribution at close range.

"My observations," stated Mr. Eschmann, "have been thorough and comprehensive and I can only say that the results have left me highly enthusiastic. I find a splendid co-ordination of efforts and a spirit of co-operation as prevalent in our field force as in the home office. With such an organization I can safely say that there will be few, if any changes in personnel, and that the present First National field force will receive my co-operation in every way in their development, which has been steady and consistant."

Storey Appointed Pathe Sales Manager

AT a special meeting of Pathe executives and department heads, including several branch managers, held on Thursday, General Manager Elmer Pearson announced the appointment of John E. Storey for the broadened duties and responsibilities of the post of General Sales Manager.

At the same meeting the appointment of W. B. Frank as Feature Sales Manager was announced.

Mr. Storey, filling the post recently made vacant by the departure of E. A. Eschmann to take up other duties, will have not only full responsibility for home office sales constructive work but complete supervision in connection with district and branch management, including all sales promotion work and detail of operation covering distribution from the Pathe branch offices.

This appointment promotes Mr. Storey from the post of General Representative, the duties of which required him to keep in close personal touch with field work concentrated at the thirty-four Pathe branch exchanges.

Victor Herbert Orchestra for Cosmopolitan

Victor Herbert and an orchestra of fifty-two pieces will furnish music at every picture showing at the new Cosmopolitan theatre on Columbus Circle in New York City, where Marion Davies in "Little Old New York" will be the opening attraction on August 1. After the New York run the picture will be shown all over the country.

The musical score for "Little Old New York" was especially written by William Frederick Peters, who wrote the scores for "When Knighthood Was in Flower," "Enemies of Women" and many other successful pictures.



"Breaking Into Society," a five-reel F. B. O. feature, is Bull Montana's latest, from which these scenes were taken.



Thomas Meighan is shown in scenes from his latest, "Homeward Bound," a Paramount picture.

"Potash, Perlmutter" in Severe Test

Screened Before Widely Diversified Audiences, Picture Meets Hearty Approval

"POTASH AND PERLMUTTER," Samuel Goldwyn's first picture for First National, underwent a severe test last week when it was screened in three separate Long Island houses before widely diversified audiences. First National executives who witnessed the previews were so enthusiastic at its reception that they declare it will take its place among the most successful productions of the coming season.

According to reports, A. H. Woods, the original producer of the play, is anxious to play "Potash and Perlmutter" at both the Eltinge theatre in New York and at the Woods theatre in Chicago for indefinite runs. Its release by First National is scheduled for late September.

The production went into work nine weeks ago, as the first of Mr. Goldwyn's offerings under his recent contract with First National, under the directorial supervision of Clarence Badger, with Barney Bernard, Alexander Carr and Vera Gordon in the star roles. Bernard has been the Potash of all five of the stage productions which have appeared since 1914, and Carr is the original Perlmutter. Montague Glass, the author of all the Potash stories, co-operated with Mr. Badger in editing the finished product and is directly responsible for the screen titles.

Mr. Goldwyn has been seeking to film this famous comedy ever since he entered the ranks of producers and immediately selected it for his first independent picture.

Among those who witnessed the preview were Al Woods, Montague Glass, Samuel Goldwyn, Richard Rowland, Harry Schwalbe, E. A. Eschmann, Floyd Brockell, Archie Selwyn, Mme. Frances, Robert Dexter, Harry Reichenback, Martin Hermin, Julius Tanner and others. According to Mr. Schwalbe, no picture of recent years has possessed the appeal, the laughter creating episodes and the sure-fire titles of "Potash and Perlmutter."

Ince Starts Production of "Anna Christie"

Although only one week has elapsed since Blanche Sweet signed her contract with Thomas H. Ince to appear in the title role of "Anna Christie," production was started this week on the picture version of the Eugene O'Neill play at the Ince studios in Culver City. "Anna Christie" is being filmed for First National release.

Continuity had been prepared by Bradley King of the Ince forces and Director John Griffith Wray had designed all the sets required for the production, so that the arrival of the featured player was all that was required to start the crank of the camera.

William Russell has been signed to play opposite Miss Sweet.

George Marion, who created the role of Chris in the stage success of "Anna Christie," will play the same character in the Ince production.

Czar's Double to Appear in "Rendezvous"

R. C. Pennell, who bears a striking resemblance to the former Czar Nicholas, was engaged by Marshall Neilan to impersonate the late ruler of Russia in Neilan's drama of Siberia, "The Rendezvous." Pennell has the natural beard, high forehead and straight nose of the Czar, and in fact resembles all three of the famous cousins—King George of England, the former Kaiser, and the Czar

Employees Order Industrial Film

Factory Workers Solve Own Problems, Offer Picture To Other Industries

THE employer-employee relationship at the Riverside and Dan River Cotton Mills, Schoolfield, Va., has been solved —to the satisfaction of employees—to such a degree that the workers have had the Rothacker company make a motion picture with which to tell other industries about it.

Industrial democracy prevails at these mills. There is a cabinet made up of the president and executives of the corporation; a senate composed of department foremen, and a house of representatives elected by the rank and file workers.

The house of representatives can vote—and has voted—a wage increase to the rank and file workers who elect the members of the house. The house of representatives can vote —and has voted—to decrease the wages of these people.

The cabinet has the power to veto a bill passed by the house and okayed by the senate. But out of over 400 bills thus far passed by this "congress" not one has been killed by the cabinet.

On two different occasions since the armistice, a wage cut has been voted. On one occasion when a wage change was seen to be inevitable, fifty different bills were introduced in the house. Finally committees from the house, senate and cabinet got together and threshed the matter out. They worked nights for weeks. The records of these hearings made a bound volume six inches thick.

The workers became so enthusiastic over their system of industrial government that they determined to tell others about it. The motion picture was one of the mediums selected to disseminate the information. The Rothacker Film Company of Chicago produced a five-reel motion picture which will cause the American public to see the cotton industry in a new light. Enough of textile manufacture is shown to give to the audience the effect of a personal trip through the mills where are seen the principal processes raw cotton goes through to become a finished bolt of cloth.

The Industrial Democracy "citizens" of Schoolfield, Va., is loaning this picture, on request, to industrial plants, department stores, churches, colleges, civic organizations, unions, clubs—any group that is interested.

Title Change Announced on Tourneur Picture

M. C. Levee, who is presenting Maurice Tourneur productions through First National, has decided to change the title of the French play "Two Little Vagrants," which was announced last week as the next Tourneur picture to follow "The Brass Bottle," a current First National release. The picture will be released as "Jealous Fools." Anticipating the closing of the contract which would give him the world's rights of the play, Tourneur has the continuity all prepared and upon the completion of the casting, filming will start immediately.

For the leading male role Tourneur has selected Earle Wiliams. Ben Alexander has been chosen for a prominent child role.

Richey Wins in Michigan Golf Tourney

Michigan filmdom held its first annual golf tournament at the Mt. Clemens Golf Club at Detroit over the week-end and first honors went to H. M. Richey, general manager of the M. P. T. O. of Michigan. He had a score of 144 for twenty-seven holes. Second gross score prize went to Maurice J. Catlan.



Some of the dramatic scenes in "No Mother to Guide Her," the William Fox production in which Genevieve Tobin, Broadway star, is featured.



"Yesterday's Wife," from which these scenes were taken is the first of the Columbia Pictures for C. B. C.

"Her Reputation" Print Is Awaited in N. Y.

"Her Reputation," a Thomas H. Ince production which is scheduled for early release through First National, has been edited and titled by the Ince forces in Culver City, and the print is expected daily at the First National New York offices. In "Her Reputation," Miss McAvoy has what will be considered a most attractive role. This is her first picture under the Ince banner.

The story, which is by Talbot Mundy and Bradley King, is laid in modern times, the action taking place in the South and in San Francisco. It is described as a drama of newspaper life.

The cast includes Lloyd Hughes as the leading man; James Corigan, Casson Ferguson, Eric Mayne, Louise Lester, Brinsley Shaw, George Larkin, Eugenie Besserer, Jane Miller, Gus Leonard and Winter Hall. John Griffith Wray is the director, and Mr. Ince himself personally supervised the production.

Burr Acquires Rights To "Youth To Sell"

C. C. Burr announces that he has purchased "Youth to Sell," which he will produce as one of the four specials he will make during the current season for the independent market. The purchase of "Restless Wives" and "The Average Woman" for this series has been previously stated.

Izola Forrester is the author of "Youth to Sell," which is based upon her own story, "The Gray Faith," published in the September, 1922, issue of Ainslee's Magazine.

Shipman Buys "River Road" for First Production

Ernest Shipman, president of the Long Island Cinema Corporation, which is to produce three Sunrise Trail Pictures on Long Island this summer, announced this week that he has purchased "The River Road" for his first production. It is a popular new novel by Hamilton Thompson that is having a widespread circulation throughout the country.

Hearst's New Cosmopolitan Theatre Opens in N. Y.

THE Cosmopolitan Theatre, the new home of Cosmopolitan pictures at Columbus Circle, New York, opened in de luxe fashion Wednesday evening, August 1st.

The decorations by Joseph Urban are wonderfully pleasing; no expense has been spared. Victor Herbert, his overture and orchestra of fifty pieces received an ovation. The audience comprised many of New York's prominent stage, literary and society people; cartoon sketches of them were made by Ralph Barton. The Mayor and his official family attended.

The occasion was the premiere of "Little Old New York" with Marion Davies; and both principal and play scored an audience success completely borne out by the newspaper criticisms of the following day. The picture, of which many favorable forecasts have been made, is a thoroughly delightful one, praiseworthy from every standpoint. And Miss Davies who was present must have been gratified with her undeniable success. Her sincere effort as Patricia O'Day stamps her as one of the screen's foremost stars. Honors go also to Harrison Ford and an excellent supporting cast and to Sidney Olcott, director.—W. A. J.

Lloyd Hamilton Engaged for Jolson Role

D. W. Griffith has engaged Lloyd Hamilton for the leading role in his forthcoming production, "Black and White," the same picture in which Al Jolson was rehearsing when he left without notice for Europe.

Jack Noble will direct Mr. Hamilton, and the latter is bringing with him a personal staff including Lloyd Bacon, son of the late Frank Bacon, and Hugh Fay. Bacon and Fay have been associated with the screen comedian in several of his recent productions.

Arrangements for Mr. Hamilton's appearance were made by Mr. Griffith through the courtesy of E. W. Hammons, president of the Educational Film Corporation, who has the comedy man under a long-term production contract.

Jane Novak Given Lead In "Jealous Fools"

Jane Novak will play the feminine lead in Maurice Tourneur's "Jealous Fools," to be produced by M. C. Levee at the United Studios.

Contracts signed yesterday by Mr. Levee and Chester Bennett, who has Miss Novak under a long term starring contract for his own productions.

The portrayal in "Jealous Fools" by Miss Novak will mark her return to the First National fold.

Others in the cast for the Tourneur film already announced include Earle Williams, for 12 years a Vitagraph star, and Bennie Alexander, whose recent appearance in "Penrod and Sam" won him a place in movie stardom.

Hawks to Handle "Green Goddess" in N. Y.

Distinctive Pictures Corporation has engaged Wells Hawks as special representative for the engagement of "The Green Goddess" at the Sam H. Harris theatre, New York, opening on August 14.



Here are some of the strong scenes from "Harbor Lights," an Associated Exhibitors' feature with Tom Moore in the leading role.

Four Universal Releases in August

"Out of Luck," "Love Brand," Legally Dead" and "Shadows of North" on Schedule

UNIVERSALS'S schedule for release during the month of August, supposedly the worst show month in the year, discloses four feature productions.

In the order of their release they are: "Out of Luck," a Hoot Gibson special; "The Love Brand," starring Roy Stewart; "Legally Dead," a Universal attraction de luxe with a strong cast, in which Milton Sills is featured, supported by Claire Adams, and "Shadows of the North," starring William Desmond.

Of these four pictures two are of super quality. They are "Out of Luck" and "Legally Dead." "Out of Luck" was scheduled for release after September 1, as one of Hoot Gibson's 1923-1924 special productions.

"Legally Dead" occupies a position on the the books of the Universal home office almost equal with the season's Jewel productions.

"The Love Brand," to be released August 13, is a Western drama adapted from an original story by Raymond L. Schrock, and directed by Stuart Paton, who has made many successful Universal Jewels and feature productions. Roy Stuart is the star, and Margaret Landis, a sister of Cullen Landis, is the chief supporting player.

The picture concerns a young rancher in the Southwest who falls in love with an Eastern girl and then finds she is double-crossing him.

Included in the cast of "The Love Brand" are Marie Wells, Arthur S. Hull, Wilfred North, Sydney De Grey and Boris Karloff.

"Legally Dead" is to be released August 20. It is built around the newly found drug adrenalin, which restores life after many minutes, sometimes hours, of death by its powerful stimulation of the heart muscles.

The picture was directed by William Parke, a newcomer in the ranks of Universal's directors. His excellent work with "Legally Dead" immediately won for him the direction of another important picture. Included in the cast supporting Sills and Miss Adams were Ewin Sturgis, Margaret Campbell, Faye O'Neill, Charles A. Stevenson, Joseph Girard, Brandon Hurst, Charles Wellsley, Albert Prisco, Herbert Fortier and Robert Homans.

The last Universal release of the month, "Shadows of the North," is a William Desmond picture, laid in the placer mining country of Northwest Canada. It was directed by Robert Hill from a story by Edwin Marshall. Included in the cast which supports Desmond are Virginia Browne Faire, Fred Kohler, William Welsh, Albert Hart, James O. Barrows, and Rin-Tin-Tin, the famous police dog.

"Shadows of the North" is to be released August 27.

Tom Mix Will Appear in "Lone Star Ranger"

"The Lone Star Ranger," from the pen of Zane Grey, will be adapted to the screen by Fox Film Corporation and Tom Mix assigned to the title role, according to an announcement from the New York offices of the organization this week.

This production, while planned on an elaborate masis, will not be listed in the array of Fox specials for 1923-24. "The Lone Star Ranger" will be one of Tom Mix's first photoplays under the "no-program-picture" policy which Fox Film Corporation announced recently, and the first of the "star feature series."

Billie Dove will have the feminine lead. Others in the cast are L. C. Shumway, Ed Peil, William Conklin, Stanton Heck, Frank Clark, Tom Langham and Francis Carpenter.

The picture is scheduled for release in the early part of September.

"Hunchback" print Reaches Universal In N. Y.

The print and negative of "The Hunchback of Notre Dame," the Universal Super Jewel made by Wallace Worsley from Victor Hugo's book, arrived in New York City early this week. It is in fourteen reels.

"The Hunchback of Notre Dame" has been a year in the making. Following long research on the part of the literary experts, the costume experts and the architectural advisers at Universal City, the story was adapted for the screen by Perley Poore Sheehan and put into scenario form by Edward T. Lowe, Jr.

Priscilla Dean Starts in "Storm Daughter"

Priscilla Dean, Universal's star, now is at work upon a new super-production. It is "The Storm Daughter," a stirring sea romance, especially written for her by Leet Renick Brown, author of many popular screen stories.

George Archainband is the director. As the first step in production he has taken the company to Catalina Island where some storm scenes are being made.

The leading male role is taken by Tom Santschi. Others in the cast are William B. Davidson, Pat Hartigan, Cyril Chadwick, Bert Roach, Alfred Fisher, Owen Gorine and George Kuwa.

It is expected that "The Storm Daughter" will be Miss Dean's big spring release in 1924.

"Loyal Lives" to Succeed "Merry-Go-Round" at Central

"Loyal Lives," the Whitman Bennett special released by Vitagraph having as a theme the lives of the mail man, will begin a pre-release run at the Central theatre, New York, Sunday, August 5th. It follows "Merry-Go-Round" which Manager Andrew J. Cobe has held to successful business for five weeks.

Casting of Hughes Picture Is Under Way

Rupert Hughes has just completed the continuity for his new motion picture, an original screen story, for Goldwyn, "Law Against Law." It is a story of the divorce situation in the United States.

The work of casting is now in progress at the studios. Helene Chadwick is the only leading player whose selection has been made.



Scene from the Preferred Picture, "Daughters of the Rich."

Universal Product Booked For Famous Houses

What is announced as one of the biggest deals of the year has been closed whereby a large part of Universal's product will be played over the Southern Enterprise Circuit.

The deal was consummated by Harold B. Franklin, in charge of the theatre department of Famous Players-Lasky Corporation, and Ned Depinet, assistant sales manager of Universal.

Young Starts Preparation of "Poisoned Paradise"

Waldemar Young has begun preparation of the screen version of Robert W. Service's recently published novel of Monte Carlo, "Poisoned Paradise," for Preferred. Gasnier will direct.

Butterworth Is Signed For "Peck's Bad Boy"

Principal Pictures is making elaborate preparations on the Coast for the production of "Peck's Bad Boy." Joe Butterworth was signed during the week for the name role.

Carmel Meyers Heads Cast in "Dancer of Nile"

Carmel Meyers and June Elvidge head the cast of the Film Booking Offices, forthcoming production based on the romance of King Tut, entitled "The Dancer of the Nile," directed by William Earle.

The cast as selected to date includes Carmel Meyers as Arvia, Malcolm McGregor as Karmet, prince of Syria; Sam DeGrasse as Pasheri, the high priest of Egypt; Bertram Grassby as Prince Tutankhamen, June Elvidge as the Pharoah's daughter, and Iris Ashton as Minitta.

The Film Booking Offices will release the picture October twenty-eighth as a special.

"Spoilers" N. Y. Opening Delayed at Capitol

The postponed New York showing of Jesse D. Hampton's screen version of Rex Beach's famous story of the Klondike gold-rush days, "The Spoilers," is delayed for a week.

Goldwyn's picturization of "Three Wise Fools," directed by King Vidor, scored such a pronounced hit at the Capitol theatre last week that on Wednesday it was decided to retain the photoplay for the second week. This puts "Three Wise Fools" in the honor class of half dozen pictures which have done a big enough business at the Capitol to be held over for a second week.

Will Improve Fine Arts Studio on Coast

Jack White and Lloyd Hamilton are contemplating considerable improvement in the Fine Arts studio on the Coast. Reports have it that they will expend some $90,000 in this direction.



Reports on Harold Lloyd's "Why Worry" for Pathe indicate that the comedian has a worthy successor for "Safety Last." These stills are from the new production.

Principal Screens "When a Man's a Man"

The first of the series of Harold Bell Wright books to be screened by Principal Pictures Corporation at their West Coast studios, is "When a Man's a Man."

The production was directed by Edward F. Cline. In the cast are John Bowers, Marguerite de la Motte, Robert Frazer, June Marlowe, George Hackathorne, Charles Mails, Fred Stanton, Forrest Robinson, John Fox, Jr., Edward Hearn, Elizabeth Rhoads, and Arthur Hoyt.

Principal Pictures Corporation controls the screen rights to all of Harold Bell Wright's novels. According to Sol Lesser, president of Principal Pictures Corporation, distribution arrangements have not as yet been made for the Wright series but will be concluded in the near future.

Warner to Release "Main Street" in August

"Main Street," the Warner Brothers production featuring Florence Vidor and Monte Blue and directed by Harry Beaumont, is announced for general release in August. The picture was adapted by Julien Josephson from the novel written by Sinclair Lewis.

In many key cities throughout the country the feature was given a premiere presentation during the warm summer months, and its success is said to have influenced the Warner organization in holding it over for August release.

Paramount Costumer Goes to Greenwich Follies

Howard Greer, who supervised the making of hundreds of magnificent costumes used in Pola Negri's new starring picture, "The Spanish Dancer," now being produced for Paramonnt by Herbert Brenon, has been loaned by the Famous Players-Lasky Corporation to John Murray Anderson of New York for the purpose of designing costumes for the Greenwich Village Follies.

Mr. Greer, who is now on his way East, is accompanied by a staff chosen from the Paramount wardrobe department. He will be absent from Hollywood for two months.

Lila Lee Is Married to James Kirkwood

Lila Lee, Paramount leading woman, who is now playing opposite Thomas Meighan in "Woman-Proof" and has appeared with him in nearly all of his recent pictures, was married last week in Los Angeles to James Kirkwood, motion picture star and director.

Principal to Make "Peck's Bad Boy" Series

AN arrangement has been made between Sol Lesser of Principal Pictures Corporation and Bennie Zeidman whereby the latter will produce a series of "Peck's Bad Boy" productions. The first will be given the screen under the title of "Peck's Bad Boy and His Pa."

Edward F. Cline will direct. The scenario is now being written by Harry Carr, Walter Anthony and John Grey.

Actual filming on the first of the Peck series begins August first and casting is now going on. The story will be made at the Principal Pictures studios in Hollywood.



Scene from the Universal-Jewel production, "Whose Baby Are You?" with Baby Peggy.

May McAvoy for "West of Water Tower"

May McAvoy has been signed to play opposite Glenn Hunter in "West of the Water Tower," his first Paramount picture, according to a wire received in New York from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

Rollin Sturgeon, who will direct the picture, and Lucien Hibbard, who adapted the novel for the screen, are on their way from the Coast and will be ready to start production of the picture at the Paramount Long Island studio in about two weeks.

Barry to Star in "George Washington. Jr."

Wesley "Freckles" Barry will be starred by the Warner Brothers in an adaptation of the George M. Cohan play, "George Washington, Jr.," which will be directed by Mal St. Clair, according to an announcement. This is the third production in which the freckled youngster has been starred by the Warners, the other two being "The Printer's Devil" and "The Country Kid."

In the cast thus far engaged to support Barry are Otis Harlan, Edward Phillips and William Courtwright. Actual production of the feature is expected to start early next month.

Metro Opens Branch at Oklahoma City

A new branch office at Oklahoma City was opened last week by Metro Pictures Corporation. The Oklahoma City territory was formerly handled through the Metro Dallas exchange. With the splitting of this territory and the opening of the new office a greater concentration of sales forces becomes possible.

Jack Elwell, for three years the leading salesman of the Metro office in Atlanta, was appointed manager of the new Oklahoma City exchange by General Manager W. E. Atkinson following an exceptionally able sales career. Mr. Elwell's office will be under the district jurisdiction of Charles E. Kensnich.

F.B.O. Acquires Comedy by Bull Montana

Bull Montana's five-reel society comedy entitled, "Breaking Into Society," has been acquired by the Film Booking Offices and will be released September 30th. The production was produced by Hunt Stromburg and carries a cast of characters consisting of Carrie Clark Ward, Bull Montana, Francis Treabole, Florence Gilbert, Tiny Sanford, Stanhope Wheatcroft, Chuck Reisner, and Gertrude Short.

Mary Pickford Has Tests for "Dorothy Vernon"

A pink brocaded costume, a Priscilla cap and a few clicks of the motion picture camera virtually have settled the immediate professional future of Mary Pickford. This star and producer made her first test early this week for "Dorothy Vernon of Haddon Hall," which means that she has decided on this as her next feature production for United Artists Corporation. Miss Pickford long has contemplated transcribing the Charles Major story to the screen, and this is tangible evidence that she proposes to carry out her intention in the very near future.

Immediately after completing "Rosita," which soon will be shown as a road show attraction, Miss Pickford considered several stories and for a time thought of giving up for the present the contemplated production of "Dorothy Vernon of Haddon Hall."

Giblyn Starts Production on "Leavenworth Case"

Charles Giblyn, engaged by Whitman Bennett to direct "The Leavenworth Case," by Anna Katharine Green, has started production at the Whitman Bennett studios in Yonkers, N. Y. The cast is headed by Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker and Paul Doucet. "The Leavenworth Case" will be one of six specials produced by Whitman Bennett which will be released by Vitagraph during the season of1923-4.

First Rapf Production Is "Lucretia Lombard"

The first of a number of Harry Rapf productions to be made for the Warner Brothers is announced as "Lucretia Lombard," an adaptation of Kathleen Norris' novel of the same name. Monte Blue and Irene Rich will be featured. Jack Conway has been engaged to direct the picture, production of which was started this week.

Inspiration Production Manager Resigns

E. L. Smith, production manager of Inspiration Pictures, Inc., and the original organizer for the producing activities of the company, has announced his resignation.

S. F. Approves "If Winter Comes" at Premiere

"IF WINTER COMES," the William Fox screen version of A. S. M. Hutchinson's novel, had its world premiere at the Columbia Theatre, San Francisco, on July 21, before an audience composed of the city's most prominent clergymen, educators, industrial leaders, motion picture men and the social register.

The big theatre was especially engaged for the showing and will house the master production for a four week engagement ending August 19th.

Reviews in the San Francisco newspapers and picture journals which followed the invitational opening were unanimous in expressing a cordial and dominant praise for Fox Film Corporation's excellent accomplishment in so successfully translating the popular book to the screen.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

"Her Dangerous Path" Released August 12th

PATHE'S release schedule for August 12th will present the initial episode of its new serial, "Her Dangerous Path," starring Edna Murphy, and at the same time the closing chapter of Ruth Roland's "Haunted Valley." An appreciation of "Her Dangerous Path" is presented on page 274 of the July 21st issue of the News.

The comedy releases for August 12th include a Mack Sennett offering, "Nip and Tuck," with Harry Gribbon, Kewpie Morgan, and Billy Bevan; and Stan Laurel in "Oranges and Lemons." Both these subjects are reviewed elsewhere in this issue. Another comedy offering is the Aesop's Film Fable, titled "The Pearl Divers," also reviewed in this issue.

The Pathe Review No. 32 includes views of the handling of "Balsa Wood," wine boats on the Portuguese Duoro River, "Monkey Island" in Louisiana, and a Pathecolor presentation of the sacred city of Shalamda in Soudan.

Louise Lorraine Opposite O'Hara in Fight Series

Prodnetion is now under way at the Powers studio in Hollywood on "The Three Orphans," the fourth story in the new series of two-reel "Fighting Blood" pictures, being filmed under the direction of Henry Lehrman. An outstanding member of the company is Louise Lorraine, who is playing the leading feminine role in the series, opposite George O'Hara.

Members of the supporting cast include Albert Cooke, Kit Guard, Mary Beth Milford. Joe Rivers, and "Petey," the droll canine performer with the ring around his eye. Thomas D. Moreno is assistant director, while the camera work is in the hands of Lee Garmes and St. Elmo Boyce. As in the case of all the "Fighting Blood" stories, "The Three Orphans" was written by H. C. Witwer, and appeared in Collier's Weekly. The screen adaptation is by Beatrice Van.

Short Subjects in Demand in Detroit's First-Runs

The Short Subject is proving a popular factor in Detroit's program of picture entertainment judging from recent bills at its big houses. For example, it is learned that last week there was a total of seven Educational short-subjects in four of Detroit's first-run houses. At the Capitol there was a Cameo Comedy, "Wrecks," and the Lyman H. Howe Hodge-Podge, "Speed Demons"; at the Adams an Earl Hurd Comedy, "Their Love Growed Cold," and the Bruce Wilderness Tale. "From the Windows of My House"; at the Madison the Christie Comedy, "Plumb Crazy," and the Educational Special, "Sea of Dreams"; while at the Broadway Strand the latest Mermaid Comedy, "Backfire," was the comedy attraction.

Exploitation Ballyhoo for "Weeping Waters"

Co-operating with the management of the People's theatre, Portland, Ore., the Kiser Studios, Inc., producers of Pathe's Oregon Trail Series, gave an illustration of how "Weeping Waters," a one-reel picture, may be profitably exploited.

"Weeping Waters" is a screen adaptation of a romantic Oregon Indian legend. The theatre management took advantage of the approaching visit of President and Mrs. Harding to start its truck-ballyhoo "Weeping Waters" scene rumbling through Portland's main streets, with periodical stops before the theatre and its lobby announcements. The truck carried the actual tepee and Indian characters that figured in the filming of the picture. Attractively designed banners attached to the sides and back of the truck set forth the producers' and theatre's announcements. One line under the picture's title had a special local application—"Filmed at the Punch Bowl, Eagle Creek."

On the day of the visit of the Presidential party, with the city gaily decorated and crowded with visitors, this "Weeping Waters" ballyhoo was accepted as a legitimate perambulating feature of the celebration, the Kiser Studios and their picture achievements having added its full share to the city's distinction.

Selig Finishes Two-Reeler for Export and Import

Col. Selig, who is producing a series of twelve two-reel featurettes for Export & Import Film Company announces the completion of the second of the series, "The Last Man," a print of which has just been shipped East. Export & Import will state right these two-reelers, which feature prominent stars and wild animals. The first, "The Jungle Heroine," stars Hedda Nova and Mitchell Lewis.



Jackie Lucas, child protege of Mack Sennett company, to appear in comedies for Pathe release. (Copyright by Pathe Pictures.)

Educational's Manager in Sales Meeting This Week

THE second national sales convention of the exchange managers and executives of the Educational Film Exchanges, Inc., was held at the Pennsylvania Hotel, New York, from July 30th to August 1st. Thirty managers of branch-offices made the trip to New York and were present when Mr. Hammons, president of Educational, called the meeting to order on Monday morning.

A resume of national conditions by A. S. Kirkpatrick, Assistant General Manager, was followed by reports on the various territories by the individual exchange managers. D. J. Chatkin, sales manager, outlined the method to be followed in handling the 1923-24 product. During the discussions of various problems, many interesting conditions were brought to light, and the selling campaign for the new year formulated with these conditions in mind.

The convention was adjourned Wednesday afternoon following a closing address by Mr. Hammons. The managers will return to their exchanges and put into immediate effect the policies adopted at the meeting.

"Our Gang" Comedy Listed Among "The Ten Best"

James W. Dean, the well-known reviewer whose opinions are widely syndicated, in his current list of the season's "Ten Best Pictures," places the Hal Roach "Our Gang" two-reel comedy, "A Pleasant Journey," well towards the top of his list of selections. He explains his choice as follows:

"'A Pleasant Journey' is only two reels long. I place it in my list because it is the most entertaining comedy I ever saw. It is one of those hilarious comics played by Hal Roach's troupe of kids."

The Short Subject is further honored in Mr. Dean's list by the selection of Robert C. Bruce's "By Lantern Light" for second place, "The Covered Wagon" being his first choice. The presence of these two short-subjects on a list heretofore devoted exclusively to feature-lengths speaks eloquently of the rising esteem with which the short subject is being regarded.

Film Biography of Daniel Webster Current Release

The current release of the Urban Popular Classies being distributed by Vitagraph is a picturized biography of Daniel Webster as portrayed by James A. Fitz-Patrick. The old Webster home in Salisbury, N. H., where the famous statesman was born, is one of the interesting epics of the picture. The incident which prompted young Daniel to go to Congress and his subsequent career in which he served as Representative, Senator and Secretary of State, form an interesting one-reel picture. School children, it is said, will find this Urban Popular Classic one of the most interesting of this serial.

Fox Cameraman Back With Decoration by China

EUGENE M. LAMB, who represents Fox News as cameraman in the Chinese Republic and is stationed at Peking, arrived last week in New York for a visit and business consultation wearing an emblem of honor bestowed upon him by the Chinese Government.

The decoration was given him prior to his trip across the Pacific, and came in recognition of his meritorious services as an intelligence officer for the United States Navy during 1917-20 in China, Mongolia, Tibet, Manchuria and Siberia. The award is unusual and one of a limited number given to members of the military forces of foreign nations.

In making the award, Chinese officers commended Mr. Lamb also for his excellent effort in portraying in motion pictures the advancement of the Chinese, which he has been broadcasting to the world through the Fox News vehicle.

Ocean Employed as Tennis Lawn in Sennett Comedy

According to recent Pathe reports from the Mack Sennett studios, Sanford D. Barnes, technical director for the comedy organization, has solved the problem of converting a section of the surface of Balboa Bay into a tennis court for the filming of originally comic scenes in the forthcoming two-reeler called, "Down to the Sea in Shoes."

A shoe adapted for walking on the surface of water, invented by Barnes, is announced as the secret of this innovation in comedy production. These shoes, it is said, enable Billy Bevan and three pretty girls in special "water costumes" actually to play a full set of tennis on the more or less bounding billows—with comedy effects reported to be amply worth the effort expended.

Baby Peggy Contests Run in Twenty Cities

To date twenty cities throughout the country have conducted Baby Peggy resemblance contests and plans are already perfected for the launching of the idea in several more in the near future. Important newspapers in the various centers have given their co-operation in the promotion of the contest, the Toronto Star, Toronto, Canada, having run the contest for twelve weeks. The Century office in New York reports that the scheme has resulted in a wealth of effective publicity for the starlet.

Vitagraph to Issue Semon Comedy in August

The first of the four Larry Semon comedies which will be released by Vitagraph during the season of 1923-24 will go to the branches of this company in August. The comedy bears the title of "The Gown Shop." Three others are to follow during the season. These Larry Semon releases through Vitagraph will be the only new two reel Semon comedies available during the season, it is stated.

Cameo Comic Well-Received at New York Rialto

The Rialto,, New York, played the Educational-Cameo Comedy, "Wrecks," with Cliff Bowes and Virginia Vance, during the week ending August 5th. At the Monday evening show we were much impressed by the enthusiastic reception accorded this one-reeler.

Julius Stern on Coast and Abe Stern Goes Abroad

Julius and Abe Stern, officials of Century Comedies, remained in New York just long enough to say "Hello!" to each other and receive the congratulations of Universal officials on their twelfth year of motion picture making.

Julius returned to Los Angeles to take over studio activities four days after arriving from Europe. Abe left for Europe on the Leviathan the following day. Abe Stern will remain in Europe for six or seven weeks.

"Felix, the Cat," to be Syndicated by Newspapers

The usual practice in motion pictures, heretofore, has been that when a cartoon has been made sufficiently popular through long appearances in daily or Sunday newspapers, it is then animated for the screen. In the case of "Felix, the Cat," however, this procedure has been reversed, as announced by Miss M. J. Winkler of New York, the world distributor for this short subject, which is animated by Pat Sullivan. A tie-up has just been completed with the King Features Syndicate, providing for the appearance of a full page colored comic supplement in the newspapers throughout the United States and Canada. Plans are now being made for the launching of a publicity campaign in behalf of the subject.

Hodkinson to Release Bull Montana 2-Reel Series

The W. W. Hodkinson Corporation announces for early fall release a series of two-reel comedies featuring the popular star, Bull Montana, supervised and produced by Hunt Stromberg.

The series will constitute ten two-reel subjects starring Bull Montana. The first one will be released sometime in September, and the others will be released one a month thereafter. Each production will be under the personal supervision of Hunt Stromberg.

"The stories selected as vehicles for this unique comedian will be carefully chosen to fit the abilities of this star," declares a statement from the Hodkinson office. "Special care will be laid in this respect in order to make this series the proper tonic for the well balanced program."

Short Subjects is Listed by Nat'l M. P. League

The Educational Pictures, the Cameo Comedy "Wrecks," Lyman H. Howe's Hodge-Podge, "The Cat and the Fiddle," and the first of the "Sing Them Again" series, "Close Harmony," are listed in the current issue of the bulletin of the National Motion Picture League. The bulletin also lists the current issues of Kinograms, Educational's news reel.

"Fighting Blood" Release Set for September 16

THE Film Booking Offices announce the release on September 16th of number three of the second series of H. C. Witwer's "Fighting Bloods" entitled "Long Live the Ring." The series continues to carry George O'Hara in the principal role supported by Mary Beth Milford and Louise Lorraine in the feminine roles.

Release of Fox's New Educational Group Announced

FOX FILM CORPORATION announces the completion and preparation for release of the first five Educational Entertainments on the program of the new season. This group is the vanguard of the total of twenty-six short subjects on the Fox Educational schedule.

They are: "A Goldfish Story," to be released August 19th; "Mysteries of the Yucatan," September 2nd; "Sunshine and Ice," September 16th; "Ireland Today," September 30th; and "Toilers of the Equator," October 14th.

The remaining twenty-one productions on the year's program probably will be released at the rate of one every two weeks.

Christie Players Entertain South American Consuls

South American diplomatic representatives who attended the Motion Picture Exposition were entertained in the huge cafe set at the Christie Studio, where Charles and Al Christie, with the aid of the Christie players, acted as hosts. Dinner courses were interspersed with varied entertainment.

Mr. Charles Christie spoke on international co-operation in the greatest of universal industries, the motion pictures. In behalf of the visitors, Senor Dr. Don Ricardo J. Alfaro, Panamanian representative, presented an interesting survey of the movie situation in the various South American countries.

Several hundred feet of movies were taken during the course of the evening's entertainment, each foreign representative being the victim of a "close up"! This film was rushed through the laboratory ready to be exhibited on the morning train which carried the visitors away from Los Angeles.

Canine Comedy is Cited as Pattern for Producers

"Dog Sense," the Educational-Cameo Comedy, was made the recipient of a tribute from the reviewer of the "Manchester Guardian." The British critic wrote in part as follows:

"Let the producer take for a pattern, if pattern is needed, the little one-reel comedy called 'Dog Sense.' The actors are two dogs and a lop-eared pup, a complete cattery and a horse, with a few humans in the 'crowd' scenes. Perhaps there is a story—it is immaterial. But the direction of the cast, the four footed mimicry of life on two feet, the absurd solemnity of it all, would wring a smile from Buster Keaton himself. It tickles the ribs with no uncertain hand; it disarms criticism and makes carping shamefaced; it revives a dying faith in the screen and all those that play thereon. Verily the dog-star has risen in his glory."

Messinger's Latest Named "He's A She"

Buddy Messinger's latest Century Comedy, which was tentatively known as "A Lead Pipe Cinch," has been edited and titled and is now known as "He's a She."

This title conforms best with the action of the play, which centers around Buddy's activities as a female impersonator at any early age. The story was written by Al Herman, who likewise directed it. The cast is composed of Sadie Campbell, Gus Edwards' protege; Fred Spencer, and Emily Gerdes.

Roach Opens School for Directors

Short-Subject Producer Aims to Develop Specialists in Comedy Direction

A SCHOOL that will develop specialists in comedy direction: that's the purpose of a course just established by Hal Roach at the big Roach studios located in Culver City, Cal., according to word from the Pathe home office in New York. Directors who have already won a reputation for proficiency in the comedy field will constitute the faculty of the new school. While the course is designed primarily for the development of the assistant directors on the Hal Roach lot and to advance the standard of comedy direction by collection as well as individualistic effort, it is planned to admit at a later date any one in the organization who shows aptitude and afford the candidates opportunities to demonstrte their fitness for directorial work.

In a statement from Mr. Roach, who started as an "extra" and assistant director himself, the reasons for the launching of this innovation are explained as follows:

"The crying need of the comedy producers today is directors. Good directors are as scarce as big stars. While some directors may be 'born' that way, we've reached a point in the growing, pressing public demand for first-class comedy where we can't afford to rely on such accidents of birth; we've got to get to work and 'make' directors."

Classes are now meeting every Monday night. According to Mr. Roach's estimate the loss suffered each year at his studios owing to the scarcity of capable comedy directors amounts to at least $200,000. On the date of the first session of the Roach school for directors, the statement was made to those assembled that production requirements of the Roach studios offers directorial berths double the number which the management has been able to fill satisfactorily.

Among the directors who form the "faculty" of the Roach school are: Bob McGowan, Charles Parrott, Ralph Ceder, George Jeske, J. A. Howe, Percy Pembroke, Fred Jackman, Len Powers, Robin Williamson, Roy Clements, and Val Paul.

"I do not look for the development of a director under our new plan for at least six months," said Mr. Roach—who gives much of his own time to the school—"but I feel we have the right idea, and the right instructors."

New All Star Comedy is Announced by Hodkinson

"Pat's Patents" is announced as the next two-reel All-Star Comedy produced by C. C. Burr starring Charles Murray for distribution through the W. W. Hodkinson Corporation. It was directed by Richard Thorpe and features Raymond McKee and Kathlene Martin in support of Charles Murray.

In this two-reel laughter maker Pat, played by Raymond McKee, is an inventive nut, but lacks the necessary capital to put his inventions over. He is anxious to interest Murray in the enterprises and also win for himself the hand of Murray's daughter. One of his greatest inventions is the boomerang bullet which will reach its mark without any aim. How this gun and boomerang bullet mixes things up in general, both for Murray and Pat's matrimonial prospects, forms one of the amusing situations.

"Pat's Patents" will be released late in the summer through the W. W. Hodkinson Corporation.



Snub Pollard takes a flier in the restaurant business in his latest for Pathe, titled "The Green Cat," which supplies some thrills along with its laughs



Monty Banks in "The Covered Schooner," a Grand-Asher comedy release.

Sporting Goods Stores in Tie-Up on "Golf" Special

Short Subjects on the program of Loew's State Theatre, Los Angeles, for the week of July 22nd, were given intensive exploitation. This program contained the latest Mermaid Comedy released by Educational, "Backfire," and "Golf, as Played by Gene Sarazen."

The Jack White Production, "Backfire," was given a large panel in the State Theatre's Sunday newspaper ads, and "Golf, as Played by Gene Sarazen," also had a prominent part of the advertising layout. Both were illustrated with fine pen and ink sketches and described quite fully in type.

In addition to this, the State Theatre gave a large part of its twenty-four sheet stands to these two Educational Pictures, and a fine hook-up was made with twelve sporting goods stores which turned over their entire windows for displays dealing with the Golf subject.

Altogether treatment given by Loew's State to the Short Subject part of this program, in which the feature picture was Viola Dana in "Her Fatal Millions," is one of the finest examples of Short Subject exploitation which has been observed for many weeks.

Max Miller to Distribute via Chadwick Pictures

Max O. Miller, president of the Max O. Miller Productions, announces that he has concluded releasing arrangements whereby four productions to be made by his company will be distributed throughout the entire world by Chadwick Pictures Corporation of New York City. Domestic release will be via the state rights market.

The first production, "Damaged Souls," has been completed, and the print shipped East. It is a screen version of the *Saturday Evening Post novel*, "A Pair of Hellions," by Peter Clarke MacFarlane. The cast of "Damaged Souls" includes Patricia Palmer, "Ranger" Bill Miller, Ashley Cooper, Flora Moore, Hal Stevens, Harry Leland, Fernando Galvez and Charles O'Malley. "Damaged Souls" was adapted for the screen and directed by Walter Willis Bell.

New Universal Serial Under Way for Fall Release

"BEASTS OF PARADISE," the first fall release in Universal's serial schedule for the 1923-1924 season, has been put into production at Universal City. It is to be a fifteen chapter serial, and its stars Eileen Sedgwick and William Desmond.

William Craft, who made "In the Days of Daniel Boone," is directing "Beasts of Paradise." "Beasts of Paradise" is an out-of-doors picture of the South Seas and the Malay Peninsula. It was written by Ewart Adamson, who spent five years among the Malays. It is said to be a colorful narrative, the hero of which is an American flying Ace of the World War, who becomes stranded in Singapore and is drawn into an engulfing mesh of intrigue and excitement.

It is expected that the first three chapters of "Beasts of Paradise" will be completed by the latter part of August and that the prints will be in all Universal exchanges by the first or second week in September. It will be released early in October.

Five Century Comedies Set for Release in August

Four-year-old starlet Baby Peggy heads a list of five Century Comedies for the month of August. The name of the Baby Peggy subject is "Carmen, Jr.," which recently enjoyed advance runs in all of the Loew theatres in New York.

The other four are "Spring Fever." with an all-star cast of notable players; "Lots of Nerve," the first of the Pal the dog comedies; "So Long, Buddy," with Buddy Messinger, which is now enjoying a run over the entire Loew circuit, and "High Kickers," with Doris Eaton, the Ziegfeld star, and Jack Cooper, the English comedian.



Cliff Bowes and Virginia Vance in "Wrecks," a Cameo comedy for Educational release, in which a trick flivver furnishes some real laughs.



Scenes from the third offering of the second series of "Fighting Blood" series, titled "Long Live the Ring," which is being released by F. B. O.

Resumé of Current News Weeklies

PATHE NEWS NO. 61: New York—U. S. S. Langley airplane-carrier with demonstration of launching and landing planes; Reval, Esthonia—60,000 music-lovers gather to hear chorus of 15,000 sing national songs. Cajon Pass, Cal.—Smash-up of train speeding at 80 miles an hour; Berlin, Germany—Aviator "pinched" for landing in Unter den Linden; Oxford, Eng.—Margot Asquith, wife of former Premier as Queen Elizabeth at Charity Pageant; London, Eng.—Pavlova and Chaliapin playing croquet and feeding swans; Bergen, Norway—Views of quaint coast town seen on railway descent from 1,000-foot peak; Forest Hills, N. Y.—Tennis match with Helen Wills, 17-year-old star, played exclusively for Pathe News; Chicago, Ill.—Three aviators make successful parachute tests from 23,000 feet in air; Fort Sill, Okla. (That territory only)—Major General Lewis inspects National Guard troops to music of band of 230 instruments.

INTERNATIONAL NEWS NO. 63: Chilkoot Mts., Alaska.—Alaska's scenic marvels amaze President Harding; Mitchel Field, L. I.—Army planes in difficult sky maneuvers; Larchmont, N. Y.—Eastern 50-foot yachts turn out for mid-summer race meet; International Snapshots: New York City—Assist, Sec. of Navy Roosevelt inspects Naval Reserve fleet; Seattle, Wash.—Polar bears enjoy arctic delicacies; Congress Springs, Cal.—Dare-devil motorcycles defy gravity in thrilling hill climb; Stone Mountain, Ga.—Gutson Borglum, world famed sculptor, in dangling swing, carves Confederate Memorial in 800-foot granite cliff; Berlin, Germany, German Government, alarmed by "red" menace, mobilizes large bodies of Reichswehr.

FOX NEWS VOL. 4—NO. 86: Chicago, Ill.—Million-dollar fur show is opened with a lavish exhibition of creations for next winter's wear; Glasgow—Sailors of dreadnought Arkansas, handy boys with the gloves, do their stuff for visiting Scots; New York City—Coney Island's experts pick fairest of the fair to enter national beauty contest at Atlantic City; British E. Africa—Visit to vast compound of a wild animal trader reveals some splendid catches for world zoos; Memhpis, Tenn.—Shy Narcissus, inspiration of pets, is grown in sunny Tennessee, 30,000 a day, for big cities; A Political Fable—A picture tale of the G. O. P. elephant, the Democratic donkey and the flivver dark horse; Cornwall, Ontario—Excursionists get their money's worth as boat shoots the Sault Rapids of St. Lawrence River; Newport, R. I.—Col. Theodore Roosevelt, Ass't Sec'y of the Navy, inspects seaplane fleet in battle manoeuvres; Santa Cruz, Cal.—Girls of nerve compete for aquaplane honors and get a double thrill by racing an airplane; New York City—Army sky-writer, 13,000 feet up, uses fast plane as pencil to advertise citizens' training camps.

KINOGRAMS 2272: New York women use paint!—Hoboken, N. J.—No news to that? But see what they paint—a big liner's stacks and masts—The President, ill, abandons his tour—Last pictures from Alaska of Mr. Harding on the tour cut short by serious illness; Australia defeats Hawaii in tennis—Orange, N. J.—Exclusive pictures of the victory of Anderson and Hawkes in Davis Cup match; Naval chiefs see ships of the reservists—Theodore Roosevelt, Asst. Secy. of Navy, and admirals hold big review in the Hudson; Navy tests aerial mosquito — Washington, D. C.—Tiniest seaplane tried out; will be used as scouts for submarines; Give Dobbin home for his old age—Millwood, N. Y.—Scenes on the Old Folks Home, where the "folks" are dumb animals; Our cameramen report that—At Washington, anniversary of beginning of Great War celebrated by holding "Law Not War" Day; At New York, a taxi driver, of all the people in the world, is saluted as a hero—he helped cops capture a murderer—At New Rochelle, N. Y.—Gertrude Ederle takes national title in Water Carnival swimming meet; At Saratoga, Cal.—the reckless motorcycle riders fling themselves at steep hill.

"The Woodland League of Natures" for Release

"The Woodland League of Natures," of the Urban Popular Classics, is ready for release by Vitagraph Exchanges. On the same reel appears a series of zoo pictures that will be particularly appealing to children. it is stated.

"THE CHECK-UP"

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ALLIED PROD. & DIST.						
Garrison's Finish	1	4	17	6	71	7,898 ft.
Salome	3	2	4	6	68	5,595 ft.
Suzanna	2	2	13	15	78	8,000 ft.
ASSOCIATED EXHIBITORS						
Alice Adams	—	1	8	1	70	6,361 ft.
Bill of Divorcement, A	1	2	6	1	62	5,819 ft.
Conquering the Woman	3	3	11	1	58	5,887 ft.
Is Divorce a Failure?	—	1	6	5	80	5,448 ft.
Till We Meet Again	—	5	19	4	67	6 reels
Woman Who Fooled Herself, The	1	1	7	2	65	5,401 ft.
FAMOUS PLAYERS						
Above All Law	4	1	5	1	52	7,177 ft.
Adam and Eva	1	8	46	12	67	8 reels
Adam's Rib	13	11	40	33	71	10 reels
Back Home and Broke	1	2	59	41	81	6 reels
Bella Donna	14	7	26	43	75	7,903 ft.
Clarence	1	6	51	12	72	6,146 ft.
Cowboy and the Lady, The	5	8	31	2	61	4,918 ft.
Dark Secrets	5	9	22	3	57	4,337 ft.
Daughter of Luxury, A	—	8	25	2	65	4,538 ft.
Drums of Fate	4	13	12	2	53	5,716 ft.
Ebb Tide	2	9	41	3	65	7,336 ft.
Exciters, The	—	5	13	8	73	5,939 ft.
Face in the Fog, The	5	2	29	9	69	6,095 ft.
Fog Bound	—	4	14	4	70	5,692 ft.
Ghost Breaker, The	1	9	41	2	65	5,130 ft.
Glimpses of the Moon	12	7	38	13	64	6 reels
Go-Getter, The	2	9	25	4	64	7,771 ft.
Grumpy	—	5	26	33	83	6,591 ft.
Heart Raider, The	—	4	7	1	62	5 reels
Impossible Mrs. Bellew, The	2	6	40	24	77	7,155 ft.
Java Head	23	10	40	17	58	7,865 ft.
Kick In	1	7	50	11	71	7,074 ft.
Leopardess, The	9	6	14	2	52	5,621 ft.
Making a Man	—	11	34	6	73	5,594 ft.
Man Who Saw Tomorrow, The	2	5	35	3	68	6,993 ft.
Missing Millions	3	5	19	3	63	5,870 ft.
Mr. Billings Spends His Dime	7	12	32	6	61	5,585 ft.
My American Wife	—	4	42	19	77	6,061 ft.
Ne'er Do Well, The	2	2	29	27	81	7,414 ft.
Nobody's Money	1	12	25	4	63	6 reels
Nth Commandment, The	5	7	22	1	58	7,339 ft.
Old Homestead, The	—	4	85	18	74	7,696 ft.
Only 38	—	1	15	6	77	6,175 ft.
On the High Seas	2	6	34	6	68	5,050 ft.
Outcast, The	1	5	32	1	66	6 reels
Pride of Palomar, The	—	1	45	12	76	7,494 ft.
Prodigal Daughters	1	—	29	24	83	6,216 ft.
Racing Hearts	—	5	48	8	72	6 reels
Rustle of Silk, The	1	7	19	9	71	6,947 ft.
Singed Wings	1	8	41	7	69	7,788 ft.
Sixty Cents an Hour	5	5	15	1	56	5,632 ft.
Snow Bride, The	1	4	13	2	65	6 reels
Thirty Days	2	7	31	6	67	4,930 ft.
Tiger's Claw, The	—	6	17	3	74	5,297 ft.
To Have and To Hold	1	—	54	33	81	7,518 ft.
Trail of the Lonesome Pine, The	—	11	31	8	69	5,695 ft.
When Knighthood Was in Flower	4	9	40	132	89	11,618 ft.
White Flower, The	1	8	28	9	69	5,731 ft.
Woman With Four Faces, The	—	—	11	3	76	6 reels
World's Applause, The	6	8	39	8	65	6,526 ft.
You Can't Fool Your Wife	4	8	24	9	67	6 reels
Young Rajah, The	14	10	46	12	64	7,705 ft.
FILM BOOKING OFFICE						
Bishop of the Ozarks, The	2	2	5	1	57	6 reels
Broadway Madonna, The	1	2	8	2	66	5,602 ft.
Can a Woman Love Twice?	—	3	15	8	76	6,441 ft.
Canyon of the Fools	2	2	11	2	64	5 reels
Captain Fly-By-Night	—	3	19	2	70	4,900 ft.
Crashing Thru	1	2	13	5	71	5,047 ft.
Fourth Musketeer, The	—	—	11	4	78	6,106 ft.
Good Men and True	1	7	33	2	65	5,267 ft.
Hound of the Baskervilles, The	5	6	16	2	57	4,900 ft.
If I Were Queen	—	5	33	5	66	6,092 ft.
Mary of the Movies	1	1	7	1	65	6,500 ft.
Stormswept	3	5	5	—	46	5 reels
Thelma	1	8	31	4	66	6,497 ft.
Third Alarm, The	—	5	75	78	86	7,000 ft.
Westbound Limited	—	—	14	13	81	6,529 ft.
When Love Comes	1	2	6	1	62	4,500 ft.
FIRST NATIONAL						
Bell Boy 13	3	7	26	7	67	3,940 ft.
Bond Boy, The	2	2	59	9	71	6,902 ft.
Brawn of the North	—	9	50	21	75	7,759 ft.
Bright Shawl, The	—	1	16	17	84	7,503 ft.
Daddy	—	1	10	30	91	5,738 ft.
Dangerous Age, The	—	2	51	26	79	7,229 ft.
East Is West	1	6	53	41	80	7,737 ft.
Fury	—	2	36	33	84	8,709 ft.
Girl of the Golden West, The	—	1	8	10	84	7 reels
Hottentot, The	1	4	54	57	83	5,953 ft.
Hurricane's Gal	—	4	75	8	71	7,944 ft.
Isle of Lost Ships, The	—	3	24	15	78	7 reels
Light in the Dark, The	4	8	23	—	58	5,600 ft.
Lorna Doone	1	6	48	17	76	6,083 ft.
Mighty Lak a Rose	—	3	36	27	81	8,260 ft.
Minnie	1	10	16	3	62	6,696 ft.
Money, Money, Money	—	7	9	—	57	5,995 ft.
Oliver Twist	2	9	49	38	78	7,761 ft.
Omar, the Tentmaker	8	5	23	13	67	8,090 ft.
Penrod and Sam	—	—	4	6	88	6 reels
Pilgrim, The	4	5	27	47	83	4,300 ft.
Refuge	2	5	3	—	45	5,985 ft.
Scars of Jealousy	1	4	11	7	72	6,246 ft.
Slander the Woman	—	2	10	2	70	6,433 ft.
Sunshine Trail, The	1	3	8	—	58	4,509 ft.
Voice from the Minaret, The	—	6	43	35	81	6,885 ft.
What a Wife Learned	2	5	28	4	67	6,200 ft.
White Shoulders	2	5	25	2	65	5,966 ft.
Within the Law	—	—	13	29	92	8,034 ft.
Woman Conquers, The	4	3	13	—	56	5,102 ft.
FOX						
Bells of San Juan	1	5	20	2	64	4,587 ft.
Boss of Camp "4"	—	—	35	4	73	4,235 ft.
Boston Blackie	—	5	5	2	63	5 reels
Brass Commandments	2	10	23	2	61	4,829 ft.
Bucking the Barrier	1	—	8	1	68	5 reels
Buster, The	—	1	9	4	86	4,587 ft.
California Romance, A	—	1	13	1	70	3,892 ft.
Calvert's Valley	3	6	13	—	55	4,416 ft
Catch My Smoke	—	2	27	8	75	4,070 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Custard Cup, The	3	—	7	1	59	6,166 ft.
Face on the Bar Room Floor, The	—	3	9	13	82	5,785 ft.
Footlight Ranger, The	7	10	12	—	45	4,729 ft.
Friendly Husband, A	2	2	5	1	57	4,527 ft.
Good Bye Girls	—	2	7	2	70	4,746 ft.
Great Night, The	—	—	13	2	74	4,346 ft.
Lights of New York	26	14	24	4	44	5,581 ft.
Love Gambler, The	—	4	18	3	69	4,682 ft.
Madness of Youth, The	—	—	11	2	75	6 reels
Man's Size	—	2	8	2	70	4,316 ft.
My Friend the Devil	10	9	32	6	60	9,555 ft.
Pawn Ticket 210	1	5	15	—	61	4,527 ft.
Romance Land	—	3	22	8	74	3,975 ft.
Shirley of the Circus	1	4	9	3	65	4,668 ft.
Snowdrift	3	2	7	1	56	5 reels
Stepping Fast	—	—	12	2	74	4,608 ft.
Three Jumps Ahead	1	3	20	11	76	4,854 ft.
Three Who Paid	2	4	12	—	58	4,859 ft.
Tom Mix in Arabia	3	5	34	5	66	4,446 ft.
Town that Forgot God, The	4	1	24	17	76	8,450 ft.
Truxton King, The	—	4	17	1	66	5,613 ft.
Village Blacksmith, The	—	3	13	9	77	7,540 ft.
While Justice Waits	—	1	12	2	72	4,762 ft.
Who Are My Parents?	10	6	35	9	64	8,361 ft.
Without Compromise	2	8	16	—	57	5,176 ft.
Youth Must Have Love	1	3	14	1	64	4,386 ft.
GOLDWYN						
Backbone	2	3	6	—	52	6,821 ft.
Blind Bargain, A	5	3	23	1	61	4,473 ft.
Broken Chains	6	9	34	8	64	6,190 ft.
Brothers Under the Skin	2	7	40	9	70	4,961 ft.
Christian, The	3	10	37	40	79	8,333 ft.
Enemies of Women	—	—	6	24	94	11 reels
Gimme	6	1	26	—	60	5,769 ft.
Hungry Hearts	3	6	17	1	59	6,517 ft.
Lost and Found	3	7	13	—	55	7 reels
Mad Love	1	4	21	11	75	5,518 ft.
Remembrance	10	7	56	2	62	5,644 ft.
Sherlock Holmes	5	7	47	13	69	8,233 ft.
Sin Flood, The	6	6	40	5	64	5,205 ft.
Souls For Sale	1	6	28	25	79	7,864 ft.
Stranger's Banquet, The	4	7	24	8	66	6,842 ft.
Vanity Fair	2	1	9	4	69	8 reels
HODKINSON						
Affinities	4	—	7	2	59	5,484 ft.
Bull Dog Drummond	6	6	15	1	54	4,916 ft.
Down to the Sea in Ships	2	2	11	31	87	11 reels
Headless Horseman, The	1	3	38	11	74	6,145 ft.
Heart's Haven	1	3	18	1	65	5,275 ft.
Kingdom Within, The	1	4	16	—	62	6,036 ft.
Man from Glengarry, The	—	2	5	5	77	6 reels
Second Fiddle, The	—	3	9	1	66	5,810 ft.
While Paris Sleeps	3	2	5	2	57	6,000 ft.
METRO						
All the Brothers Were Valiant	—	7	35	18	76	6 reels
Crinoline and Romance	1	5	18	2	64	6 reels
Famous Mrs. Fair, The	—	4	26	12	76	6 reels
Forgotten Law, The	1	7	19	1	62	7 reels
Heart's Aflame	—	3	36	20	78	7 reels
Her Fatal Millions	1	2	6	3	68	6 reels
Jazzmania	17	5	35	24	73	8 reels
June Madness	3	4	24	5	67	6 reels
Love in the Dark	1	5	22	3	67	6 reels
Noise in Newboro, A	1	2	12	2	67	6 reels
Peg O' My Heart	3	2	36	30	80	6 reels
Quincy Adams Sawyer	3	7	50	41	80	6 reels
Soul of the Beast, The	1	5	11	2	63	6 reels
Success	2	1	9	1	62	6 reels
Toll of the Sea, The	3	6	16	12	71	6 reels
Trailing African Wild Animals	1	1	13	12	81	7 reels
Trifling Women	1	8	52	20	83	8 reels
Where the Pavement Ends	3	6	20	10	69	7 reels
Woman of Bronze, The	—	3	9	1	66	5,643 ft.
Your Friend and Mine	—	3	6	2	67	6 reels
Youth to Youth	1	6	19	—	61	6 reels
PATHE						
Dr. Jack	—	2	46	71	89	5 reels
Safety Last	—	1	20	79	94	7 reels
PREFERRED PICTURES						
Are You a Failure	3	5	2	—	40	5,700 ft.
Girl Who Came Back, The	—	2	10	—	60	5 reels
Hero, The	6	7	30	4	62	6,800 ft.
Poor Men's Wives	1	10	25	9	69	6,963 ft.
Shadows	6	3	42	16	72	7 reels
Thorns and Orange Blossoms	1	8	40	10	69	7 reels
SELZNICK						
Marriage Chance, The	1	1	15	—	65	5,840 ft.
Modern Marriage	—	1	8	1	70	6,000 ft.
One Week of Love	2	1	36	12	76	7 reels
Pawned	—	5	10	2	65	5 reels
Quicksands	—	—	8	2	76	6,541 ft.
Timothy's Quest	1	2	18	2	68	6,465 ft.
What Fools Men Are	—	3	8	1	65	6,087 ft.
STATE RIGHTS						
Beautiful and Damned	4	6	42	10	69	4 reels
Brass	—	2	31	19	80	9 reels
Dangerous Adventure, A	7	5	7	3	52	6,500 ft.
Darling of the Rich, The	—	2	9	6	78	6 reels
Heroes of the Street	1	5	41	18	77	7 reels
Little Church Around the Corner, The	1	9	39	12	69	6,400 ft.
Main Street	—	—	6	8	87	8 reels
Night Life in Hollywood	2	2	12	3	66	6,059 ft.
Notoriety	4	4	10	4	61	7,800 ft.
Only a Shop Girl	1	4	13	7	72	6,400 ft.
Secrets of Paris	—	—	10	2	75	6,481 ft.
Streets of New York	1	—	7	4	76	6,541 ft.
Temptation	—	3	8	1	65	6 reels
Women Men Marry	—	3	7	—	61	5,400 ft.
World's a Stage, The	4	9	17	3	59	6 reels
UNITED ARTISTS						
Douglas Fairbanks in Robin Hood	4	3	15	108	93	10 reels
Girl I Loved, The	—	7	7	10	74	8,000 ft.
Man Who Played God, The	—	1	23	5	74	6 reels
One Exciting Night	2	5	27	33	81	10 reels
Tailor Made Man	2	5	36	10	71	8,469 ft.
Tess of the Storm Country	4	3	24	62	87	10 reels
UNIVERSAL						
Abysmal Brute, The	—	1	19	8	78	8 reels
All Night	—	2	16	—	67	5 reels
Altar Stairs, The	—	3	20	1	67	5 reels
Another Man's Shoes	—	4	19	4	70	5 reels
Bavu	2	—	11	4	71	8 reels
Bolted Door, The	1	5	7	—	55	5 reels
Broad Daylight	1	5	24	1	65	5 reels
Crossed Wires	1	—	6	3	74	5 reels
Dangerous Game, A	—	2	11	—	77	5 reels
Dead Game	—	—	9	2	75	5 reels
Driven	6	6	18	13	66	5,400 ft.
First Degree, The	—	3	14	5	73	5 reels
Flame of Life, The	7	3	30	14	70	7 reels
Flaming Hour, The	1	3	24	1	66	5 reels
Flirt, The	1	6	57	53	82	8 reels
Fools and Riches	1	—	5	4	77	5 reels
Forsaking All Others	4	2	9	1	56	5 reels
Gentlemen from America, The	—	1	23	15	81	5 reels
Ghost Patrol, The	1	6	18	3	65	5 reels
Girl Who Ran Wild, The	—	6	19	—	63	5 reels
Gossip	2	2	11	1	62	5 reels
Human Hearts	1	2	78	9	72	7 reels
Hunting Big Game in Africa	1	7	22	50	86	10 reels
Jilt	4	5	7	1	52	5 reels
Kentucky Derby, The	1	10	63	21	73	6 reels
Kindled Courage	—	3	21	—	67	5 reels
Lone Hand, The	—	1	36	11	76	5 reels
Love Letter, The	—	1	19	—	69	5 reels
Midnight Guest, The	1	1	11	—	64	5 reels
Nobody's Bride	—	—	10	—	70	5 reels
One Wonderful Night	1	4	20	2	66	5 reels
Power of a Lie, The	—	4	20	3	69	5 reels
Prisoner, The	—	1	19	1	70	5 reels
Ridin' Wild	1	4	20	3	67	5 reels
Scarlet Car, The	—	3	13	—	64	5 reels
Shock, The	—	—	7	4	81	7 reels
Single Handed	4	5	12	2	58	5 reels
Town Scandal, The	—	—	14	1	72	5 reels
Trifling With Honor	—	—	9	4	79	8 reels
Trimmed in Scarlet	1	1	6	2	68	5 reels
Under Two Flags	1	6	66	5	72	8 reels
What Wives Want	1	1	10	—	63	5 reels
Wolf Law	1	6	16	—	60	5 reels
VITAGRAPH						
Front Page Story	—	6	26	4	68	6 reels
Little Wildcat, The	—	2	10	1	65	5 reels
Masters of Men	—	1	22	14	82	6,740 ft.
Ninety and Nine	1	5	61	31	77	7 reels
Rogue's Romance	1	2	8	2	70	5 reels
When Danger Smiles	—	—	9	2	75	5 reels
You Never Know	—	1	16	1	70	4,867 ft.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

The Law of the Lawless—
A lively picture with a good pull. (East.)

Dorothy Dalton has part that fits her well in this picture and gained in popularity with our patrons. Business excellent. (Middle West.)

Lawful Larceny—
Capable cast, lavish settings and fair interest story make this a good box-office feature. (Middle West.)

Fog Bound—
Dorothy Dalton always draws well here. Fog Bound well received. Fair receipts. (Middle West.)

The Purple Highway—
Pleasing picture, good entertainment. Went over fairly well. (East.)

The Woman With 4 Faces—
Unusually good detective story well done. Very good week. (Middle West.)

The Heart Raider—
Fairly interesting but lacking in any real punch. Not much of a drawing card. Business only fair. (West.)

A Gentleman of Leisure—
Jack Holt popular here. Picture entertaining. Business good for midsummer. (East.)

FIRST NATIONAL

Penrod and Sam—
A very good picture that pleased both the young and old patrons, and brought in a lot of each. Very good business. (West.)

One of the best of its kind. Went over big. Hot weather can't hurt it. (Middle West.)

Children of Dust—
Intensely interesting and well acted. (East.)

Played to large crowds for a week. (Middle West.)

Wandering Daughters—
Attendance held up good all week. (Middle West.)

Trilby—
World's premier on this picture did fair for summer business. Those who had read the book were astonished at the completeness with which the characters had been transferred to the screen. It is a picture that appeals to the high-brow. The tragic ending is not yet popular. The part of Svengali occasioned as much comment as did Miss Lafayette. She made an impression that auspices for her popularity. (Middle West.)

Brawn of the North—
An excellent attraction. Went over well. (Middle West.)

The Girl of the Golden West—
Picture well liked by everybody. Business good for this time of year. (East.)

Man of Action—
Good live story well done. Filled houses all week, which is very unusual at this time of year. (Middle West.)

GOLDWYN-COSMO.

Three Wise Fools—
A good picture. Business good. It is picking up with cooler weather. (Middle West.)

Clean, clever humor and interesting plot make this a sure winner. Played to fine summer business. (Middle West.)

The Ragged Edge—
Picture of poor quality. Business bad. (East.)

Vanity Fair—
Not a good audience picture. Business fell off. (Middle West.)

Lost and Found—
Good show, interesting, but it didn't bring in many people. (Middle West.)

The Spoilers—
Did big business here on a pre-release showing, and was held over for second week. Great amount of newspaper advertising helped get good houses, despite warm weather. (West.)

METRO

The Fog—
Nice little picture. Wonderful cast and can be exploited. Attendance was very good. (Middle West.)

Success—
Best picture of the summer season. (East.)

Cordelia the Magnificent—
A fair picture. Went over big (East.)

FOX

Bells of San Juan—
An average picture. Business pretty fair. (West.)

Skid Proof—
A succession of thrills. Picture well patronized. (East.)

UNITED ARTISTS

The Girl I Loved—
An excellent Charles Ray picture which attracted very satisfactory business. (East.)

One of Charles Ray's best productions. Excellently produced and acted. A real bit of screen entertainment—maybe a little too good for the rabble but fine for the appreciative. Held over for a second week. (West.)

UNIVERSAL

Out of Luck—
Picture good boost for the navy. Entertainment value fair. (Middle West.)

A Self-Made Wife—
Good picture which seemed to please audiences. About average pulling power. (Middle West.)

The Flame of Life—
Miss Dean can't seem to hit off in the right one lately. (Middle West.)

Merry-Go-Round—
Exceptional picture, strong interest. Business strong throughout week. (East.)

McGuire of the Mounted—
Just another "Mounted" story. Didn't attract average business. (East.)

Fools and Riches—
Not much drawing power. Only a mediocre production. Business not good. (West.)

F. B. O.

Human Wreckage—
Established a new record for a week's run. (Middle West.)

A Man's Man—
A good box office attraction, which played to good crowds. (Middle West.)

The Fourth Musketeer—
A fair picture. Business fair. (Middle West.)

VITAGRAPH

The Man Next Door—
Nothing exceptional but good average picture which played to fair business. (Middle West.)

Fairly good picture; average box-office value. (Middle West.)

A wonderful story and picture. Our patrons liked it very much. Receipts held up. (Middle West.)

This was rather a little picture for a big house but it did very well. The children can see this one, anybody can, and like it but nothing very heavy about it. (Middle West.)

WARNER BROS.

Brass—
Some padding in this feature but it was well played and pleased our patrons. Business good. (Middle West.)

SELZNICK

Quicksands—
Picture away below par. Business slump all through. (East.)

ASSOCIATED EXHIBITORS

Is Divorce a Failure?—
Personal appearance of Leah Baird saved this one. Just fair program picture. (East.)

The Sailor Made Man—
Nice little business when put on to finish out the week on a picture that flopped. Entirely satisfactory. This was third run too. (Middle West.)

ALLIED P. & D.

A Darling of the Rich—
Poor picture; business helped by a Turpin comedy, which superseded feature. (Middle West.)

PREFERRED

The Girl Who Came Back—
A very good picture. Business good. (Middle West.)

One of the worst pictures seen here for a long time. Business slow. (Middle West.)

STATE RIGHTS

The Spider and the Rose—
Not especially strong. The plot is pretty far-fetched. But all right for hot weather. Averaged about as well as any. (Middle West.)

An entertaining picture with an attractive cast as a big asset. Business pretty good for a week. (West.)

Has the World Gone Mad?—
Fair picture, business fair. (Middle West.)

Just a picture of fair quality. Business mild. (East.)

I Am the Law—
Good average picture and we did good business with it. (Middle West.)

Very good picture with lots of entertainment value. Business good. (Middle West.)

The Greatest Menace—
A good presentation of the narcotic evil in story form, pleasing to audiences that are attracted by this type of picture. Business pretty good. (West.)

Temporary Marriage—
Pretty fair business considering the hot weather. Some curiosity to see Mrs. Harold Lloyd. A mystery tale not too difficult to solve and seemed to please. (Middle West.)

PROGRAMS FOR THE WEEK OF JULY 29TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers — Three Wise Fools (Goldwyn), continued.

Rialto Theatre—
Film Numbers—Homeward Bound (Paramount), Rialto Magazine (Selected), Wrecks (Educational).
Musical Program—"Pique Dame" (Overture), "Oh, Come With Me" (Soprano Solo), Riesenfeld's Classical Jazz, "March of the Wooden Soldiers" (Specialty), "Cielo e Mar')) from "La Gioconda" (Tenor Solo).

Rivoli Theatre—
Film Numbers—Hollywood (Paramount), Main Street the World Over, Felix Calms His Conscience (State Rights).
Musical Program—"If I Were King" (Overture), "Dreams" (Vocal Duet), "Serenade" (Divertissement).

Mark Strand Theatre—
Film Numbers—Trilby (First National), Here and There, Mark Strand Topical Review (Selected), The Pearl Divers (Pathe).
Musical Program—"Second Hungarian Rhapsody" (Overture), "Musical Miniatures" (Divertissements), "Ben Bolt" (Vocal Prologue to Feature), Recessional (Organ).

Central Theatre—
Film Numbers—Merry Go Round (Universal), continued.

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.



How the Rialto, Omaha, advertised "Has the World Gone Mad!"

Cosmopolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan), opening Wednesday.

Cameo Theatre—
Film Numbers — Broadway Gold (State Rights).

BROOKLYN

Mark Strand Theatre—
Film Numbers—Merry Go Round (Universal), Mark Strand Topical Review (Selected).
Musical Numbers—Symphonized Jazz Overture including "That Redhead Gal," "Kiss Me Again," "Carolina Mammy" and "Ten-Ten-Tennessee," "By the Waters of Minnetonka" (Contralto Solo). Atmospheric Prologue to "Merry Go Round," in special setting, including "Liebesfreud," violin solo; "Auf Wiedersehn," tenor; Viennese Polka, ballet, and "The Old Refrain," soprano. "Fanfare" (Organ recessional).

LOS ANGELES

California Theatre—
Film Number—The Call of the Wild (Pathe), continued.

Miller's Theatre—
Film Numbers — Safety Last (Pathe), continued.

Grauman's Third Street Theatre—
Film Numbers—Temptation (State Rights), Pathe News, Pathe Review, The Knight that Failed (F. B. O.).
Musical Program—"Merry Wives of Windsor" (Overture), "Dreamy Melody" (Organ Solo), Vocal Medley of Popular Songs, Dance Act.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), continued.

Metropolitan Theatre—
Film Numbers—Salomy Jane (Paramount), Pathe News.
Musical Program—"Beautiful Galathea" (Overture), "Summertime" (Organ Solo), Song Revue of Popular Numbers with Japanese Prima Donna, Ruth Glanville (Saxaphone Solo), "Thirty Minutes Around Los Angeles" (Novelty).

Pantages Theatre—
Film Numbers—Shootin' for Love (Universal).
Musical Program—Six acts of vaudeville.

Loew's State Theatre—
Film Numbers—Where the North Begins (Warner Brothers), International News, Three Strikes (Educational).



St. Louis papers carried this ad for "Children of Jazz" at the Majestic theatre

Musical Program—"More Candy" (Overture), "The Rosary" and "When Will I Know" (Orchestral Concert), Personal appearance of Dog, Rintintin.

Kinema Theatre—
Film Numbers—Legally Dead (Universal), International News, Topics of the Day (Pathe), Casey Jones, Jr. (Educational), That's Nature for You (Scenic).

Mission Theatre—
Film Numbers—Merry-Go-Round (Universal), Where is My Wandering Boy This Evening? (Pathe), International News.
Musical Program—"Caprice Viennoise" (Overture).

Hillstreet Theatre—
Film Numbers—Fools and Riches (Universal), International News, The Eagle's Talons (Universal), Aesop's Fable (Pathe).
Musical Program—Six acts of vaudeville.

ROCHESTER

Eastman Theatre—
Film Numbers—The Girl of the Golden West (First National), Eastman Theatre Current Events (Selected), Pictorial Bits.
Musical Program—"Morning Moon" (Organ Overture), "A Musical Evening" (Divertissements), "The Swan" and "Spanish Serenade" (Cello Solo), Recessional (Organ).

CHICAGO

Chicago Theatre—
Film Numbers—Fun from the Press (Hodkinson), News Weekly, Scenic, Penrod & Sam (First National), Gene Sarazen in Golf (Educational).
Musical Program—"Pique Dame," (Overture), Allen Rogers and Lenora Allen in "Favorite Melodies" (Specialty), "Cut Yourself A Piece Of Cake And Make Yourself at Home" (Organ Solo), Art Landry's Call Of The North Band (Specialty).

Tivoli Theatre—
Film Numbers—Scenic, News Weekly, Fun from the Press (Hodkinson), Scars of Jealousy (First National), Day Dreams (First National).
Musical Program—"Bohemian Girl" (Overture), The Dennis Sisters (Specialty), "Waitin' For The Evening Mail" (Organ Solo), "In Starland" (Specialty).

Riviera Theatre—
Film Numbers—Scenic, Fun from the Press (Hodkinson), Scars of Jealousy (First National), Day Dreams (First National).
Musical Program—Selections from "Tangerine" (Overture), Edward Albano, singing "Figaro," song from Barber of Seville, (Specialty), Russian Dances by Piatov and Natilie (Specialty).

Roosevelt Theatre—
Film Numbers—Down To the Sea In Ships, (Hodkinson).

Woodlawn Theatre—
Film Numbers—News Weekly, (Pathe), Topics of the Day (Pathe), Review, (Pathe), Leather Pushers' Round 12 (Universal), Children of Jazz (Paramount).
Musical Program—"An Opera Bouquet," (Overture), "Tickling The Ivories," (Piano Solo).

Stratford Theatre—
Film Numbers—Stratford Topical Events, Komic Kartoon, Hold Your Horses, (Goldwyn), The Leather Pushers, Round 12, (Universal), Children of Jazz (Paramount).



Three-column ad used by the Madison theatre, Detroit, on "The Lover Piker"

Musical Program—"Songs From The Old Folks," (Overture), "Morning Will Come," (Organ Solo), "Dreaming Alone At Twilight," (Tenor Solo).

Randolph Theatre—
Film Numbers—International News, (Universal), Out of Luck, (Universal).

SAN FRANCISCO

Tivoli Theatre—
Film Numbers—The Common Law (Selznick), For The Love of Tut (State Rights), Scenic (Fox), Kinograms.

Loew's Warfield Theatre—
Film Numbers—The Fog (Metro), Pointed Paragraphs (Pathe), Minute Views (Pathe), Surprise (State Rights).
Musical Program—"Sweethearts" and "The Angelus" (Violin Solo), Special "A Night In India" with 25 Artists with Songs, Dances and Music.

Granada Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Fighting Blood, Round Seven (F. O. B.). News Reel (Fox and Educational).
Musical Program—Grand Opera vs Jazz including 5 pieces from Grand Opera, 4 from Jazz, "Ten Ten Tennessee" and "Bugle Call Blues" (Overture).

Imperial Theatre—
The Merry-go-Round (Universal) continued.

California Theatre—
Film Numbers—Broadway Gold (State Rights), International News, Don Cayote No. 3 (Universal).
Musical Program— "Babbling Brook" (Organ Overture), Salvatore Santaello on Piano and Violin Accompanist in Selections, Special Dancers.

SEATTLE

Coliseum Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Fun from the Press (Hodkinson), Nip and Tuck (Pathe), Kinograms and Pathe News.
Musical Program—"Ilka" (Overture), "Hungarian Dance No. 5" (Cello Solo).

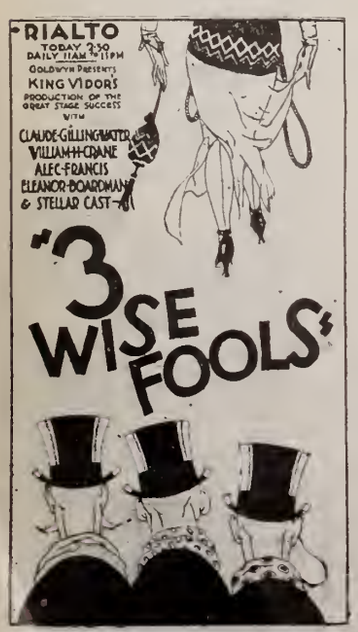
Blue Mouse Theatre—
Film Numbers—Salome (Allied P. & D.), Sawdust (Universal), Fox News.
Musical Program—"Who's Sorry Now" (Overture), "Seattle Town" (Organ Solo).

Strand Theatre—
Film Numbers—Girl of the Golden West (First National), Pathe Review, Kinky (Educational), Kinograms.
Musical Program—"Jolly Fellows" (Overture), Walt's Fur Fashion Show (Prologue).

Columbia Theatre—
Film Numbers—Out of Luck (Universal), Red Russia Revealed (Fox), Columbia the Gem and the Ocean (Universal), International News.
Musical Program—"Glow Worm" (Overture), "Midnight Rose" (Organ Solo).

Liberty Theatre—
Film Numbers—A Man of Action (First National), Lodge Night (Pathe), Pathe Review, International and Liberty News.
Musical Program—"I Paghacci" (Overture), Selection from "Aida" and "Sweet One" (Organ Solo).

Winter Garden Theatre—
Film Numbers—The Silver Horde (Goldwyn), Topics of the Day (Pathe). Bum Slickers (Universal), Pathe News.
Musical Program—Overture (Orchestra), "The Spell of the Yukon" (Recitative Prologue).



Simple and effective "Three Wise Fools" ad by the Rialto, Washington

SALT LAKE CITY

Paramount Empress Theatre—
Film Numbers—The Heart Raider (Paramount), The New Mama (State Rights), Pathe News.

Kinema Theatre—
Film Numbers — What Wives Want (Universal), The Victor (Universal), Felix Gets Left (State Rights), International News. Fun from the Press (Hodkinson).

American Theatre—
Film Numbers—Three Wise Fools (Goldwyn), The Widower's Mite (Universal), Fun from the Press (Hodkinson), International News.
Musical Program—"Bebe," "Mellow Moon" (Orchestra).

State Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

DALLAS

Palace Theatre—
Film Numbers — The Spoilers (Goldwyn), Pathe News, Topics of the Day (Pathe), Aesop's Fable (Pathe).
Musical Program — "Yes, We Have No Bananas" (Organ and Vocal), "Moonlight Serenade" from "Chauve Souris" (Specialty), Orchestral Concert.

Old Mill Theatre—
Film Numbers—Sixty Cents an Hour (Paramount), Pathe News, Bray Cartoon (Hodkinson), New Leather Pushers (Universal).

Melba Theatre—
Film Numbers—Trilby (First National), Kinograms, Hold On (Universal), Cartoon.
Musical Program — Atmospheric Prologue, Orchestral Concert. Three Strikes (Educational).
Musical Program—Leah Baird (in person).

Capitol Theatre—
Film Numbers—Temporary Marriage (State Rights) Current Events (Pathe), Dan Mason Plum Center (F. O. B.)
Musical Program—Dance of the Serpents (Overture), Misses Holt and Leonard (Vocal).

Fox-Washington Theatre—
Film Numbers—She Loves and Lies (Selznick), Skid Proof (Fox), Current Events (Fox).

Madison Theatre—
Film Numbers—The Law of the Lawless (Paramount), Current Events (Pathe), Columbia, the Gem and the Ocean (Universal).
Musical Program—Bartram and Saxton (Vocal).

CINCINNATI

Walnut Theatre—
Film Numbers—The Ninety and Nine (Vitagraph), Current Events (Pathe), Aesop's Fables (Pathe), Topics of the Day (Pathe).
Musical Program—"You're in Love" (Overture).

Capitol Theatre—
Film Numbers—Masters of Men (Vitagraph), Current Events (International), Small Change (Educational).
Musical Program—"Popular Selections" (Overture), Including "Beside a Babbling Brook," "Whose Sorry Now," "Loose Feet," "Saw Mill River Road," "Loving Sam," "Wonderful One" and "You've Got to See Mamma Every Night," "That Old Gang of Mine" (Organ Solo).

Strand Theatre—
Film Number—The Stranger's Banquet (Goldwyn), Current Events (Pathe), The Barnyard (Vitagraph).
Musical Program—"Katinka" (Overture).

Grand Theatre—
Film Numbers—The Queen of Sin (Selznick), Current Events (International), Comedy (Educational).
Musical Program—"Sleep, Kentucky Babe," and "La Paloma" (Ladies' Quartet).

ST. PAUL

Capitol Theatre—
Film Numbers—A Noise in Newboro (Metro), Capitol Digest (Pathe and International News), Capitol Snickers, A Lyin' Hunt (Educational), The Watchdog (Pathe).
Musical Program—"Opera vs. Jazz" (Song and Dance Revue), Recessional (Organ).

BALTIMORE

Century Theatre—
Film Numbers—Homeward Bound (Paramount) Current Events (Fox).
Musical Program—"Un Ballo in Maschero" (Tabloid opera).

Wizard Theatre—
Film Numbers—Slander the Woman (First National) Say It With Diamonds.

New Theatre—
Film Numbers—The Love Piker (Cosmopolitan) Current Events (Pathe).

Metropolitan Theatre—
Film Numbers—The Hero (Preferred), Hard Luck (Metro) Current Events (Pathe) The Thoroughbred (Pathe).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Children of Dust (First National), F. O. B. (Educational), Current Events (Pathe).
Musical Program — "Serenade" selections (Overture), "Love Sends a Little Gift of Roses" (Violin and Trumpet).

Palace Theatre—
Film Numbers—The Man Next Door (Vitagraph), The Goat (Metro), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—Popular Dance Selections (Overture), including "Swinging Down the Lane"; "Louisville Lou," "Kitten on the Keys."

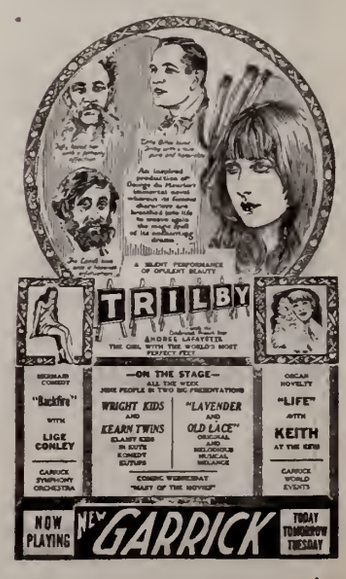
Columbia Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Nip and Tuck (Pathe), Current News (International).
Musical Program — "House of David Blues" (Overture).

Rialto Theatre—
Film Numbers — Vanity Fair (Goldwyn), Current Events (Fox).

DETROIT

Adams Theatre—
Film Numbers—Trilby (First National), Current Events (Detroit Free Press and International) Plus and Minus (Educational).
Musical Program—Walter Smith, Baritone (Vocal).

Broadway-Strand Theatre—
Film Numbers—Is Divorce a Failure? (Associated Exhibitors), Current Events (International),



Attractive art ad on "Trilby" at the New Garrick, Duluth

KANSAS CITY

Newman Theatre—
Film Numbers—Bluebeard's 8th Wife (Paramount), Courtship of Miles Sandwich (Pathe), Gold (Educational), Newman News and Views (Pathe and Kinograms).
Musical Program—Selections from "Firefly" (Overture), Song hits from "Irene" (Vocal), Selections (Organ Solos).

Liberty Theatre—
Film Numbers — Environment (State Rights), The Artist (Fox), Capitol Shots (Pathe), Pathe and Fox News.
Musical Program—Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.
Musical Program—Selections (Overture), Vocal Solos, Violin Solo, Selections (Organ Solos).

Twelfth Street Theatre—
Film Numbers—Children of Jazz (Paramount), Fighting Blood (F. B. O.), Pathe News.
Musical Program—Selections (Overture), Selections (Organ Solos).

DES MOINES

Des Moines Theatre—
Film Numbers—International News, A Week End with Rex Beach (Goldwyn), Under Two Jaggs (Pathe), The Spoilers (Goldwyn).

Strand Theatre—
Film Numbers—Kinograms, The Ladies Man (Metro), Sunshine Trail (First National).

Garden Theatre—
Film Number—Are You A Failure? (Preferred).

ST. LOUIS

Missouri Theatre—
Film Numbers—The Purple Highway (Paramount), The Bone Age (Fine Arts S. R.), Are Waitresses Safe (Pathe), Music Film "Plantation Dance;" Fun from the Press (Hodkinson), International News.
Musical Program—Medley of Rose Songs (Overture), "I Love Me" (Organ Solo), "The Family Album," Vocal Numbers.

Grand Central, Lyric Skydome, Capitol and West End Lyric Theatres—
Film Numbers—Circus Days (First National), Rob 'Em Good (Metro), Topics of the Day (Pathe), Current Events (Pathe).
Musical Program — Overture, "When Will the Sun Shine for Me?" (Organ Solo), Pierre & Paigie (Danoce Number).

Delmonte Theatre—
Film Numbers—The Rapids (Hodkinson), Fun from the Press (Hodkinson), International News, Hard Luck.
Musical Program—Orchestral Overture and Accompaniments, Vocal Numbers.

Rivoli Theatre—
Film Numbers—Legally Dead (Universal), Round Five New Leather Pushers (Universal), International News, Century Comedy.
Musical Program—Orchestral Overture and Accompaniments.

Kings Theatre—
Film Numbers—Human Wreckage (F. B. O.), International News.
Musical Program—Orchestral and Organ Number. Personal appearance Mrs. Wallace Reid.

PHILADELPHIA

Stanley Theatre—
Film Numbers—A Gentleman of Leisure (Paramount), Adventures in the Far North (State Rights), Current Events (Pathe and International), Topics of the Day (Pathe), Pearl Diver (Pathe).
Musical Program—"Polonaise Militaire'" (Overture), "Tannhauser" Selections (Orchestra), "Dich Theure Halle" (Vocal), "Dance Simplicity" (Dance).

Stanton Theatre—
Film Numbers—Merry-go-Round (Universal), continued.

Karlton Theatre—
Film Numbers—Children of Jazz (Paramount), Current Events (Pathe), Backfire (Educational), Kinograms, Pathe Review (Pathe).

Palace Theatre—
Film Numbers—Divorce (F. B. O.), Current Events (Pathe), Topics of the Day (Pathe), Backfire (Educational).

Victoria Theatre—
Film Numbers—Bavu (Universal), Current Events (Pathe), Felix Strikes It Rich (State Rights), Hodge Podge (Educational).

CLEVELAND

Stillman Theatre—
Film Numbers—5th Revival Week including Little Women (Paramount), Nanook of the North (Pathe), Sailor-Made Man (Pathe) One Glorious Day (Metro) Hold Your Horses (Metro), Dr. Jekyl and Mr. Hyde (Paramount) Tol'able David (First National).

State Theatre—
Film Numbers—Brass Bottle (First National), Pleasant Journey (Pathe), International News Fun from the Press (Hodkinson), Local-grams.
Musical Program "The World Is Waiting for the Sunrise," "Who Did You Fool After All," "Bugle Call Blues" (Orchestra).

Park Theatre—
Film Numbers—Cordelia the Magnificent (Metro), East is Worst (State Rights), Wonders of the Sea (F. B. O.), Kinograms, Fun from the Press (Hodkinson).
Musical Program—"Il Guarany" (Overture), Jazz Unit, including "Railroad Man," "I Love Me," "My Sweetie Went Away."

Reade's Hippodrome—
Film Numbers—The Man Next Door (Vitagraph) Fighting Blood (F. B. O.), International News—Plain Dealer Screen Magazine.
Musical Program—Popular Potpourri (Overture).

Standard Theatre—
Film Numbers—The Inner Man (Pathe), Never Weaken (Pathe), International News.



Four-column ad by the Apollo theatre, Indianapolis, on "Divorce" and "F. O. B."

NEWARK

Branford Theatre—
Film Numbers—Branford Review of Events, Topics of the Day (Pathe), F. B. O. (Educational), One-Man Re-Union (Scenic), Children of the Dust First National).
Musical Program—"Flower Song" from Faust; "Some Day You Will Miss Me" (Contralto Solo), "Count of Luxemburg" (Overture).

OMAHA

Strand Theatre—
Film Numbers—Three Wise Fools (Goldwyn), The Alarm (Fox), Current Events (Fox).
Musical Program — "Light Cavalry" (Overture).

Rialto Theatre—
Film Numbers—Trilby (First National), Where Is My Wandering Boy This Evening? (Pathe), Current Events (Kinograms).
Musical Program — George Gray, Soloist, "Raymond" (Overture), "Swinging Down the Lane" (Organ Solo).

Sun Theatre—
Film Numbers—Sawdust (Universal), Wild and Wicked (Hodkinson), Current Events (International News).

World Theatre—
Film Numbers—Cordelia the Magnificent (Metro), Fighting Blood, Round 11 (F. B. O.).
Musical Program — Six Acts of Vaudeville and Organ Solo.

INDIANAPOLIS

Circle Theatre—
Film Numbers—Three Wise Fools (Goldwyn), The Jungle Romeo (Educational), Pathe News, Kinograms.
Musical Program—"The Bat" (Orchestra), "Annabelle" (Organ Solo).

Apollo Theatre—
Film Numbers — The Girl Who Came Back (Preferred), Before the Public, Fox News Weekly.
Musical Program—"Indiana Moon" (Organ Solo), Virgil Moore's Apollo Entertainers in Popular Melodies.

Colonial Theatre—
Film Numbers—The Fourth Musketeer (F. B. O.), The Thoroughbred (Pathe), Pathe News.
Musical Program — Popular Selections, American Harmonists.

BUFFALO

Shea's Hippodrome—
Film Numbers — The Christian (Goldwyn), The Wise Cracker (Fox), Current Events (Pathe and International News).
Musical Program — Selections by the Royal Blue and White Marimba band, Special classical jazz arrangement of "Barney Google," (Orchestra Overture), Organ Selection.

Lafayette Square Theatre—
Film Numbers — While Justice Waits (Fox), Snub Pollard comedy (Pathe), Current Events (Fox).
Musical Program—Selection from "Little Nellie Kelly" (Overture), "A Kiss in the Dark" (Organ Solo).

Loew's State Theatre—
Film Numbers—The Law of the Lawless (Paramount), Only a Husband (State Rights), Current Events (Pathe).
Musical Program — Medley of Popular Airs by Emmett Luedeke's Harmonists.

New Olympic Theatre—
Film Numbers—The Man of the Forest (Hodkinson), Tips (Universal), New Leather Pushers (Universal), Current Events (International News).
Musical Program—"Wonderland" (Overture).

Shea's North Park Theatre—
Film Numbers—Only 38 (Paramount), Hello, Pardner (Fox), Current Events (Pathe and International News).

Palace Theatre—
Film Numbers—The Remittance Woman (F. B. O.), The Leather Pushers (Universal), Current Events (International News).

MILWAUKEE

Strand Theatre—
Film Numbers—The Isle of Lost Ships (First National), Back Fire (Educational), Fun from the Press (Hodkinson), Current Events (First National).
Musical Program — "Jazz Medley" (Overture).

Merrill Theatre—
Film Numbers—The Love Piker (Cosmopolitan), Leather Pushers No. 4, series 3, (Universal), The Thorobred (Pathe), Current Events (Pathe).
Musical Program—"Love Sends a Gift of Roses" (Prelude and Song Slide Novelty), "To A Wild Rose" (Interpolation).

Garden Theatre—
Film Numbers—Who Are My Parents? (Fox), Current Events (Fox).

Rialto Theatre—
Film Numbers—Bucking the Barrier (Fox), Apple Sauce (Fox), Current Events (Kinograms).

Exhibitors' Service Bureau—Pages 658-667



Display on "The Isle of Lost Ships," in which the entire marquee was enclosed, at Allen's theatre, Edmonton, Alta.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Miuwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

M. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Director, Broadway-Strand theatre, Detroit.



Circus front for "Hunting Big Game in Africa" by Manager Roy McMinn of the Capitol, Superior, Wis.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

"Daddy" Stunts Aimed at Children

Juvenile Appeal Well Played Up

EXHIBITORS throughout the country, in exploiting "Daddy," have made strong appeals to the juvenile element in their campaigns, several of which are set forth below. The first is that used by Pantage's theatre, Kansas City, Mo.

Two factors featured the exploitation. One was the lobby front with artistic lettering and a huge cut out of Jackie that extended three-quarters of the way to the canopy. The second was the fact that school had just been let out and the former pupils were roaming the streets with nothing to do.

It was at them that the campaign was directed in the first place. The impersonation stunt was worked with the simpler angle that all they were asked to do was to leave their photographs at the box office. Little George Elliott of 4405 Forest avenue, carried off honors and even the dramatic critics of the Kansas City papers conceded that he was an excellent double.

Another unique feature of the week for "Daddy" was "Dad's Day," which the theatre inaugurated on Monday to induce each youngster who wanted to see Jackie to bring his dad also.

Manager's Wife Gives Benefit

Mrs. Robert Wayne, wife of the manager of the Empress theatre and the Strand Amusement Company's interests in Owensboro, Ky., gave a real poor children's performance on "Daddy."

The invitation was general. After that Mrs. Wayne got busy under the auspices of the Messenger, assuring newspaper co-operation. The fact that the children chosen for the performance really needed a benefit to have any amusement was attested to by the fact that they were chosen by the Salvation Army, the Moose, the Knights of Columbus, and other big-hearted organizations.

When the seats were filled, it included many youngsters who had never been in a moving picture theatre before.



Pleasing use of cut-outs in "The White Flower" lobby by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.

Coogan Impersonator on Street

During the entire run of the picture at the Lucas theatre, Savannah, Ga., Manager J. G. Evins had a boy dressed as Jackie Coogan make a continuous round of the downtown section. This ballyhoo attracted attention, the cards displayed on front and back telling the story of "Daddy" at the Lucas.

In addition to this ballyhoo on the downtown streets a truck was rigged up with six-sheet cut-outs and parked at the baseball grounds, where five or six thousand people were obliged to see it. This was on the Saturday previous to opening.

Real Estate Sign Helps

A bit of green grass, a poster board and a real estate office combined to help the Stadium theatre, Brooklyn, put over "Daddy." The realty office was the unconscious agent by which the picture was sold to many prospective home investors and here's the story:

There was to be a big sale of building lots and signs announcing it had been painted on the billboards. They started "These 380 Lots will be sold at . . . ."

The realty company's lease on the sign expired immediately after the sale. Quick to see his chance, Manager Davis grabbed up the space. Directly under the opening sentence of the realtor's ad he planted a huge 24-sheet on "Daddy," the one showing the country home and grounds of Jackie's boyhood. It fitted in well with the other sign which got the attention by its big capitals.

Varied Campaign Put Over

Manager A. R. Lynch of the Lyric theatre, Jackson, Tenn., used a campaign of more general nature on "Dady." Slides announced the showing two weeks in advance.

The message was also broadcasted by means of paper posted on principal streets, heralds distributed into the homes through the morning newspapers, as well as distributed throughout offices and stores and thrown into automobiles.

Merchants were very co-operative and Mr. Lynch was fortunate in securing as many as ten window displays, tying-up with the title, for instance: "Daddy Smokes Our Cigars"; "Daddy Wears Our Suits"; "Daddy Buys Ice Cream Here for the Kids," etc.

Seventy-five telephone posts in the city had attached to them window cards announcing "Daddy," and the menu cards of two leading cafes carried the week's program printed on them.

The lobby was attractively dressed with cut-outs of the star, the cut-out of Jackie sitting on the fence holding the pig occupying the most prominent position, while a six-sheet, three ones and 11 x 4's and 22 x 28's were arranged about this. The title and name of star, cut-out from the 24-sheet, were displayed across the front of lobby just above the 24-sheet.



Drug store window in Pittsburgh tying up with the showing of "The La st Moment" at the State theatre, and featuring alarm clocks.

Telegraph Tie-up Aids "Backbone"

Western Union Link-up Widely Used; Personal Appearance Made by Star

ONE of the principal features of the exploitation campaigns being put over on "Backbone" at the present time is the nation-wide Western Union tie-up.

One city where this was used is Providence, R. I., where Goldwyn-Cosmopolitan Exploiteer Buddy Stuart got a card in every Western Union office just before and during the showing of "Backbone" at the Emery-Majestic theatre.

Mr. Stuart and Manager Martin Toohey also effected a tie-up with the Boy Scouts which commanded quite a little newspaper space and a parade of the Boy Scouts carrying banners which read: "Boys are the backbone of America." "See 'Backbone' at the Emery-Majestic." "We are going to the Emery-Majestic to see 'Backbone.'"

Department Store Gives Window

For the showing of "Backbone" at the Parkway theatre in Madison, Wis., Goldwyn-ner Walter D. Nealand and Dr. William E. Beecroft, manager of the theatre, tied up with the Western Union Telegraph office for the window display, which aroused a great deal of attention. The large hand-painted card was used in the window in addition to posters and stills of the picture.

A teaser advertising campaign was used in the Madison newspapers.

Burdick & Murray's Department Store, which had used a big window display for "Souls for Sale" the previous week, turned the same window over to the theatre for a display for "Backbone" and "Vanity Fair" which divided the week between them.

Personal Appearance Stunt Used

Alfred Lunt, one of the stars, was induced by William Moore and Edward Evans of the publicity department of Tom Moore's Rialto theatre in Washington, D. C., to make personal appearances at that theatre in connection with the showing of the picture. The Washington newspapers devoted a good deal of space to Mr. Lunt's personal appearance at the theatre and special cards called it to the attention of pedestrians on the streets.

Bill Robson, Goldwyn-Cosmopolitan exploitation man, conferred with the Rialto theatre publicity experts on a novel radiogram stunt. A message asking the recipients to see Alfred Lunt in person and on the screen in the Distinctive picture, "Backbone," at Moore's Rialto theatre, was printed on radiogram blanks and sent in radio envelopes to a selected list of patrons.

The Western Union Telegraph offices of Washington displayed a national Western Union tie-up poster, and Mr. Moore thought so well of this Western Union tie-up stunt that he placed two of the posters in the lobby of the theatre.

Corn Flakes Samples Given Out on "Bella Donna"

Manager P. Majaro, of the New Regent theatre, Harrisburg, Pa., and Eli Orowitz, Paramount exploiteer, tied up with the Kellogg Breakfast Food Co., to exploit "Bella Donna" and Pola Negri. Fifteen thousand samples were passed out in conjunction with this picture.

Each package had a sticker on it with appropriate wording telling all about "Bella Donna."

"Quicksands" Showing Gets U. S. Recruiting Tie-up

In addition to his usual methods of exploitation, Manager George A. McDermit, of the Rialto theatre, Macon, Ga., tied the showing of "Quicksands" up with the United States Army Recruiting Station, based on the cavalry incident in the picture.

The presentation of the picture was enhanced by a trumpeter, secured from the High School Band, who was stationed in the rear of the balcony and sounded the various calls, cued in the picture. And for the overture the national anthem was used, with slides for community singing.



Window display in Selfridge's Department Store, London, on the showing of "Lorna Doone" at the West End Cinema



Lobby display on "The World a Stage" at the Cinco de Mayo theatre, Mexico City

Jungle Scene in Lobby for "Hunting Big Game"

In addition to his other advertising, Manager Thomas G. Coleman, of the Galax theatre, Birmingham, Ala., expended additional effort on his lobby.

In this a jungle scene was featured, the effect being secured by the use of branches of trees, with full leafy foliage. Worked in and out of the branches were various cut-outs of animals from the paper—for instance, a 24-sheet of the elephant charge, a six-sheet of the cat springing out of the tree, a man with rifle ready to shoot, the two lion heads from the three-sheet and the rhino from the other three-sheet.

Around the base of the trees and around the poster frames fresh sod from the mountain side was banked. Genuine animal furs with perfectly mounted heads were borrowed and draped around the box office. The heads were tied up so that the teeth of the animals were on a line with the patron's eye.

A big 10-foot arrow conspicuously lettered did the double duty of pointing out the box office and announcing that this was the animal picture which ran for three months in New York.

"Quicksands" Campaign is Given Local Angle

In exploiting "Quicksands" Manager Roy Smart, of the Noble theatre, Anniston, Ala., capitalized upon a circumstance of local interest—that General E. B. Winans, Commandant of Camp McClellan, had a part in directing the picture and that the troops used in it were his former command, the Tenth United States Cavalry.

Securing a print of the picture far enough in advance for a private screening, the General and his staff were invited to view the film. And they were highly pleased. Publicity was then started by announcing that "The cavalry charges and maneuvers were directed by General Winans," arousing more than usual interest in the picture because of their interest in the General. This was featured not only in the newspapers, but also in the house organ, "The Noblette." A week before play date the camp paper also gave publicity to this story. More than the usual number of "Noblettes" were distributed about the camp and the officers co-operated by talking the picture up.

The Commander of the Sixth Cavalry co-operated in the loan of banners, flags, etc., about 20 in number, which were displayed in the lobby, along with the General's flag and several large American flags.

How "Only 38" Has Been Put Over

Campaigns that Have Stood Test

JUDGING from reports coming into the Exhibitors' Service Bureau, "Only 38" is one of the pictures receiving special exploitation effort at the present time. Below is presented a group of stunts and campaigns actually put into practice by live exhibitors, offering a wide variety of ideas for the use of the exhibitor planning his exploitation for this picture.

Manager H. B. Clarke, of the Garing theatre, Greenville, S. C., tied up with Gilmer's Department store on a 38-cent sale to good advantage.

The store co-operated still further by running large space, calling attention to the 38-cent sale and tying up with the picture at Garing. The front of their store was also decorated with "only 38" pennants, and in their windows they displayed various articles of merchandise included in the sale, photographs and catch lines relative to the picture, theatre and playng dates.

A double tie-up was gained by the display in the lobby of a showcase containing articles which Gilser had on sale for 38 cents. The showcase also contained photos, small cut-outs and cards tying up with the picture.

The picture also had the endorsement of the Better Films Committee, and this was stressed in all newspaper advertising.

Offer 38-Cent Specials

A slightly different angle was given to this stunt by Manager A. R. Lynch, of the Lyric theatre, Jackson, Tenn., when he hooked it up with the co-operative ad stunt an entire page being obtained from leading merchants.

Each one of these dealers offered some article as a special on a certain day, the price of the article being 38 cents.

Window co-operation was also obtained, and stills were used on compo board for tie-ups on toilet goods, for instance. Five windows were given for five days in advance.



Large marquee display used by the Royal theatre, Kansas City, Mo., on "Down to the Sea in Ships"

The title was used as a teaser in advance, the sidewalks of all business streets being painted with simply the two words, "Only 38."

Birthday Cake Idea Used

The "Birthday Cake" stunt was used by Manager Albert Hill, of the Imperial theatre, Jacksonville, Fla., in exploiting "Only 38," and an immense cake 15 feet in diameter was built on top of the Imperial marquee and given just the proper slant to make the display effective, and to catch the eye quickly.

This immense cake, which had 38 lighted candles on it, was fitted into a skeleton basket, the handles of which terminated in a 4 x 14 foot banner across the top. Each handle was electrically lighted and the banner read "Only 38" in large caps the full length of the banner. Under this was the slogan—"A Paramount Picture." The banner was silhouetted in varied colors.

The 38-cent sale was also used by Manager C. W. Irvin, of the Imperial theatre, Columbia, S. C., in addition to which he put over a number of other ideas.

Although Columbia has no public library, a Book Donation Matinee was worked in co-operation with the Rotary Club, who have just undertaken the enlargement of a small club library. When the plan was presented to them by Mr. Irvin, it was eagerly assented to by the leaders of the local Rotary Club. At the matinee, which was held on opening day, 250 books were received, which were presented to the Rotary Club Library. In return for the theatre's action in this respect, the club sponsored the matinee and gave valuable publicity to the fact. Also valuable word-of-mouth advertising resulted from this novel stunt, and Mr. Irvin states he benefited financially, as well as "institutionally."

Mr. Irvin does not place his personal endorsement on every picture which he plays, so when he tells his patrons he has a good picture they take his word for it. In this instance he sent out 500 letters to his patrons, calling their attention to the fact that in 18 months he had personally endorsed only two other pictures, stressing the point that he did not make a practice of doing so on every attraction.

Makes Tie-Up With Local Church

It is not often that the churches will tie up directly with a picture, but Manager H. P. Kingsmore, of the Howard theatre, Atlanta, Ga., managed this on "Only 38:" A co-operative deal was closed with Dr. Messinger, of the All-Saints Episcopal Church whereby members of his organization were to sell as many tickets as possible on a percentage basis, resulting in much publicity for the picture, as well as financial benefit.



Lobby display on "The Abysmal Brute," using mounted cut-outs and large book, by Manager E. B. Roberts of the Majestic theatre, Austin, Texas

"Bright Shawl" Given Atmosphere

Cuban Theme is Basis for Effects in Lobby Displays and Newman Prologue

CUBAN or Spanish atmosphere has been the keynote of many campaigns on "The Bright Shawl," in keeping with the theme of the picture. F. J. Miller, manager of theatres in Augusta, Ga., for the run of "The Bright Shawl" at the Modjeska theatre created Spanish atmosphere in the lobby.

A wall with projecting tile roof stretched clear across. It was broken in the center by a small Spanish cathedral with tower, in which a small beaver board bell was hung. On each side of the cathedral an opening was left for entrance and exit, and over these canopy shaped awnings, painted in bright colors.

Two wings were built, one on each side, so that the entire lobby was covered. On each of these a Spanish window was painted, while underneath the windows, flower boxes of tile held real palms. Back of the entire display, on a sky drop, painted towers of buildings were visible in the distance.

In the small opening left between the two wings and the back drop were peach trees in full bloom—branches of peach trees covered with pink tissue paper flowers.

Across the entire front overhead was a huge sword, made of beaver board and painted in silver. Invisible wires held it in place. A colorful shawl of flowered sateen, fringed with white and orange wool zephy, was draped gracefully over the sword.

Builds Elaborate Lobby

Tom H. Boland, manager of the Empress theatre, Oklahoma City, Okla., increased his newspaper advertising, but concentrated mainly on a striking front display which was carried back to the theatre entrances through the foyer.

Facing the street, on top of the canopy, there was a full 24-sheet, upon which brilliant lights were played. At the canopy's either end, facing the sidewalk in two directions, were three-sheet cut-outs. In broad panels, beneath the canopy, were three-sheet cut-outs, and on top the box office was an oval made from the brilliant six-sheet. In small panels, stretching the width of the lobby front and directly behind the oval were one-sheets, giving the appearance of being framed. Water color paintings filled large lower panels on either side of the lobby and two feet in front of the box office window was a crackerjack cut-out made from a 24-sheet.

Inside the box office, directly behind the cashier and spread fan shape, was a brilliant colored, fringed shawl, and above it swung an unsheathed sabre from an invisible cord.

In the foyer were frames, "oil" paintings and photos, and in three prominent windows of large stores were nifty displays—two on Main Street and one on Broadway, the busiest thoroughfares in the city.

Spanish Prologue Staged

La Clavel, famous Spanish danseuse of Hergesheimer's novel, did her steps, the banjos played and the orchestra accompanied as the prologue was staged at Newman's theatre, Kansas City, Mo., for "The Bright Shawl."

The costume worn by the danseuse was designed to reproduce as far as possible the one worn by Dorothy Gish in the picture. This striking similarity was the feature of the prologue and was commented upon by audience and press alike.

Hair Combing Contest Put Over on "Bella Donna"

Something new in contests was sprung by Leslie F. Whelan, Washington Paramount exploiteer, for "Bella Donna" when the picture played at the Palace theatre, Hagerstown, Md.

"For the girl who could beat Pola Negri's hair-comb, a prize!" And the papers carried it for days preceding the run of "Bella Donna" at the Palace. Of course, the local paper, the Daily Mail, co-operated with the theatre in this, and three prizes were offered.



Original lobby display on "You Can't Fool Your Wife" prepared by Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla.



Animated miniature race scene on "The Hottentot" by Manager A. B. Morrison, Strand theatre, Memphis

Elaborate Marquee Cutout on "Westbound Limited"

Seattle, Wash.—An elaborate cutout from the 24-sheet, placed above the marquee, and visible for several blocks down the street, was one of the special stunts used by Manager Frank Steffy at the Coliseum theatre here when he played "Westbound Limited."

Mr. Steffy made arrangements for having the locomotive and train of cars on the 24-sheet cutout and mounted on heavy backing This was placed up on the marquee, in front of a decorative scenic background, with the locomotive at the edge of the marquee facing down the street. In the place where the headlight was situated on the engine in the 24-sheet a circular opening was cut and a huge electric spotlight was substituted.

This spotlight, lighted at all times during the day and night, shone down from the marquee into the street below, attracting the attention of all pedestrians by its powerful rays. Their eyes followed the light to the spot from where it came, and then were attracted by the cutout of Ralph Lewis, the engineer, standing with arm upheld before the cross-sign warning "Stop—Listen—See 'Westbound Limited,'" which was placed a few feet away from the cutout of the train.

As another special attraction, Mr. Steffy attired all his girl ushers in engineers' costumes. Each girl wore a black corduroy cap, blue corduroy overalls and a white silk shirt. Over their arms they carried small electric lanterns. Lanterns in one aisle would be green and in the next aisle red. This alternating color in the lanterns, carried up and down the aisles by the girls, was a source of much favorable comment and made an attractive bit of atmosphere for the film.

Many Stunts Used in Drive for "Hearts Aflame"

MOBILE, Ala.—C. D. Haug, Metro exploitation man, put over "Hearts Aflame" at the Crown theatre with a campaign that embraced numerous stunts.

Haug had red paper hearts adjusted over the mouthpiece of every public telephone in Mobile. He had huge red hearts hung in the windows of many yellow taxis. At night he sent out a float with a 24-sheet, with six large railroad lanterns on either side. The 24-sheet represented a locomotive going through a forest fire. When the lanterns were lighted, it made one of the most attractive and interest-compelling stunts ever viewed in Mobile.

In addition, he had distributed thousands of small envelopes containing candy hearts.

Announcement Extraordinary!

RITZ PICTURES



presents as its first great screen personality

RUDOLPH VALENTINO

after completion of existing contract

in great productions befitting the popularity and the prestige of the star.

RITZ
CARLTON PICTURES

J. D. WILLIAMS
President & General Manager

MARKETED on their merits, for a price they are worth and for no more.

Individual selling, picture by picture, with no cheap productions saddled on the shoulders of the good ones.

Great pictures and great pictures only will stimulate patronage and hold the vast following of the screen. RITZ presents nothing save big attractions.

The next announcement in story, size and director prestige will amaze the world of motion pictures.

Watch for

Wait for



J. D. WILLIAMS
President & General Manager
6 WEST 48 STREET • NEW YORK

Divorce Court Tie-up Wins Space for "Divorce"

LOS ANGELES, Calif.—An unusual tie-up was affected by Sid Grauman at the Rialto theatre recently on "Divorce." Discovering that there were 200 divorce cases on the court calendar, Grauman influenced Judge Summerfield to invite the 200 women to witness the motion picture production of Divorce."

The Judge issued the passes with his compliments, hoping that many of the women would kiss and make up after seeing the picture and thereby save him a lot of court work. A special section was reserved for the women at the Rialto and the stunt drew a lot of free publicity, drawing stories in four of the five Los Angeles daily papers.

"Westbound Limited" Is Given Co-operation of Railroads

Macon, Ga.—As the result of a tie-up with the railroads, Manager George A. McDermit of the Capitol theatre was able to gain excellent publicity for "Westbound Limited."

Through their cooperation a display in the Terminal Station was made possible. Oil paintings (from the exchange) were placed about the waiting room, as well as signs reading:

"'The Dixie Flyer' is the 'Westbound Limited'—the 'Dixie Flyer' is the best train—the 'Westbound Limited' is the best picture. At the Capitol—Now."

Monday was set apart as Central of Georgia day and Tuesday, Southern Railroad day, and cards to this effect were placed in both the Central and Southern shops. The cards also stated that the picture was dedicated to railroad men, thus gaining their interest in the picture.

The picture played coincident with Macon's Centennial celebration, and Mr. McDermit rigged up a float with an engine loaned by the Central of Georgia and entered it in the Centennial parade. It carried off first prize and attracted lots of attention. The railroads also loaned signals and other paraphernalia.



Display material used in lobby of the State theatre, Pittsburgh, during the showing of "The Last Moment."

"Masters of Men" Given Tie-ups

How Hook-ups Have Been Put Across By Exhibitors Throughout Country

EXPLOITATION on "Masters of Men" has been featured by tie-ups of various sorts, a number having been made with United States naval recruiting stations. Stories of how several exhibitors have handled their exploitation on this feature are given below.

Manager W. F. Brock, of the Strand theatre, Knoxville, Tenn., took his clue from the theme of the picture and sought the co-operation of the local naval recruiting officers. This resulted in the loan of one machine gun and two rapid-fire guns of another type, which were placed in the lobby of the Strand.

Recruiting Officers Give Aid

The basis of the "Masters of Men" campaign used by H. B. Clarke, manager of the Garing theatre, Greenville, S. C., was also the navy recruiting tie-up. Several sailors were placed at the disposal of the theatre for the distribution of cards tieing up the navy and the show at the Garing. Being distributed in this manner created additional interest in the cards.

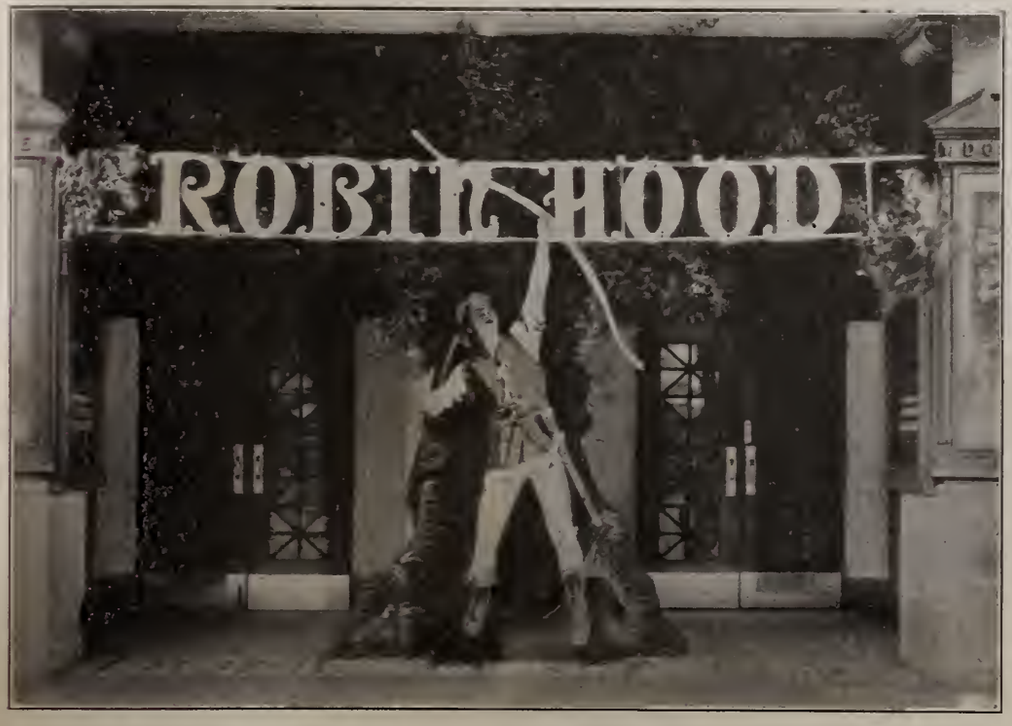
Mercantile Tie-ups Obtained

A. R. Lynch, manager of theatres, used a different angle on "Masters of Men" at the Lyric theatre, Jackson, Tenn., where, through the co-operation of a number of merchants, a full page was secured in the Jackson Sun. Each individual ad composing the page tie-up directly with "Masters of Men," and the copy was so worded as to embody the idea that each was a "master" in his own line. For instance, the Kelly tire dealer ran copy to the effect: "It takes a 'Kelly' to *master* the minds of automobile men. 'It Costs No More to Buy a Kelly.'"

Features Navy Jazz Orchestra

Taking a different phase of the naval angle. Manager S. S. Wallace, Sr., of the Criterion theatre, Oklahoma City, Okla., dressed up the "Night Hawk's," a jazz orchestra playing at the Criterion, in navy uniforms and had them play special patriotic selections along with their jazz music.

In this connection the "Night Hawks" feature some splendid selections every week which enables the manager to secure unusual tie-ups with local music stores. One particular tie-up was on the song, "Yes, We Have No Bananas," which resulted in excellent window displays in the music stores, and also every banana stands around town allowed Mr. Wallace to put up an attractive card about the song being played at the Criterion.



J. W. Trunk, general manager of the Dome theatre, Youngstown, Ohio, used this on "Douglas Fairbanks in Robin Hood." The letters were in gold

New "Heart Raider" Lobby Ideas

Marquee and Front Displays Feature Many Campaigns Used on This Picture

LOBBY and marquee displays are the principal exploitation measure being used by many exhibitors in advertising "The Heart Raider," and several ideas actually used are presented below, grouped together for the convenience of the manager preparing his campaign, together with other ideas:

Manager William R. Bedell, of the Rialto theatre, Atlanta, Ga., was one of the exhibitors featuring his display.

The principal appeal was made in the lobby and on the marquee, where hundreds of hearts were aflutter. On each marquee a large red heart was mounted with a cut-out figure of Agnes Ayres perched on the top. Across the center of the heart was the title of the picture. The rectangular base upon which the heart rested carried the names of the two stars. Agnes Ayres and Mahlon Hamilton and "A Paramount Picture."

Suspended underneath the marquee over the sidewalk was an array of small hearts. They were arranged on wires in a criss-cross fashion from opposite corners and around each side just under the eave. These hearts were about 12 inches in diameter and carried "Agnes Ayres" on one side and "The Heart Raider" on the other.

The same idea was carried out in the lobby, where several lines of the hearts were suspended at a height about even with the top of box office.

Hearts and Cut-Out Used

Manager H. B. Clarke, of the Casino theatre, Greenville, S. C., took a similar angle. The "heart" idea was carried out in the lobby by means of a large beaverboard heart set up in the center, upon an easel. In the center of this large heart the figure of Agnes Ayres in a bathing suit, cut from a six-sheet, was mounted. To the left of the cut-out appeared the name of the star, to the right, "A Paramount Picture," and at the bottom the title.

Two smaller hearts were suspended just above the larger one, one of them reading, "Agnes Ayres in" . . . the other, "The Heart Raider."

Attractive Lobby Display

Another attractive and inexpensive display was prepared by Hugo Plath, manager of the Palace theatre, Fort Smith, Ark., who built up a large shadow box with a heart-shaped front.

A large keyhole in the heart, which was placed in the center of the lobby, served as a peephole. Inside the heart was a shadow box with various colored lights, a one-sheet which shows Miss Ayres in a bathing suit was used for the background, behind this were green lights, behind the water, a yellow light behind the moon and a white light behind the boat, in front of this one sheet were purple lights which made a very attractive shadow display.

Ex-Service Men Invited to Showing of "Skin Deep"

Manager Ollie Brownlee, of the Palace theatre, Muskogee, Okla., invited 36 ex-doughboys, patients at the Soldiers' Memorial Hospital, to be the guests of the theatre on the opening date of "Skin Deep." A local automobile agency furnished cars for the soldiers to drive them to the theatre, and each car carried a large banner about the picture and the special matinee.

In the lobby of the theatre was a large hand-painted question mark about 12 feet high on which was painted a picture of a woman looking into a mirror. Across the top of the lobby spelled out in cut-out letters was the title of the picture and the star's name.



Attractive bookstore window display tying up with the run of "Main Street" at the Roosevelt theatre, Chicago



Strong use of poster cutout in lobby on "3 Jumps Ahead" at the Rialto, Augusta, Ga., by F. J. Milller, manager.

Encloses Entire Front for "Woman With 4 Faces"

When "The Woman with Four Faces" played the Palace theatre, Muskogee, Okla., Manager Ollie Brownlee enclosed the entire front with beaverboard from the box office out to the three-sheet frames which were parallel with the sidewalk. Each side was scrolled at the top with a similar piece on top of the box office to match the rest.

The doorway as was cut in each side for an entrance and exit and on the walls of these beaverboard panels were painted four pictures of Betty Compson, representing the four different parts she played in the picture. Across the top of these frames spelled out the title of the picture and the stars. names.

Showing of "Shadows" Tied Up with London Buses

The rapidity with which American exploitation methods are being adopted in England is shown by the way Walturdaw, which handles Preferred Pictures in England, exploited "Shadows" during the London premier of that picture. One hundred and fifty of the new type motor buses carried a back-banner on "Shadows" through the principal streets of London during the showing, and attracted an extraordinary amount of attention.

According to David L. Blumenfeld, of Walturdaw's publicity department, exploitation and publicity will soon be as much of the routine of the showing of a picture in England as in America.

Street Cars Tied Up 100% on "Souls for Sale"

HUTCHINSON, Kans. — Hutchinson's street car system was enrolled 100% in exploiting "Souls for Sale" at the De Luxe theatre. Each car on the system carried a four-foot banner on the front fender.

At a cost of $1.75 an hour an old street car was chartered and each side covered with a 24-sheet poster. The car was run through the city between the hours of 11 a. m. to 2 p. m., and from 5 p. m. to 8 p. m. the day before the opening and each day of the run.

Cut-outs from the one-sheet were placed in ten conspicuous windows; a shadow-box, twenty-five feet long, with lettering patterned after that on the six-sheet, was placed in front of the theatre; a register was placed in the lobby in which girls who wished to receive a letter from Eleanor Boardman wrote their names.

Attractive Lobby Display and Teasers on "Shock"

When "The Shock" played the Palace theatre, Muskogee, Okla., Manager Ollie Brownlee advertised it with a very attractive lobby display which consisted of a hand-painted cut-out of Lon Chaney, showing the star peeping around curtains. Just above this cut-out hanging from the back of the marquise was a large beaver board sign made up of cut-out letters which spelled out "The Shock." These letters were put together so that they overlapped one another, the idea that is carried out on the poster paper.

Several days in advance of the play date Mr. Brownlee ran a series of teaser ads in the newspapers which read: "Are you prepared for 'The Shock.'"

Jungle Lobby on "Trailing African Wild Animals"

When Manager J. G. Evins, of the Odean theatre, Savannah, Ga., played "Trailing African Wild Animals," quantities of moss and palms converted the lobby into a veritable jungle, and cut-outs of animals embedded in the moss added realism to the scene. For instance, a big cut-out of an elephant occupied the centre, and a 100-watt blue spotlight trained on this, giving the effect of moonlight. A cut-out of the wildcat and snake embedded in moss added to the jungle effect.

A 24-sheet stretched across the top of the marque, while a cut-out of two big lion heads stood at one side of the 24 and the giraffe on the other.

Divorce Summons Form Used to Exploit "Divorce"

An unusual mailing piece in the form of a divorce summons was used to exploit the showing of "Divorce" at the King's theatre in St. Louis.

The outside cover of the petition had a genuine appearance with the plaintiff and defendant's names written in with ink. On reading the inside, however, the recipient of the summons soon found out that it was an advertisement. On the back page appeared the display advertisement, telling the date of the attraction, "Divorce," at the King's theatre.



Unusual front on "Brass" by Manager Albert Hill of the Imperial theatre, Jacksonville

"Trail of Lonesome Pine" Given Novel Hook-up

ST. LOUIS, Mo.—As the showing of "The Trail of the Lonesome Pine" approached, Ed Olmstead, advertising and publicity man for the Missouri theatre, discovered that the sporting pages of the papers were full of the marble championship meet being held in the city. Since "The Trail of the Lonesome Pine" is the story of a two-family fued having its inception in a game of marbles, the enterprising publicity director for the Missouri theatre hooked up a lot of free space by donating passes to the finalists in the tournament.

Inasmuch as newspapers have always regarded marbles as a human-interest sport to be cultivated because of news value, the generosity of the Missouri theatre was worth hundreds of dollars of space.

Birthday Cake Advertises "Only 38" Showing

Manager Hugo Plath, of the Palace theatre, Fort Smith, Ark., made use of a large birthday cake to advertise "Only 38."

A local baking company furnished the cake gratis and it was placed in a shadow box which had a glass front to prevent the patrons from handling and cracking the icing.

On top of the cake burned 38 candles and the title of the picture, and the star's name was spelled with pink icing. On top of the shadow box were cut-outs, one of Lois Wilson and the other of Elliott Dexter.

Midnight Matinee is Held to Advertise "Bavu"

Manager John P. Read, of the Gem theatre, Palestine, Texas, aside from a week's teaser campaign of slides on the screen and special one-sheets, advertising "Bavu" by holding a special midnight matinee on Sunday night before the picture opened on Monday. The matinee was held at exactly 12:01 A. M. in order not to violate the Sunday blue laws.

The newspapers gave the stunt considerable advance publicity, for it was a novelty in Palestine. Mr. Read writes that it was the principal topic of conversation the week beforeit was held and people are still talking about it. It was a t nded by a very representative crowd for that time of the night and much word-of-mouth advertising resulted from it.

"Penrod and Sam" Tied Up to Department Store

The Capitol theatre, Cincinnati, tied up "Penrod and Sam" with the new 12-story department store just opened by the Rollman & Sons Company by means of an attractive window display. The store gave over one of its large Vine Street windows to a display of "Penrod" clothes for boys.

In the centre of the window was a large green and gold "Penrod" banner, together with a wax model wearing one of the suits. A number of stills showing the child actors in "Penrod and Sam" wearing these suits were also used.

'B. A. Go-Getter' Cards Aid "The Go-Getter"

New Haven, Conn.—To exploit "The Go-Getter," Russell B. Moon, Paramount exploiteer, had cards printed up with "B. A. Go-Getter" in the name place. On the top of the card was printed: "Go-Getters will make money in 1923."

He had tack cards made and put them all over the city with the same wording on it as on the top of the business card.

The Chamber of Commerce sanctioned it, even cooperated, and a general campaign was waged in the city of New Haven before the picture was even booked in that city.



Showing how two cities carried out the "camera test" stunt to exploit "Souls for Sale;" left, as Manager Ralph Wettstein of Ascher's Merrill, Wilwaukee, worked it; right, how Manager Paul E. Noble of the Liberty, Portland pulled the stunt at night.

Opinions on Current Short Subjects

"Nip and Tuck"
(Pathe—Two Reels)

THIS is another of Mack Sennett's comedy offerings with such players as Harry Gribbon, Kewpie Morgan, and Billy Bevan in principal roles. A tailor shop is employed as the setting for the fun at the outstart. Gribbon as Nip and Morgan as Tuck get over some effective comedy of a farcical character, and the action then introduces Bevan as a sailor. His fictitious account of his amazing pearl-diving feats are visualized on the screen. These under-sea sequences not only present some genuine laughs but also embody some clever photographic effects. Following these views, Gribbon, Morgan, and Bevan engage in a crooked game of poker which is as funny a piece of comedy business as we have seen in some time. Cameo, the clever Sennett dog, takes a major portion of the honors in these scenes. If your audience likes to see a clever animal player in action, show them Cameo as the go-between for the two crooked card sharps in this subject. Later the dog brings out several squads of cops on a riot call by a series of ingenious stunts, but his antics at the card table are an outstanding feature of the fun in this comedy. Here's a clever entertaining film with some ludicrous situations and genuinely funny incident.—*E. F. SUPPLE.*

"The Santa Fe Trail"
(Arrow—Fifteen Episodes)

ANOTHER historical serial based on actual characters and incidents. A screening of the first three episodes discloses a plentiful amount of action and the sort of stuff which serial audiences seem to like. Neva Gerber is seen as a fearless young girl of the plains and Jack Perrin, her leading man, appears as a caravan guard. The touch of historical verisimilitude is given by the presence of Kit Carson, most famous of the scouts, General Fremont, Charlie Bent, famous half-breed "bad man," numerous Indian chiefs who once actually existed, and the like. Opposing the hero and heroine is a desperate gambler, who, together with his henchman, leads them into hazardous situations. There are unusual thrill possibilities here, since the hero and heroine are exposed both to the attacks of the villains and to the perils of early frontier life. A huge cache of gold, to which there is a map, serves as the object of struggle. There is a considerable amount of historical reality in the background, together with two-fisted fighting, fast riding, and some corking Indian stuff. There are, to be sure, a few historical lapses and anachronisms, but serial audiences are not likely to worry about these, since there is excitement, action, danger and romance in abundance. Produced by Neva Gerber under the personal supervision of Ben Wilson, with story and direction by Robert Dillon.—*L. C. MOEN.*

"West Is West"
(Educational—One Reel)

THIS opens with a "busy" intersection of a western town where the average speed seems to be four miles per hour. The humor is supplied solely by the advance title, which prepares the spectator for a scene of congested Broadway traffic, and by the donkey which operates the traffic signal. A chicken-stealing incident of hackneyed character is next introduced to supply the fun. When the pretty post-mistress goes to the bank a rather lively fight ensues between the sheriff and hero to determine who will act as her guard. Two dogs squatting on the porch, following the fight between the two humans with all the intentness of ringside spectators, furnishes the highlight comedy moments of the subject. With this touch of genuine humor over, the bandits who have stolen the post-mistress's money bag are pursued and captured after a lively chase in which a clever trick dog supplies most of the action. Cliff Bowes appears as the hero in this Cameo Comedy, and Virginia Vance as the post-mistress.—*E. F. SUPPLE*

"The Steel Trail"
(Universal—15 Chapters)

WE saw the first three chapters (two reels to each episode) of this serial, and venturing a forecast upon the basis of our observations we predict in "The Steel Trail" a continuous production filled with lively incident, dramatic sequences, and stirring finishes at the end of each chapter—the kind of finish that will bring 'em back to see just how the hero or his lady love avoided the catastrophe vividly suggested at the fade-out. There is nothing particularly original about the plot of the story; Colonel John Armstrong at the head of a wealthy combine of ranchers is building a railroad through the San Marcos valley; secret but powerful interests oppose the enterprise; a famous engineer (William Duncan) is called in to finish the work within thirty days so that the Armstrong group will not be deprived of their franchise; adventures and mishaps accompany the battle of wits and skill waged between the engineer and his hidden foes. The romantic element is supplied in the love affair between the engineer and Armstrong's daughter, played by Edith Johnson. That's the plot in brief—rather stereotyped in structure but possessing suspense and romance for all that. It's the action that counts for most in a serial; and if the speed and spectacular touches of the first three episodes are maintained for the next twelve, "The Steel Trail" ought to register big business at the box-office wherever serial pictures are popular.—*E. F. SUPPLE.*

"Plus and Minus"
(Educational—One Reel)

THIS one starts off with the old situation of a roomer in arrears and a tightfisted landlady standing guard at the door on the first of the month to make sure her lapsing boarder does not exit with his trunk. The boarder with the assistance of the postman and self-addressed postal re-establishes himself in the esteem of the landlady, who is made to believe that he is about to come into considerable wealth. A vamp with her eye on the roomer's prospective fortune tries to ingratiate herself in the feelings of the youth, but he is strong for the soda-fountain waitress. The trick of having a thermometer register the reaction on the young fellow's temperature as he holds hands with the waitress and later with the would-be vamp is worked in here. A waiter with loaded tray, who runs afoul of some banana peels, engages in an amusing acrobatic performance. Only a fair comedy with nothing unusual in the way of originality or action to recommend it. Cliff Bowes is seen as the roomer and Virginia Vance as the waitress.—*E. F. SUPPLE.*

"Oranges and Lemons"
(Pathe—One Reel)

AN action comedy of the slapstick order laid in an orange grove and packing plant. Stan Laurel appears in the featured role. With the aid of the equipment to be found in a grove and packing plant—ladders, elevators, conveyors, etc.—the comedian manages to keep things moving at a fast pace from start to finish. There is not much originality injected into the comedy gags, but there is action—even though much of it is devoted to the throwing of oranges and packing boxes, tumbling off ladders and falling down chutes, racing at top speed along rapidly moving conveyors, and the like. If you want a reel of action with a generous measure of rough-and-tumble incident and slapstick fun here's the film to supply your demand.—*E. F. SUPPLE.*

"Dipping in the Deep"
(Educational—One Reel)

THIS number of Lyman H. Howe's "Hodge Podge" series mixes in an entertaining manner attractive scenic and action shots with humorous cartoon sketches. There are amusing conceptions of the huntsman and his quarry as drawn by the cartoonist under the title "Stag Hunting in the Wilds of Maine." "Dipping in the Deep" and "Rambles in the Rockies" are also cartoon sketches of a humorous vein. There are also some very pretty views of Iceberg Lake and Glacier Falls. The reel concludes in a "hurry-up" camera excursion to Washington, D. C., with city streets and landscapes speeding by and house-tops lurching and reeling in dizzy fashion.—*E. F. SUPPLE.*

"Pathe Review, No. 32"
(Pathe—One Reel)

THIS magazine number combines action, colorful photography, and instruction in its footage. There is an interesting series of views dealing with the handling of "balsa wood," so light in weight that great logs of it can be tossed about with ease. A wine boat is shown being piloted down the Douro River, speeding by the treacherous rocky banks at a speed of thirty-five miles an hour. "Monkey Island," Louisiana, with some of its untamed denizens, is next shown. The reel concludes with Pathecolor views of the sacred city of Shalamda in the heart of the Soudan, Africa.—*E. F. SUPPLE.*

"The Pearl Divers"
(Pathe—One Reel)

THIS is an Aesop's Film Fable which depicts the industry of pearl diving as the imagination of the cartoonist conceives it. There are many humorous touches worked into the action, among the funniest of which is a literal transcription of the expression "oyster beds."
—*E. F. SUPPLE.*

Pre-release Reviews of Features

Counterfeit Love

(Playgoers—5264 Feet)

(Reviewed by Laurence Reid)

ALL the familiar stock tricks are exposed in this melodrama of a Secret Service agent who prevents a counterfeiter from marrying an innocent girl and wins her himself. However, it manages to keep moving from inception to conclusion—what with its murder mystery, the machinations of the counterfeit gang, the heroic conduct of the agent, the mortgage on the home—and the inevitable horse race which must be won by the heroine's stepper in order to retrieve her lost fortune.

All of these situations, incident, characters and detail are shaken up and presented with pretty fair continuity considering the ramifications of the plot. The race track scene is the best—and creates a bit of excitement. Such scenes always do, no matter how often they are employed. Once in a while the director loses the thread of the story—which is not to be held against him as the incident covers so much ground. Before the action runs its course one sees an interrupted wedding and a colorful fire.

The simple facts of the case reveal a Southern girl struggling to save the home and support her crippled sister. A wealthy man of evil designs proposes to assist her. Some money which is placed in her possession by a desperate brother turns out to be counterfeit. The Secret Service agent is on the job and arrests the man of wealth as the ringleader of the counterfeiters. This villain had also fixed the race making it impossible for the girl's horse to win. The heroine shows her ever-lasting gratitude by entertaining the romantic advances of the agent.

The production is first rate—Ralph Ince giving it colorful scenes and adequate sets. And his atmosphere is well suggested.

THEME. Melodrama of impoverished girl who unsuspectingly gains possession of counterfeit money. Enters her horse in the derby and loses, but a secret service agent exposes the villainy and rescues her.

PRODUCTION HIGHLIGHT. The racetrack scene—when the heroine's horse fails to win the derby. The fast-moving action. The details. The atmosphere. The dash and color in the race-track scene. The fire episode.

DIRECTION. Has succeeded in making familiar stock story exciting. Creates fine atmosphere, creditable color and dash in the race-track episode. Puts over a thrilling fire. Gets all there is possible out of the story—and handles his players well. Good photography. Slips up on some of his detail.

EXPLOITATION ANGLES. Why not get a supply of stage money and have the bills stamped with the title of the picture and distribute them? Play it up as exciting melodrama—featuring the race-track scene. Dress up an employe as a jockey and have him ballyhoo the feature.

DRAWING POWER. Should prove suitable for second class downtown houses. Should draw well in small towns.

SUMMARY. Fair entertainment created from familiar stock situations. Audience won't be surprised—but they will follow it with more or less interest because of its action and incident. Race scene offers novel touch.

THE CAST

Richard Wayne ..... Joe King
Mary Shelly ..... Marion Swayne
Rose Shelly ..... Norma Lee
Mose ..... William Jenkins
Roger Crandall ..... Jack Richardson
Mandy ..... Frances Grant
Bill Grigg ..... Danny Hayes
Mabel Ford ..... Isabel Fisher
George Shelly ..... Alexander Giglio

By Thomas Fallon and Adeline Leitzbach. Directed by L. R. Sheldon and Ralph Ince. Photographed by Wm. Black.

SYNOPSIS. Southern girl is struggling to support an invalid sister. Mysterious stranger falls in love with her and urges her to marry him to keep the household from poverty. The girl gains possession of counterfeit money—not knowing it is worthless. Secret Service agents rush to the town and capture the culprits after the girl's horse fails to win the Derby. She falls in love with the chief.

Marriage Morals

(Weber & North—6400 Feet)

(Reviewed by L. C. Moen)

WILL NIGH has again seized upon a topic carrying wide interest and appeal in "Marriage Morals," when he takes the case of the man who reserves the privilege of doing as he likes but expects his wife to remain a person he can "look up to." Not altogether new, to be sure, but apparently a topic of unfailing interest. In connection with the title and the cast, this angle will probably put the picture over, despite its weakness of plot and its illogical points.

The "dream ending," it seems to us, has been used so often that it is worn rather shabby. It is an old maxim of play construction that audiences do not like to be tricked, except in an unusually clever or original way, and the same seems to hold true of picture audiences. Also, we fear that the ending, in which the dream child appears and pleads: "Won't you be my mamma?" is likely to be taken as comedy rather than serious drama.

No fault can be found, however, with the cast that has been gathered here. Tom Moore is an excellent choice for the rich young spendthrift, and Ann Forrest give a sympathetic portrayal of the young girl faced by the problem of whether she can reform him if she marries him. Harry T. Morey may always be relied upon for a workmanlike performance, and little Russell Griffin gives an unusual child characterization as the musical prodigy. John Goldsworthy, Edmund Breese, Florence Billings, Ben Hendricks, Jr., and Shannon Day are well typed, as a whole, and make the most of their respective opportunities.

THEME. Heart interest drama, centering about girl who is offered marriage by wealthy young man about town and the problem of whether she can reform him. A dream figures in the action.

PRODUCTION HIGHLIGHTS. The settings, many of which are attractive and well photographed. The sincere portrayal of the young girl by Ann Forrest. Tom Moore as the young scapegrace. Little Russell Griffin. The scenes at the farm house, in which Shannon Day and Ben Hendricks, Jr., do some excellent work. The recital. The cabaret scenes.

DIRECTION. Excellent as regards human interest touches, but falls short at times in attaining plausibility. Has kept production, as a whole, on a high plane, technically.

EXPLOITATION ANGLES. The principal features here are the title and the cast. There is an excellent chance to stir up controversy in the newspapers, women's clubs, churches, etc., concerning the "double standard." Wedding ring tie-ups with jewelers. The old wedding on the stage. Play up the names of the players prominently.

DRAWING POWER. Will probably draw well in most houses, with proper exploitation of the theme.

SUMMARY. Interesting material, well played and adequately produced, but falling somewhat short in plausibility.

THE CAST

Young Harry Ryan ..... Tom Moore
Mary Gardner ..... Ann Forrest
Harry, Jr. ..... Little Russell Griffin
J. C. Black ..... John Goldsworthy
Marvin ..... Harry T. Morey
Harry's Father ..... Edmund Breese
Molly Mahoney ..... Florence Billings
John Brink ..... Ben Hendricks, Jr.
His Wife ..... Shannon Day
Mary's Brother ..... "Mickey" Bennett
Harry's Pals { ..... Tom Lewis
{ ..... Charles Craig

Written and directed by Will Nigh. Produced by L. Lawrence Weber and Bobby North.

SYNOPSIS. Young girl, employed in beauty parlor, is offered marriage by wealthy young man about town, who promises to reform after marriage. She marries him and he fails to make good on this promise, bringing continual unhappiness, although she finds solace in their son, who is a musical prodigy. All this suddenly proves to be a dream, and the next day, when he again proposes, she accepts because of her love of children.

The Daring Years

(Goodman-Equity—6500 Feet)

(Reviewed by Laurence Reid)

DANIEL CARSON GOODMAN has evidently given the public what it wants in "Daring Years," a story of a youth's conflict with his mother when he hears the call of romance. It is an audience picture which contains tried and true ingredients—which carries on with creditable action, releasing a climax which offers real suspense—and presenting characterizations which extract genuine sympathy. The idea is a plausible one, too—except for the conclusion, which is justified in compelling the spectators to sit on the edge of their seats.

The character of the youth—admirably timed by Charles Emmett Mack—who was borrowed from Griffith for the role, is that of a boy sheltered from contact with the outside world by a doting mother. He is a studious, quiet collegiate who accepts the invitation to attend the sophomore banquet against his mother's wishes. The freshmen raid the sophs at a cabaret and the result is the youth is injured. His injuries are looked after by a chorine in the show—and being young and innocent he falls for her charms—not knowing that she is utterly faithless and untrustworthy. He will experience life contrary to his mother's advice and runs headlong into tragedy.

In an argument with the girl's pugilistic admirer the latter pulls a gun which accidentally kills him—and the youth is tried for murder and convicted. The evidence on his side may be rather weak, but it serves in precipitating an exciting climax—when a confession is wrung from the state's chief witness—the cabaret girl—that he is innocent. Then it is a race between a motor car and a train carrying the Governor to Albany. The executive grants a reprieve but the auto fails to reach the prison on time. However, fate takes a hand in the shape of a bolt of lightning which puts the death switch out of order. A little far-fetched there.

THEME. Character study of secluded youth who rebels against his mother. Her wisdom and his ignorance are emphasized when the boy is convicted of murder of which he is innocent. Wins an eleventh hour freedom.

PRODUCTION HIGHLIGHTS. The fine repression of Charles Emmett Mack. The good production detailing good incident and atmosphere. The cabaret scene. The conflict in the home. The climax when motor car races train to save the youth. The march to the death chair. The emotional work by Mildred Harris. The even sequences.

DIRECTION. Has succeeded in bringing out the conflict of age versus youth. Handles his players exceptionally well, particularly Mildred Harris whose work is surprisingly good. Builds up his climax with fine suspense. Keeps away from hokum in college scenes. Might have given Mary Carr more opportunities to flash mother love. Adds first rate details.

EXPLOITATION ANGLES. Play up the two leading players—also Mary Carr. Emphasize the constant conflict of Youth versus Age. Feature the psychology of the plot showing a boy in rebellion against his mother. Put on a tabloid cabaret scene.

DRAWING POWER. A good audience picture which should please them in downtown and neighborhood houses.

SUMMARY. An interesting melodrama of a youth in conflict with his mother. Rather obvious, but always holds the attention. The climax carries quite a wallop. Patrons will like the acting particularly well. A well staged picture.

THE CAST

Susie La Motte	Mildred Harris
John Browning	Charles Emmett Mack
Mary	Clara Bow
Mrs. Browning	Mary Carr
Jim Moran	Joe King
James La Motte	Tyrone Powers
The College Boy	Skeets Gallagher
Cabaret Owner	Jack Richardson
La Motte Children	Helen Rowland, Joe Depew

By Daniel Carson Goodman. Directed by Kenneth Webb.

SYNOPSIS. College youth brought up in secluded environment by doting mother obeys her wishes until he is infatuated with cabaret girl. Is determined to live his own life—and is charmed by girl who has nursed him through an injury. He visits her and surprises her with another admirer. A quarrel results in which the latter is accidentally killed by his own weapon. The youth is tried for murder and convicted—but is saved from execution by the timely intervention of lightning. The governor grants a reprieve on the admission of new evidence.

Homeward Bound

(Paramount—5400 Feet)

(Reviewed by Laurence Reid)

WE find Thomas Meighan's latest feature, "Homeward Bound," to contain a fine assortment of highlights woven around as neat a romance as has flashed across the screen in some time. There is rich adventure in its action—and clearly defined characterizations—and it has been executed by Ralph Ince with well marked emphasis upon its realistic background.

The idea is simple and compelling revolving around the determination of a colorful skipper to pilot a couple of boats to safety as well as winning the heart of the ship-owner's daughter. It is a story which could have been spoiled by too many heroics, but because of a subtle vein of humor and characters who seemingly step out of life—the picture takes on a value which makes it doubly appealing. Ince places most of his action on the briny deep—with the immediate backgrounds a trim looking yacht and an old hulk of a schooner. And he doesn't waste any time planting his figures and romance.

Meighan is the first mate to a drunken skipper who takes the wheel and pilots the boat to safety. The humorous note enters when he again assumes command of the yacht, forcing the captain to leave. He will not see the girl's life jeopardized by a careless skipper. The following scenes take up two or three reels of romance—with Meighan showing that he can make love with the best of them. The incident on the bridge will surely appeal to the romancers everywhere. The picture doesn't sag for the conflict is established when he refuses to dock in a stormy sea. He pilots the yacht home and secretly marries the girl.

The adventurous action carrying real thrills enters when he is given command of a decrepit schooner, though he is ignorant that his wife has embarked as a stowaway. There is a fascinating storm at sea—which shows the angry waves tossing the men about on deck—a storm which invites genuine suspense. When he rescues the pursuing yacht carrying the heroine's angry father and tows it to safety there is sufficient reason for his position as a respected son-in-law. A capital story, finely staged and acted—one saturated with adventure, romance and realism.

THEME. Romance of the sea with skipper's first mate taking command when former proves himself incompetent. Pilots craft to safety and rescues shipowner's yacht in distress—thus winning his forgiveness to marry his daughter.

PRODUCTION HIGHLIGHTS. The atmosphere of the briny deep. A cargo full of thrills. The vigorous performance by Tom Meighan who is a manly skipper and a capable lover to boot. The exceptional realism when storm strikes the schooner. The fine climax when the yacht is towed in by schooner acting as jury-rudder.

DIRECTION. Has brought out fine realistic moments—with special attention to storm effects and their results. Has handled players competently—making them appear genuine. Lays off heroics and builds his scenes cleverly. Adds a humorous touch here and there.

EXPLOITATION ANGLES. Meighan will draw them in—but tell them just the same that he has a rattling good picture—one packed with adventure, romance, realism and thrills. Put on a sailor's hornpipe—and feature songs.

DRAWING POWER. Will pack 'em in anywhere.

SUMMARY. A highly interesting document of the sea which is prepared from well built scenario. A picture which moves with compelling situations, adventure and incident.

THE CAST

Jim Bedford	Thomas Meighan
Mary Brent	Lila Lee
Rufus Brent	Charles Abbe
Rodney	William T. Carleton
Murphy	Hugh Cameron
Captain Svenson	Gus Weinberg
Mrs. Brannigan	Maud Turner Gordon
Rufus (Bill) Brent, Jr	Cyril Ring

By Peter B. Kyne. Scenario by Jack Cunningham and Paul Sloane. Directed by Ralph Ince. Photographed by Ernest Haller.

SYNOPSIS. First mate pilots boat to safety, taking command away from drunken skipper. Latter is given charge of new yacht which is carrying a party of guests—friends of the shipowner's daughter. First mate puts him off the boat and again takes command. Romance succeeding nicely until he provokes her by refusing to heed her command. Wins back her love and secretly marries her. The father, to get rid of him, puts him in command of schooner, but the girl goes along as a stowaway. The father pursues in yacht. The vessel is rescued and the father acknowledges forgiveness.

The Love Brand

(Universal—4832 Feet)

(Reviewed by Laurence Reid)

A LACK of ingenuity in Western melodramas built around a Spanish background emphasizes the obvious element and destroys the suspense. "The Love Brand" is cut from a familiar pattern in all of its settings and detail and in most of its action. There are the hacienda, the vast range, the siesta for atmosphere, and passionate love to carry on the romance. The director has paid too much attention to the love interest in an attempt to establish some conflict with the result that the picture fails to carry a punch until the concluding reel.

A pair of New York financiers are determined to buy a strip of property from the Don knowing that it contains oil. It is easy to guess their reason for purchasing the land. A daughter of one of them is ordered to intrigue the rich Spaniard into romance since he refuses to sell. And from that point every sequence is easy to anticipate. One knows for a certainty that he will adopt cave-man tactics—that she will rebel—that she will become injured and when consciousness returns will tell her father that she cannot carry out his designs as she loves the Don above anyone in the world.

There is a rival—a daughter of the Spanish foreman who registers jealousy when the hero refuses to countenace her romantic feeling for him. So she gives away the plot. The climax shows the Don determined to brand her for her deceit. But she brands herself to indicate that she has played on the square with him. And the picture is over.

Roy Stewart, playing the young Spaniard, acts with creditable emotion, though he does not suggest the type. Margaret Landis gives a mechanical performance as the heroine—her work being awkward and lacking in appeal. There is some good photography—and a mild counterplot having to do with the pursuit of cattle thieves. An ordinary Western—suitable for program houses.

THEME. Romance based upon intrigue of cultured girl from East determined to win the love of wealthy Spaniard in order that her father might gain some valuable property. Awakening of love prompts her to play square with hero.

PRODUCTION HIGHLIGHTS. The adequate backgrounds carrying first rate atmosphere. The creditable work by Roy Stewart. The love interest. The colorful impersonation by Marie Wells. The climax when heroine brands herself. The details.

DIRECTION. Has not cast the picture well except in one or two instances. Plays up romance so much that picture sags in the middle. Has not introduced any novelty of situation or incident. Follows conventional lines. Succeeds in telling the story well. Fails in giving the picture a real "kick." We expect some fireworks from heroine's rival which fail to materialize.

EXPLOITATION ANGLES. Title is attractive and could be used for teaser campaign. Play it up as melodramatic romance of Southwest. Play up the atmosphere. Put on Spanish prologue, featuring Spanish songs and dances. Play up the cave-man tactics.

DRAWING POWER. Should prove suitable for program houses—or any theatre having daily change of bill.

SUMMARY. Ordinary western melodrama carrying adequate atmosphere. Follows conventional lines so that every sequence is anticipated. Fails to develop a real punch, though action suggests a finish with a "kick."

THE CAST

Don Jose O'Neil ..... Roy Stewart
Peter Collier ..... Wilfred North
Frances Collier ..... Margaret Landis
Charles Mortimert ..... Arthur Hull
Miguel Salvador ..... Sydney De Grey
Teresa ..... Marie Wells

Story by Raymond L. Schrock. Scenario by Adrian Johnson. Directed by Stuart Paton. Photographed by William Thornley.

SYNOPSIS. Young Spanish Don owns large and valuable ranch. New York financiers attempt to buy a strip of property and fail—so the daughter of one of them is advised to intrigue the young man into romance. He falls in love and the girl really responds and refuses to entertain her father's scheme. She is denounced by jealous rival and the hero threatens to brand her—but she brands herself to prove her sincerity. Romance culminates in a wedding.

Hell's Hole

(Fox—Six Reels)

(Reviewed by Laurence Reid)

THE dream situation is employed to make the incident of this this vivid Western melodrama plausible. It packs quite a wallop—does this "Hell's Hole," for there is something doing most every minute—and yet one is forced to accept its action as real until the dream situation ushers in the concluding scenes. Considerable familiar ground is gone over in telling the story and yet at the same time, there is an abundance of new incident.

Hell's Hole is the picturesque name of a deep ravine. It is to this spot that the convict hero flees after he escapes from prison—and there it is that a storm precipitates an avalanche that buries the cabin and the occupants inside—buries them so completely that there isn't even a sign that the shack was ever above ground.

The story starts off showing a couple of ne'er-do-wells being shoved off a train because they had no tickets or money to pay for their fare. So they park themselves on a station bench and wait for the train to return in order to hold it up. One of the idlers is honest—the other vicious. It is the latter who gets away with the booty while the other serves a long term in prison.

The picture offers several interesting shots of convict life—the details being authentic and filled with suspense. One anticipates a daring escape and it comes when the convict is to be paroled. He is a "trusty" and it's easy to leap from the library window. Still the character is inconsistent when you remember that he thwarted a wholesale delivery of desperate criminals and had saved the the life of the warden's daughter. Meanwhile the other ne'er-do-well has struck it rich and has carried on a romance with a girl on a neighboring ranch. The escaped convict orders him to be at the cabin and the heroine is on the spot, too.

Then comes the avalanche and the grand awakening from the dream. Charles Jones is the hero of it and Maurice (Lefty) Flynn his pal in crime. An "up and at 'em" story—carried along with crisp action and an adequate share of excitement. The dream idea saves it from being accepted as far-fetched hokum.

THEME. Western melodrama detailing adventures of a pair of ne'er-do-wells—worked out via the dream situation which places them in all kinds of exploits—romance, prison, etc.

PRODUCTION HIGHLIGHTS. The prison atmosphere and the incident pertaining to convict life. The easy performances of Maurice Flynn and Charles Jones. The hold-up of the train. The escape from prison. The thwarting of a wholesale prison delivery.

DIRECTION. Holds the interest through speed of action and the incident. Brings out good prison detail. Invites suspense with the train robbery, the fight in the prison and the escape. Goes the limit in adding thrills—so that dream situation saves it from being implausible. The buried hut in avalanche episode is faulty execution.

EXPLOITATION ANGLES. Title is picturesque—play it up. Feature the principals. Put it over as thrilling, dashing melodrama—packed with thrills and action.

DRAWING POWER. A good attraction for downtown houses and in houses of factory districts. Action lovers will enjoy it.

SUMMARY. Lively melodrama of a pair of indolent cowboys fashioned out of the dream situation. Carries realistic incident—although in several scenes logic disappears. But the dream idea saves it.

THE CAST

Tod Musgrove ..... Charles Jones
Dorothy Owen ..... Ruth Clifford
Del Hawkins ..... Maurice Flynn
Mabel Grant ..... Katherine Keys
Warden Grant ..... Hardy Kirkland
Pablo ..... Eugene Pallette

By George Scarborough. Scenario by Bernard McConville. Directed by Emmett J. Flynn.

SYNOPSIS. Idle cowboys are ejected from saloon. In stealing a ride on a passenger train they are ejected from that too. They fall asleep on a station bench waiting for the train to return so that they may avenge themselves upon the conductor. One of them dreams a vivid account of their adventures in crime—the dreamer going to prison for the other's crime—a hold-up of the train. The fortunate one strikes it rich and develops a romance—while the other serves his term in jail. He escapes and forces the other to go to prison. Then he awakes from his dream.

The Common Law

(Selznick—Eight Reels)

(Reviewed by Frank Shelton)

THIS is a thoroughly high class feature in every respect and everyone identified with its making deserves unstinted praise. It represents just what present day picture fans want. Romance, pep, a bit o' spice here and there, beautiful women and gowns, lavish sets and more romance. All these ingredients are packed liberally into the 1923 version of this famous and widely read Robert W. Chambers' novel.

And right here we want to tell the world that this pictnre introduces a new star to the screen. It is Corinne Griffith. Of course you've seen her before, but you've never seen the Corinne of "The Common Law." As Valerie West, the artist's model, Miss Griffith gives one of the most delightful characterizations we've seen in many moons. Never has she appeared more charming, been more lavishly gowned, nor acted with such naturalness and appeal. And the star cast which includes Conway Tearle, Elliott Dexter, Hobart Bosworth and others of equal note acquits itself in wonderful manner.

When future productions of this kind are made, folks will probably compare the interiors with "The Common Law." The sets in this feature are going to be the talk of every town in which the film is shown. The studio backgrounds are deep, artistic, well lighted and built up. The shots showing the interior of "The Royal," a hotel during the progress of a New Year's celebration are scintillating in their gorgeousness, riotous in color and quite without equal in screen history.

The gowns worn by Miss Griffith and other feminine members of the cast must have torn huge holes in the Selznick money bags. The photography throughout is exquisite.

The story is known to most folks. It has its risque moments but they are all handled in such a way that there is no offense in any of the situations.

THEME. The love story of a model and artist who, madly in love but separated by the gulf of different society caste, are about to resort to the common law when a stern parent gives in and a decent marriage follows.

PRODUCTION HIGHLIGHTS. The elaborate interior sets. The New Year's celebration. The fine cast, especially the acting of Miss Griffith, Mr. Tearle and Mr. Dexter. The fashion show represented by the gowns on Miss Griffith, Miss Dupont, Phyllis Haver and Doris May. The excellent storm scenes. The attempted attack in the cabin.

DIRECTION. This picture represents the high point in George Archainbaud's directorial career. He has inspired his players to "live" their parts.

EXPLOITATION ANGLES. Plaster the title all over town. It means much to the box office, as most folks have read the story. Arrange a book display of the Chambers work. Get some displays in your fashion stores.

DRAWING POWER. Suitable for the best and largest houses in the land. Should hold up a week anywhere.

SUMMARY. One of the most pleasing and entertaining pictures released in a long time. Thoroughly satisfying in every department. The settings are a revelation. Plot is strong and acting fine.

THE CAST

Valerie West ..... Corinne Griffith
Louis Neville ..... Conway Tearle
Jose Querida ..... Elliott Dexter
Henry Neville ..... Hobart Bosworth
Martha Neville ..... Lillian Lawrence
Lilly Neville ..... Miss Dupont
John Burleson ..... Bryant Washburn
Sam Ogilvy ..... Wally Van
Rita Terris ..... Phyllis Haver
Penrhyn Cardemon ..... Harry Myers
Stephanie Swift ..... Doris May

By Robert W. Chambers. Scenario by Edward J. Montague. Directed by George Archainbaud.

SYNOPSIS—Down and out, Valerie West wanders into the studio of Louis Neville, seeking a position as a model. She is accepted, and eventually Neville, who is known as "Kelly," falls desperately in love with her. Valerie becomes immensely popular as a model and is sought on all sides. Jose Querida falls in love with her also, but is a losing suitor. Kelly proposes and is accepted, but when his family hears of the planned union there is much discord, and Kelly's sisters get the girl's promise to give him up. However, love is too strong, and at last Valerie promises to be his common law wife. On a vacation in the country she is caught in a terrific storm. Seeking shelter in a cabin, she is attacked by the fiance of Kelly's sister. She escapes to Neville's home and wins his father's consent.

The Cheat

(Paramount—Eight Reels)

(Reviewed by Frank Shelton)

"THE CHEAT" marks the "comeback" of Pola Negri. It is a picture that is 100 per cent. better than "Bella Donna," and is the best thing the Polish actress has done since "Passion." Here again we see the Pola who won the plandits of American fans through her spontaneity, vivaciousness and refreshing characterizations. As the heroine of this picture in which Fannie Ward and Sessue Hayakawa won fame years ago under the direction of Cecil B. De Mille, Miss Negri proves once again that she is an emotional artiste of supreme ability as well as a pantomimist par excellence. If she lost any admirers because of "Bella Donna," she'll win them back with "The Cheat."

This production is staged in such elaborate manner that the Paramount purse strings must have been drawn wide to foot the bill for lavish sets, gorgeous costumes, sterling actors and actresses and beautiful lighting effects. The Indian bazaar on a Long Island lawn reminds one of the fetes in "Orphans of the Storm," "Adam and Eva," and some of those De Mille spectacles. The trial scene is a revelation, meticulous attention having been paid here to detail. The interiors showing the Hindoo palace in the Champs Elysee, the fashion promenade in a Parisian *atelier*, the dance divertissement in the French cabaret and the gambling room in Canary Cottage are *le dernier mot*, in scintillating scenic investiture.

From a dramatic viewpoint "The Cheat" is a huge success, thanks to the director's decision to allow Pola to act more like her natural self. As the daughter of wealthy South American parents who goes to Paris, falls in love with an American youth, returns to America as his bride—followed by Rao Singh, a fake Hindoo mystic—and then "cheats" both husband and Hindoo—Mlle. Negri brings to the shadow stage a colorful, highly convincing and magnetic character portraiture. Jack Holt does exceptionally well as the husband.

THEME. Deals with a woman whose husband is unable to give her the fine things of life, and in order to get them she "cheats" the man she loves as well as the man who seeks her love.

PRODUCTION HIGHLIGHTS. The characterization contributed by Pola Negri. The beautiful and elaborate sets, especially the East Indian bazar for society, the court room scene, the home of Rao Singh and the fashion review in the Rue de la Paix. The fine supporting cast.

DIRECTION. This is undoubtedly one of the best works that Fitzmaurice has ever done. He has packed his picture with suspense, gripping scenes and a telling climax.

EXPLOITATION ANGLES. Fame of star suggests that you play up her name in circus fashion. Put on a dance prologue as suggested in the Paris cabaret scene in which de Roche and Negri dance.

DRAWING POWER. This one can be shown in the largest houses and will be a credit to any screen.

SUMMARY. A real Pola Negri American production such as we have hoped eventually to see. A story containing suspense and attention—compelling power from start to finish.

THE CAST

Carmelita de Cordoba ..... Pola Negri
Dudley Drake ..... Jack Holt
Rao Singh ..... Charles de Roche
Mrs. Hodge ..... Dorothy Cumming
Stephen Hodge ..... Robert Schable
Horace Drake ..... Charles A. Stevenson

From the story by Hector Turnbull. Adapted by Ouida Bergere. Directed by George Fitzmaurice. Photographed by Arthur Miller.

SYNOPSIS. Carmelita is in Paris selecting her trousseau for her wedding to her father's business partner—an old man, but possessing a fortune. In Paris she meets Dudley Drake, an American, and falls in love with him. They are married Her father, on hearing the news, disowns her. In Paris the girl also meets Rao Singh, an ex-convict, posing as an Indian mystic. The newlyweds go to New York and settle down in a small apartment. The husband cannot afford to keep his wife in the luxuries to which she has been accustomed. She goes to the country, there meets the fake mystic, borrows chips from him at the gambling table and wins much gold. She tells her husband it is a present from her father. She continues to cheat until she finds herself in the home of Singh, who demands she "pay" in return for a $10,000 check. She shoots the faker after he brands her.

A whole show in itself—

PATHE REVIEW

A film magazine in one reel

There is so much in every issue of Pathe Review that it's a whole show in itself.

The incomparable Pathecolor; fascinating experiments in Science that all can understand and enjoy; interesting bits of Natural History; odd items from everywhere; novelties; superb scenics.

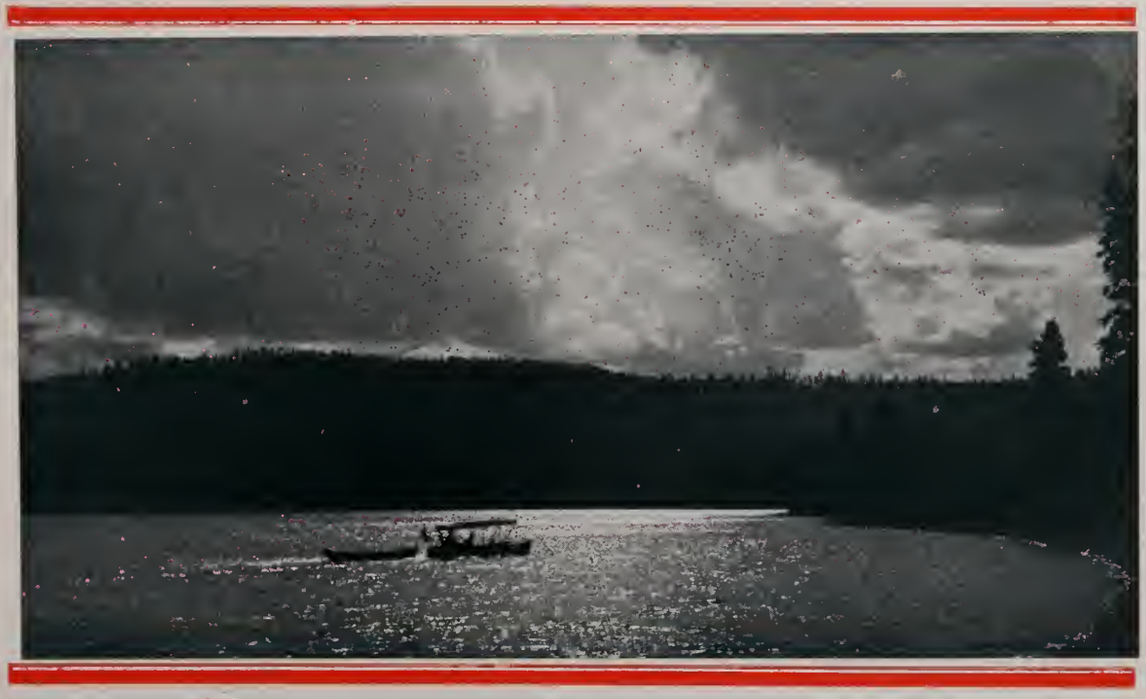
Whether your audiences are made up of miners or millionaires, city people or country, foreigners or natives, children or gray-heads, —all will enjoy the Pathe Review.

"We feel that Pathe Review is of great interest to our patrons."—Otto Raths, Ideal Theatre, South St. Paul, Minn. (*Amusements*).

"The Review is the best single reel of its kind on the market. Patrons like it very much."—G. E. Mickelson, Palace, Owatonna, Minn. (*Amusements*).

"The Review is our best. We nave never had a poor picture from Pathe."—Julius Heilborn, Regent, St. Paul, Minn. (*Amusements*).

"We consider Pathe Review one of the most beautiful reels ever made. Every issue is well liked."—J. J. Casselman, Colonial, Tracy, Minn. (*Amusements*).



Pathépicture

TRADE MARK

"What Should

Ten big, vital problems
in a young girl's life;

Her Danger

with

Edna Murphy



Pathéserial

TRADE MARK

the Girl Do?"

Ten big episodes, each *semi-complete* in itself, each one a perfect little feature,—that's

ous Path



Ten handsome lovers, each eager to marry her;

Ten ways to win happiness or lose a soul;

Ten decisions to make, any one of which may make or break;

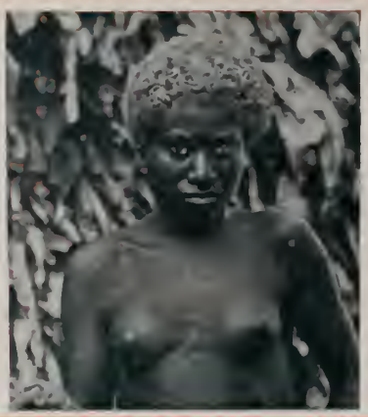
Ten big, smashing dramas which plumb the depths of a young girl's soul and will get your town to talking!

Make your arrangements *now* to see the first episodes of this epochal serial!

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses. Title and ownership of Pathe releases are always retained by Pathe. In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch. Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Produced by
Hal Roach






Give your patrons a different vacation from any they ever had!

Take them to the South Sea Islands by showing them

BLACK SHADOWS

A feature

In an hour you will show them lands and a life that would cost them many months of time, thousands of dollars and much risk of life, if they took the trip themselves.

In one hour they will get many thrills, much information, lots to think about and a new angle on the world we live in.

Show them the far-famed beauties of the Marquesas and Samoa—girls among the most beautiful in the world; show them the ugly skin-scarred black women of the Solomons, at the very bottom of the beauty scale; show them the savage battle between two tribes of head-hunters!

"Highly interesting. Romance and adventure in every mile of the journey. Not a dull moment."—*M. P. News.*

"Plenty of interesting detail and pictorial appeal. . . Many beautiful shots . . . lovely tropical scenery. . . You see what appears to be a real battle between two tribes. . . Direction has caught some interesting customs and good detail."—*Film Daily.*

"Thrilling, humorous, beautiful and educational and should appeal to any class of patronage."—*Trade Review.*

"A comprehensive treatment of much-talked-of places and is well varied in amusement and thrills. . . Contains interesting information for almost everyone. Should be of exceptional value."—*M. P. World.*

Pathépicture

TRADE MARK






J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

With Paramount Units

Cecil DeMille and the entire cast of "The Ten Commandments" have gone to San Francisco to take some important scenes.

Thomas Meighan is due back this week after an extended New York stay, and will begin work at once on George Ade's "All Must Marry."

The Adolphus Busch estate at Pasadena was thrown open to the public for a day while Pola Negri and her company, directed by Herbert Brenon, took scenes there for "The Spanish Dancer." All profits from admissions sold were turned over to the American Legion.

The Biblical prologue to "The Ten Commandments" is being edited by DeMille and Jeanie Macpherson.

Victor Fleming, director, and Zane Grey, author of "The Call of the Canyon," are planning a location hunting trip to Arizona. Production is scheduled for August, with the cast not yet selected.

Douglas Fairbanks, Jr., will have as his vehicle for his first picture an adaptation of Richard Harding Davis' story, "The Grand Cross of the Crescent." Theodore Roberts will be featured with the young star, and Noah Beery will be in the supporting cast. Work will start August 1.

Two talented children, Helen Rowland and Edwin Mills, both aged five, have been selected to play in Sam Wood's production of "His Children's Children," being filmed at the Paramount Long Island studio.

Zazu Pitts and Anne Schaefer have been added to the cast of Glenn Hunter's first Paramount picture, "West of the Water Tower," which will be put into production at the Paramount Long Island studio early in August. They will leave for New York this week to be ready when Rollin Sturgeon, who will direct the picture, lifts his megaphone for the first scenes of the picture.

Another addition has been made to the cast of Sam Wood's production of Arthur Train's novel, "His Children's Children." Dora Mills Adams has been cast to play the part of Mrs. Rufus Kayne Hale Hamilton plays the role of Rufus Kayne.

Christie Comedy Bits

Al Christy has put up a trophy cup for the winning side when the exhibitors and exchange men of Southern California battle on the baseball diamond at Hermosa Beach, July 26.

Teddy Sampson and Patricia Palmer have been engaged to support Bobby Vernon in his next picture. Miss Sampson has just finished in "The Bad Man."

Dorothy Devore, loaned to Fox for the lead in a Bill Russell picture, and Charlotte Merriam, who was loaned to play with Bill Des-

First National Items

Willard Mack is enacting a role in "The Dangerous Maid" which he adapted for Constance Talmadge's use.

Bernard Randall is an addition to the "Ponjola" cast.

John M. Stahl is working with A. P. Younger on the adaptation of Avery Hopgood's play, "Why Men Leave Home," which will be Louis B. Mayer's next offering for the First National program. Cutting of "The Wanters" has about been completed by Mr. Stahl.

"Thundergate," under Joseph de Grasse's direction, is rapidly nearing completion. The cast which will be seen includes Owen Moore, Sylvia Breamer, Tully Marshall, Virginia Brown Faire, Robert McKim, Richard Cummings and Ynez Seabury.

Norma Talmadge will have the role of an African dancing girl in "Dust of Desire," which shortly goes into production.

"The Age of Desire" has been chosen as the title of the next Frank Borzage production. It is an adaptation of "Dust in the Doorway" by Dixie Willson. In the cast are Myrtle Stedman, William Collier, Jr., Josef Swickward and Mary Philbin.

On the Goldwyn Lot

Emmett Flynn this week completed the filming of "In the Palace of the King." But a few shots of Edmund Lowe, leading male player, remain to be taken. Vacations are planned by Hobart Bosworth, Pauline Stark, Sam de Grasse and other of the principal players.

Ambassadors and other officials of South American Republics who visited the studio this week selected George Walsh as the type best fitted to play the name part in "Ben Hur."

Mr. and Mrs. Abraham Lehr entertained Elinor Glyn at dinner on the occasion of her arrival to assist in filming "Three Weeks."

"Gulliver's Travels" will be placed in production by Goldwyn, with King Vidor directing, as soon as he completes Joseph Hergesheimer's "Wild Oranges."

Principal Pictures Bits

The series of short reel subjects now in production through the arrangement entered into with Louis H. Tolhurst, in which "Cool Light" will be used, will star "flies, bees, spiders and similar small animal life.

John Grey, former editor and titler of Mack Sennett comedies, has been signed as head of the comedy department of Principal. His first work will be on the Harry Langdon series.

June Marlowe is reported by Director Eddie Cline to be a genuine "find." Her work in "When a Man's a Man," her first screen appearance, brought forth the director's unqualifid praise.

Here and There

Lawrence Trimble has decided to retitle "The Phantom Pack," Strongheart's latest picture, before its release in the Fall. It will come forth as "The Love Master."

J. M. Fitzmaurice, a recent graduate of West Point, has been employed to train the "palace guard" which escorts Jackie Coogan in "Long Live the King."

Shannon Day has been added to the cast of "No More Women," an Elmer Harris production for Associated Authors.

Edith Stockton, formerly star for a number of companies, is back on the Coast after nine months picture making in Austria, and a season in stock in Boston.

Rowland V. Lee and his company making "You Can't Get Away With It" for Fox, have gone on location to Santa Barbara. Percy Marmont, Betty Bouton, Barbara Tennant, Grace Morse, Clarissa Selwynne, William Haines and Charles Cruz have the principle roles.

Mabel Normand's latest, "The Extra Girl" is about completed. She will take a short rest before starting on "Mary Anne," her next for Sennett.

Kathryn McGuire is playing in her first Western picture, working at the Berwilla studios for the Feature Motion Picture Productions.

Frank Lloyd, the director, has confessed he is responsible for the adaptation of the French drama "Ashes of Vengeance," for Norma Talmadge.

With the practical completion of the alterations at United Studios, which have been going on for months, the gates have again swung shut to visitors, who, during the re-building, were enabled to enter at any time.

The completed cast for "The Valley of the Wolf," on which Jack Pickford has entered upon production, includes Lucile Ricksen, Ralph Rearsley, Frank Leigh, Clare McDowell. The story is an original by Mary Pickford, Jack Pickford and Marion Jackson. The continuity is by Miss Jackson. The company has gone to Boulder Creek on location, to remain a month.

Gus Edwards has just signed for the screen Gloria Gray, who recently finished the lead in "Bag and Baggage," a Finis Fox feature.

Pat O'Malley will play Steve in "The Virginian," Owen Wister's story now being produced by B. P. Schulberg for Preferred Pictures.

Following the completion of "The Virginian," Tom Forman is scheduled to direct George Agnew Chamberlain's novel "White Man" for Preferred Pictures.

Clara Bow will probably be given a role in "The Boomerang," the Belasco play chosen as Victor Schertzinger's first production for Preferred.

"Toilers of Sea" in Photoplay Edition

A photoplay edition of "The Toilers of the Sea," Victor Hugo's novel, is being issued by the A. L. Burt Company, in conjunction with the picture of the same name, soon to be released by the Selznick Distributing Corporation.

Baker Completes Shooting On "Magic Skin"

Director George D. Baker has completed photography on Gilbert E. Gable's picturization of Balzac's "The Magic Skin" for Goldwyn. The last sequence was the filming of an avalanche at Chatsworth, Calif. Carmel Myers, who plays the Countess Fedora in the picture, was buried under the debris but not injured.

Duratize
YOUR FILMS

PROLONG THE LIFE OF YOUR PRINTS

Write for sample, or better still, send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO.
ALLAN A. LOWNES, President
220 W. 42nd St., NEW YORK CITY
PHONE: CHICKERING 2937

INSIST UPON
Duratized
FILMS

Chicago

DESPITE all rumors to the contrary, Aaron J. Jones announces that Ralph T. Kettering will remain as general representative for Jones, Linick & Schaefer, the position which he has occupied for the past twelve years. His attention, however, will hereafter be more centered on the operation of the Orpheum and Rialto Theatres.

Word reaches us from St. Louis that Harry Weiss Week, which was put on in honor of the former Chicagoan's first anniversary as manager of Associated First National's St. Louis office, was a great success. As a climax of the biggest week in the history of the organization, Mr. Weiss gave a dinner dance to show his appreciation to his co-workers. Other guests being Mr. Spyros Skouras and Mrs. Charles Skouras. At the dinner, Mr. Weiss was presented with several gifts commemorating the event.

On August 1st, John Silha turned over his Stadium Theatre at 1803 Blue Island Avenue to James Jovanes and John Voumvakis, who are already operating the Crown-Hippodrome and Eighteenth Street Theatres and will, hereafter, run the Stadium in conjunction with their other houses.

The Midwest Theatres, Inc., is a new theatrical enterprise just granted a charter at the state capitol, Springfield, for the purpose of acquiring, purchasing and operating theatres throughout the mid-west. The officers of the company are: Frank Thielen, president; Charles Lamb, vice-president; W. D. Burford, secretary and B. A. Lucas, treasurer. The board of directors include: W. N. Van Matre, Jr., chairman, Rockford, Illinois; W. D. Burford, Aurora; H. E. Grampp, Decator; G. E. Irvin, Bloomington; F. L. Koppelberger, La Crosse, Wisconsin; Charles Lamb, Rockford; B. A. Lucas, Chicago; J. J. Rubens, Aurora; M. M. Rubens, Joliet and Frank Thielen, Aurora. The offices of the Midwest Theatres, Inc., were opened August 1st, in the Consumers Building, 220 S. State Street, Chicago. The following theatres have been consolidated in the new enterprise: Rialto, Fox, Strand, Palm, at Aurora, Illinois; Majestic, Wilson, at Beloit, Wisconsin; Castle, Iving, Majestic and Chatterton, Bloomington, Illinois; Avon, Lincoln Square at Decator, Illinois; Grove and Rialto, Elgin, Illinois; Colonial, Orpheum, West, Plaza, at Galesburg, Illinois; Princess, Orpheum, Crystal, at Joliet, Illinois; Majestic, Rivoli, Riviera and La Crosse, La Crosse, Wisconsin; Orpheum, Palm, Midway, Strand, at Rockford, Illinois.

Amy Keith Elliott, noted organist and wife of R. P. Elliott, manager of W. W. Kamball Company's organ department, is playing the Orchestra Hall organ during the long run of Harold Lloyd's "Safety Last," which is scheduled to continue up to the beginning of the Chicago Symphony Orchestra's season in October. Mr. Elliott's work as Miss Keith, prior to her marriage to the Kimball Organ Company manager last fall, is favorably known in Chicago and St. Louis, in the latter city she played at the Capitol and at the Missouri during William Goldman's management of the big house.

"Damaged Goods," a screen version of the stage play of the same name is now being released in the Chicago territory by the W. B. State Right Film Company, 732 S. Wabash Avenue, which is controlled by W. M. Beadell, who, by the way, is a brother of Ben Beadell, and has recently been manager of the Avenue Theatre. The picture has been re-titled and re-edited, and an exhibitors' review was held at Universal's projection room on July 27th.

Mames A. Bryson, formerly foreign representative of Universal Pictures Corporation, who is now devoting his entire time to the "Hunchback of Notre Dame," arrived at Chicago, Saturday, on his way to New York, with the negative of this magnificent feature. The negative was carried in a specially burglar and fire-proof metal case and it is understood was



Reginald Barker rehearsing Renee Adoree and Pat O'Malley for "The Woman Thou Gavest Me," a Louis B. Mayer special for Metro.

insured for more than a million dollars. During Mr. Bryson's brief stop-over in Chicago, "Hunchback of Notre Dame" was screened for Universal local officials, who declared it to be *the* greatest photo drama ever produced and released by Universal. It is understood it will be road showed for a year before being released generally.

Assistant General Sales Manager Herman Stern, of Universal's Film Exchange, has returned to his Chicago headquarters after a vacation enjoyably spent at Mackinac Island. While at Mackinac, Mr. Stern arranged for a big motion picture benefit for the American Legion Post, located there, and on his telegraphic orders, projectors and Universal pictures and short subjects were rushed to the Island. The show was a big financial success and needless to say the Legion boys are strong for Herman Stern and Universal.

Eddie Silverman, who for seven years has been connected with Selznick's Chicago organization, the last four years as exchange manager, has resigned to take the managership of Warner Brother's Exchange, which will be opened in Chicago on August 6th. Mr. Silverman's splendid work with the Selznick organization has put him in the front ranks of Chicago film executives, and he enjoys the confidence and friendship of exchange men and exhibitors alike. He has been active in all things aimed to promote the welfare of the industry, and is president of the Film Board of Trade. Immediately after taking over the new Warner Brothers offices, he states that he will start building up a strong and numerous sales staff to handle the eighteen important, warner releases schedules for 1923-24. Warner's Chicago offices will be located in the quarters now occupied by Selznick, the latter company also continuing to use the office. Mr. Silverman's successor as manager of Selznick, has not yet been named, but an announcement is expected early next week.

Gertrude Abrams, of Universal Exchange audit department, has entered a sales contract now being conducted and is setting a pace for some of the short subject salesmen. Westerns, two-reelers are going in dozen lots. Gertrude's powers of persuasion are great.

First National remains in the lead of the Chicago Film League, all games on Saturday, July 28th, having been called off on account of wet ground. The games scheduled for August 4th are as follows: First National vs. Fox; Metro vs. F. B. O.; Hodkinson vs. Goldwyn; Paramount vs. Universal. Standing of teams follows:

	Played	Won	Lost	Perct.
First National	7	6	1	857
Metro	7	5	2	714
Universal	7	4	3	571
Paramount	7	2	5	285
Fox	7	2	5	285
F. B. O. - Hodkinson-Goldwyn	7	2	5	285

Harry O'Brien has been transferred to the city territory by Famous Players-Lasky, after three months in the sticks.

F. B. O. business getters are now enjoying their vacation. Al Hoffman is due back the end of this week, at which time Admiral Charlie Miller is scheduled to leave and Red Johnson and A. G. Spencer will depart in a few days.

Preferred Pictures has opened its exchange in the quarters formerly occupied by United Artists at 810 S. Wabash avenue. Paul Bush, who has been connected with the film business in Chicago for many years, has been appointed exchange manager and is busy organizing his staff, preparatory for a strong sales campaign for the Lichtman product.

J. M. Jacobs, who has been covering eastern Illinois and Indiana for First National for some time past, has resigned to accept a position in New York, and Salesman Nelson, a popular old timer of the First National staff, has been assigned to cover this territory.

Andrew Karzas, owner of the Woodland theatre and the Trianon ballroom, is planning the erection of a large and magnificent theatre in the block bounded by 63rd street, Maryland avenue, 63rd place and Drexel avenue, the property covering an area of 270 x 270 feet. In furtherance of his plans, Mr. Karzas last week, purchased another parcel of property in the block mentioned, which practically completes his holdings. Work is not expected to be started on the theatre for about two years.

Charles H. Ryan, veteran manager of the Garfield theatre, is vacationing at Druce Lake, Illinois, where he owns a summer cottage. The Garfield, by the way, celebrates its fourteenth anniversary during the week of September 3rd and Mr. Ryan has already booked Axel Christensen, celebrated ragtime pianist, as an added attraction.

Billy Wendel is again on the job and receiving congratulations of his many friends over his recovery from the burns of fireworks, suffered on July 4th. Both Billy's hands are still swathed in bandages and his face shows the result of the explosion, but he expects to be entirely recovered soon.

H. P. Hughes, of the Rialto theatre, Indianapolis, was a Chicago visitor last week and reports remarkable interest in "The Birth of a Nation," which is being shown for the fourth time in Indianapolis, at the Rialto theatre. The attendance has broken all house records during the three weeks of its showing and it is planned to hold the big feature for three weeks more.

Leo and Harry Brunhild, of Brunhild & Young have returned to Chicago headquarters after an enjoyable two weeks motor trip through the north woods of Wisconsin.

Messrs. Harry Grampp and Holiday of Decatur, have taken over the Grand theatre at Mattoon, Illinois. The house had been redecorated and refurnished and will be conducted as a high-class picture house.

Walter Fleugel has purchased the Capital theatre at Pekin, from Frederick Brothers and has already taken possession.

Cora Shaw has opened the Shaw theatre at Gardner, Illinois, and has placed the booking of all pictures played in this house in the hands of A. B. McCullom, of the Blackstone theatre, at Dwight.

District Manager R. C. Seery, of First National, left Thursday for a three weeks vacation trip, which will include visits to Yellowstone Park, Colorado Springs, Grand Canyon and other points of interest in the west. Sales Manager Bond has returned from his vacation spent at Allegan, Michigan, and Bill Cook and Tom Gillian of First National, are now vacationing in the north woods of Wisconsin.

Manager Eichenlaub and his staff have moved into the new United Artists' office on the second floor of 804-06 S. Wabash, and this company now has probably the largest headquarters of any exchange, located in Chicago.

Regional News From Correspondents

Cleveland

THE Grand theatre, Elyria, has been placed in the hands of a receiver. Peter Tender has been appointed receiver. Tender has the Pantheon theatre in Lorain. E. J. Georgople was formerly manager of the Grand. The house is still running.

A. Richards, a manufacturer of Carrollton, Ohio, has just purchased the Opera House in that town, and will run it as a high class theatre, showing only the big pictures.

The Savoy and Jewell theatres of Cleveland, important links in the chain of local neighborhood houses controlled by the Ohio Amusement Company, are being closed for two weeks for re-decoration and a thorough cleaning.

A. H. Abrams, of the Mozart theatre, Canton, is more interested in selecting bait than pictures these days while on a fishing trip.

George E. Dickson, of the Empress and Metro theatres, Toledo, is one of the few exhibitors in the territory who seems to be working at the job of exhibiting these days. Dickson came to Cleveland this week on a booking expedition.

If you see Jules Frankel of Cincinnati, general manager of the I. Frankel interests, which operate eighteen theatres in Ohio, shake him by the arm and wish him good luck. Reason: Matrimony. Frankel went to St. Louis to get his bride. They were married last week, and are now touring somewhere in the East.

Dan Robbins is owner and general manager of the Duchess and Robbins theatres in Warren. When he isn't busy at his job, he drives his automobile around the country, bearing the placard, "Live and Prosper in Warren." Robbins is driving a Kissel Kar, just to bear out the truth of the placard.

Lemotto Smith has inaugurated a new summer policy at his Columbia theatre, Alliance, that is proving a whopping big success. Smith is keeping open only three days a week, but on those three days he's running vaudeville with pictures. He says the result of giving the public concentrated entertainment is most satisfactory.

H. T. Palmer, new owner of the Lyric theatre at Fairport Harbor, journeyed up to Cleveland last week. Among other pictures that he booked for immediate showing was "The Blue Fox," Progress serial, which will start August 10.

The Cleveland Motion Picture Exhibitors' Association held its July organization luncheon meeting last Tuesday at the Hotel Winton. The meeting was well attended. Members heard reports of outstanding commitees on routine work.

B. C. Steele, managing director of the Marquis, Penn Square and Monarch theatres, Cleveland, is vacationing in Canada, far from the call of the movies.

Martin Printz of the Circle theatre, Cleveland, postcards from Hollywood that he's having a wonderful vacation, but that he will be home sooner than he expected to be. Wonder who he's running away from?

Al Freedman is everything but the office boy, up in the Loew's Ohio offices. Jack Kuhn, in charge of house management is taking a trip up the lakes. M. A. Malaney, publicity director, is enjoying the Lake breezes along the east shore. So that gives Freedman an opportunity to display his talents in all directions.

The Miles theatre, East Ninth street, Cleveland, for many years the home of first-run photoplays and vaudeville, will henceforth be used as a burlesque house. The Columbia Amusement Company has just closed a five-year lease on the Miles theatre property, which is owned by the Cleveland Trust Company. The lease calls for a rental of approximately $50,000 a year.

The Metropolitan theatre, Euclid avenue, Cleveland, once the finest uptown motion picture palace in the city, has been permanently withdrawn from the directories of local theatres, following its sale through Joseph Laronge to Joseph J. Klein and George B. Harris, attorneys. They are said o have paid around $400,000 for the leasehold. The new owners, so it is said, will immediately remodel the building under a plan which will not include a theatre. The Metropolitan Theatre Building has a frontage of 100 feet on Euclid avenue and a depth of 268 feet.

When Jack Greenbaum and his father, Mark Greenbaum, bought the Opera House in Lorain, they did so with the idea of changing everything about the place. They are doing the job up right, and started in at the front door where a new name greets the visitor. The Opera House is no more. Under the Greenbaum ownership, the theatre is henceforth to be known as the State theatre.

Buffalo

THEATRES again are being made the objective in an offensive by yeggs in Western New York. Burglars who remained hidden in the Liberty theatre in Corning, N. Y., after the last show the other night, made an unsuccessful attempt to blow the safe in the house. The charge of "soup" failed to blow off the door and the bandits fled after taking a child's pocketbook containing eleven cents. The pocketbook had been picked up in the theatre earlier in the evening by an employee. The safe contained nearly 600 iron men. The cracks and hinges of the safe were soaped, but the hole drilled in the door of the strong box was too far from the combination, which was not disturbed by the charge. The blast, however, was sufficient to warp the door and it was necessary to pry it open with a crowbar.

Saturday evening, July 28, cracksmen entered the Elmwood theatre, Buffalo, but failed in an attempt to open the safe in Manager Louis Eisenberg's office. After knocking off the combination the jolly robbers were unable to force open the inner compartment which contained $500. Entrance was gained by climbing a fire escape. The Elmwood has been entered by yeggs on several other occasions.

Speaking to the delegates to the annual convention of the New York State Allied Printing Trades Council in the Hotel Buffalo the other day, John M. O'Hanlon, chairman of the legislative committee of the State Federation of Labor, declared that censorship in any form, whether it be by court, jury or commission, is not needed in the United States and is an attack on our liberty. "All forms of censorship are shrewd attacks on our liberty and have for their object shackling of free expression of opinion," said Mr. O'Hanlon. "We do not need it."

"It's an ill wind that blows nobody good," quoted Ralph Irving Millard, of Hornell, N. Y., on the evening of July 21, as he left the home of a clergyman in the Western New York town following the ceremony which joined him in bonds of holy matrimony to Miss Ruth Mosher. The wind that fanned the flames to the big fire last week in Salamanca, N. Y., also fanned the blaze of romance in these two hearts. Miss Mosher was playing the piano in the Andrews theatre in Salamanca when the fire started to wipe out the section around the house, but miraculously left the film palace standing. Millard and Miss Mosher were engaged and had intended to be wed in the fall. But the blaze damaged the interior of the theatre and so being temporarily out of a job the young lady decided to accept another—that of housewife. The couple are now on their honeymoon. Otto T. Schroeppel, manager of the Andrews and Strand in Salamanca, N. Y., was in town last week, telling the boys along Film Row all about the catastrophe.

"Rochester from the Air" is the title of a motion picture being made in the Kodak Town under the direction of Carol Fenyvessy, assistant manager of the Strand theatre. It will later be shown in houses in the city.

A. W. (Popsy) Carrick, formerly manager of the Buffalo Hodkinson exchange, is now out in the wild and wooly west as manager of the Selznick distributing company exchange in Omaha.

"Mickey" Rose, formerly with Paramount, is now covering the southern tier cities for the Buffalo Universal exchange. Art Young, assistant manager, is going around minus a couple of molars. A local dentist employed a derrick to extract them last week.

Manager C. W. Anthony, of Vitagraph, announces the engagement of R. A. O'Brien, of Indianapolis, as a new member of the local sales staff. Mr. O'Brien will be assigned to the Rochester district.

Fred Zimmerman, manager of the F. B. O. exchange, is working 24 hours a day in an effort to place "Human Wreckage" in every city in the territory. To date he has been able to almost accomplish that goal. The picture has been booked by Manager Herman Lorence, of the Bellevue, Niagara Falls, for early presentation. The Eckel, in Syracuse, and the entire Robbins circuit of houses will also show the "dope" film.

Manager Vincent R. McFaul, of Shea's Hippodrome, has signed for Harold Lloyd's new comedy, "Why Worry?" for presentation early in the fall. This comedy will have its world premiere at the Eastman theatre in Rochester Labor Day week.

Juanita C. Hansen, former bathing beauty of the films and later a real star who became a victim of dope, has been in Buffalo this week appearing in person at the Lafayette Square theatre where she recited her experience and fight to conquer the evil.

Tom Brady, manager of the Goldwyn-Cosmopolitan office, is feeling better now. He has set his company's first eleven subjects on the fall program for presentation at the Eastman theatre in Rochester. Shea's North Park, Buffalo, has also booked the works. F. Ryan Powers, formerly assistant manager at the Paramount office, is now in the saddle as assistant to Mr Brady. The rumor persists that Ray is about to elope and Al Becker, of the Becker Theatre Supply Company, announces that he has a coffee percolator all ready when he gets an official announcement.

R. W. Wheeler, formerly with F. B. O., is now with Renown Pictures' exchange, according to an announcement by E. O. Weinberg, office manager.

Seattle

JOSEPH SKIRBOLL, Western district manager for the First National Corporation, spent several days in this city recently at Manager Charles Feldman's local exchange. He is on a tour of his territory, and came to this office from Portland, after a tour up the coast from Los Angeles. After his stay here he was scheduled to return to the California territory. Mr. Skirboll arrived ust too late ot take part in the big "circus party" given by the employees of the First National office one evening during a recent week. The party was given in honor of a preview of Jackie Coogan's latest picture, "Circus Days," which has just arrived here. Aside from the review of the picture, peanuts, popcorn, ice cream cones and pop were part of the celebration put over through the co-operation of the entire sales and office staff. Needles to say, "a good time was had by all."

Al Rosenberg, president and general manager of the De Luxe Feature Film Company, arrived here recently after his two week's trip to Los Angeles. During his stay in the South he made arrangements to handle the entire Al Lichtman-Preferred Pictures output for the coming season in the four Northwestern states, Washington, Oregon, Idaho and Montana. With these fifteen productions and also the ten Principal Pictures Corporation releases to handle, Mr. Rosenberg is looking forward to a busy fall and winter season.

Louis Rosenberg, sales manager for De Luxe, has gone to Spokane on a short business trip and plans a trip into Oregon in the near future. Arrangements have just been made by De Luxe for the showing of "East Side-West Side" simultaneously in the Columbia theatres in Seattle and Portland, beginning the week of August 4. The entire sales staff is now working especially hard on the Principal Pictures "Super-Five," which are having nice bookings around the territory.

The Select Pictures Corporation salesmen from this territory have just come into the city for a preliminary sales conference with Manager Paul R. Aust, and the territory has been redivided for the men since all the Montana territory east of Butte has been taken over by Manager E. C. Mix's Salt Lake City exchange. Following the reorganization, V. S. Brown will cover the Oregon territory. F. J. Becker will work in Eastern Washington and L. V. Lamb will work in Western Washington as representatives of the local branch office.

W. K. Beckwith, booker at Manager H. A. Black's Vitagraph exchange, was scheduled to leave the latter part of July for a week's vacation to be spent "somewhere in Washington." During his absence the booker's position was to be filled by V. A. Whitcomb, Vitagraphs' representative in the Oregon territory. Mr. Whitcomb was formerly booker at Mr. Black's office before accepting the Oregon territory office.

Buster Keaton in "Three Ages" and Mae Murray in "The French Doll" have just arrived at the local Metro office, and Manager Carl Stern expected to start his salesmen working on these first two samples of the new Metro product some time in August. "The Three Ages" has been previewed by the office staff, who were enthusiastic in their praise of Keaton's first effort for Metro. A general sales staff meeting in this city was expected to be held in the near future, following the end of the summer season.

G. M. Ballentine, Harry Lanstrom and George Ekre, a salesman for Manager Guy F. Navarre's Fox exchange, have just come into the city for a sales conference following the arrival of the first of the new Fox products for the coming months. "If Winter Comes," "St. Elmo," "Monna Vanna" and "Hell's Hole" have been received at the office, and were previewed by the staff preparatory to their sales campaigns. "Red Russia Revealed," Fox's special two-reel subject just released, was sold to General Manager M. H. Newman for the Columbia theatres in Seattle and Portland, and was scheduled for dates at those houses the last two weeks in July, according to Mr. Navarre's announcement.

J. A. Gage, manager of the Educational Picture exchange, has just announced that he is about to begin his sales drive on the fifty-two new Educational releases for the coming year. In connection with the increase in size of the new product, Mr. Gage is planning on larger floor space at the exchange.

H. H. Matteson, director of "Rock That Whispers in the Night," which is to be produced by the Pathe Film Company in the state of Washington, left Seattle recently for Orcas Island, a short distance from this city, where he will begin work on the picture. Mr. Matteson has been here for several days making preliminary plans for the production, which will serve as the first immortalization of the Indian girl of the Pacific Northwest in motion pictures.

During his stay here the director chose Miss Elsie Howell of Port Angeles, a 15-year-old girl whose forefathers were leaders in the affairs of the Clallam tribe of Indians, as the star of the coming production. She is said to be the most beautiful and representative Indian girl of the Northwest. More than two hundred Indians, members of the Lummi and La-Connor tribes, will take part in the production of the picture, appearing in picturesque canoes such as their ancestors used to roam among the islands of this territory, and will stage a canoe race as one of the features of the story.

Frank Edwards, owner and manager of the Winter Garden theatre, was scheduled to leave Seattle the end of July on a trip to England, his home, which he has not visited for a number of years. He expected to be gone about six weeks or two months. Mr. Edwards' itinerary included his trip to the Eastern coast via the Canadian Rockies and Montreal. On his return voyage from the European continent he was to come by way of New York, and before leaving expressed his plans to visit several of the general offices of the film producing and distributing companies while in the Eastern city. During his absence, George Herpick, Mr. Edwards' partner, was to take charge of all affairs at the Winter Garden.

Despite the warm summer weather that is cutting down theatre attendance to a noticeable extent, two of the six downtown first run houses in a recent week held their respective pictures over for another seven days' engagement. "The Spoilers," which was having a very successful pre-release run here, was kept over at the Liberty theatre by Manager Leroy V. Johnson, and Manager John Hamrick ran Charles Ray in "The Girl I Loved" for another week at the Blue Mouse theatre, following pleasing business the first seven days. The last time that two of the local houses each held pictures over for a second week was in the latter part of February, when "Quincy Adams Sawyer" was playing at the Strand theatre and "The Third Alarm" was on the Blue Mouse screen.

Clarence Farrell, manager of the Colonial theatre in Ellensberg, was a visitor in the city recently, spending several days around the theatres and on Film Row arranging bookings on pictures for the next few weeks. Mr. Farrell was glad to get into "cool" Seattle, with a temperature around 85 degrees, as the day he left Ellensberg the mercury was hovering several degrees above one hundred, with little relief and less shade in sight.

Following the popularity achieved by Andy Ward and his seven-piece jazz specialty orchestra at Manager John Hamrick's Blue Mouse theatre, other picture houses are adding "jazz instruments" to their orchestras as a means of livening up the music during the warm days.

Minneapolis

SUBSTANTIAL increase in the summer business done this year, compared with the same season last year, has been recorded at the Universal exchange, J. E. Rosen, manager, announced this week. Mr. Rosen believes that prosperity is slowly returning to the Northwest and that an increase in business will be noticed in all branches of the industry during the coming season.

With rumors current to the effect that the Seventh Street Orpheum house will reopen with vaudeville next month, the reported sale of the house to Clinton-Meyers interests of Duluth and Joseph Friedman of St. Paul was placed in the doubtful column by persons prominent in the industry here. It was announced at Duluth last week that the deal had been closed and that the house would open soon with pictures.

Garrick, one of the largest Finkelstein & Ruben houses operated in the Twin Cities, will reopen about August 26. The theatre has been closed during the summer months. Among pictures booked are "Hollywood" and "Enemies of Women."

M. L. Finkelstein, member of the firm of Finkelstein & Ruben, who suffered a general breakdown recently, is slowly recovering at his home here.

The Film Board of Trade has opened offices in a new building on Western Avenue.

The State, an "F-R" house, this week featured "Opera vs. Jazz" in conjunction with the regular picture program. The novelty offering was presented similar as was done at the Chicago theatre, Chicago. It is proving a good box office attraction.

George Sackett, manager of Hennepin-Orpheum, leaves August 6th to become manager of Orpheum at Los Angeles. He will be succeeded here by Frank N. Phelps, now manager of Palace, St. Paul.

Exchange men are playing a golf tournament this week to decide who is the champion of the industry in the Northwest. It rained the first day of the tournament and all matches were called off.

J. A. Masters, office manager of the F. B. O. office in Kansas City, returned home this week from a vacation in Yellowstone Park and reported a "great time." He mapped out his trip to include a few days in Denver and Colorado Springs, Col.

Harry Graham, manager of Kansas City's Pathe office and president of the Kansas City Film Board of Trade, returned home Monday from Chicago, where he attended a gathering of presidents of various film boards of trade.



Kansas City



"HOT DOG" and popcorn stands at the Regent theatre, Kansas City, won this week in the circuit court at Kansas City when Judge O. A. Lucas granted a temporary injunction restraining the city from interfering with the concessions in front of the theatre, thus comprising another round in a fight started several weeks ago when Emmett Scanlon, inspector for the fire department, ruled that the stands made the theatre a fire menace. Evidence this week was by affidavit. Edward Dubinsky, manager of the theatre, stated in his affidavit that Scanlon's report was prejudiced, that Scanlon was a brother-in-law of William Flynn, a member of the city council and part owner of the Twelfth Street and Wonderland theatres, competitors of the Regent, and that there as as much fire exit space in the Regent as any theatre in town.

How's this for an anti-summer slump idea, which might be used by exhibitors in any city where there are golf courses:

This week at the Meadow Lake Golf and Country Club, Kansas City, entries for the Newman theatre golf tournament for women members of the club, to be played July 30, are being received. First prize will be a season pass to the Newman theatre; second prize a similar pass to the Royal theatre, while third prize is ten single admission passes to either the Newman or Royal theatres. The passes are being awarded by Frank L. Newman, owner of the Newman and Royal theatres, and it goes without saying that if mother or daughter attend a show on a pass, father and the children most assuredly must go along.

That not all the thrills are confined to the screen was evidenced at the Royal theatre Tuesday night. R. R. Saunders, 2932 Prospect Avenue, was deeply engrossed in the picture, "Human Wreckage," when he felt his wallet making an exit from his pocket. Up the aisle dashed a man, Saunders in hot pursuit.

"I've been robbed," bellows Saunders.

A city detective, standing in the rear of the theatre, stopped the fleeing man, whom he recognized as Bert Jessup, who is said to have a long police record as a pickpocket. The audience, the picture temporarily forgotten, was at a high tension. Saunders recovered his wallet, which contained $6.

The Strand theatre, Kansas City, recently purchased by Jack Roth, has been closed for repairs and will be reopened early in September. The Strand, one of the larger suburban houses, will be equipped with a $10,000 Hope-Jones organ, 800 new seats, stage and ceiling decorations. The Isis theatre, Kansas City, another of the larger suburban houses, has also closed for remodeling. New decorations will be made and the house completely refinished. It will reopen in about five weeks.

"There is nothing in Chicago or St. Louis that has anything 'on' us as far as good pictures are concerned," blurted forth the weekly publication at Brookfield, Mo., last week following a visit of the managing editor to the above-named cities.

P. H. Schoenorts has sold his Roberts theate, Howard, Kan., to H. C. Rhodabarger. Mr. Schoenorts is leaving Kansas to become interested in other fields.

Marked improvement was shown in the condition this week of Earle S. Nesbitt, publicity manager of Capitol Enterprises, Kansas City, who is confined in Research Hospital with blood poisoning. He is expected to be able to leave the hospital in a few days.

For originality H. D. Anderson of the Orpheum theatre at Vandalia, Mo., wins the fur-lined earmuffs. "Andy" just had completed a new marquee for his house and there was not a bit of stained art glass to be found in town. Whereupon he promptly simplified matters by taking a quantity of old Paramount stock slides he had been saving and used them. And he "got by" with it, creating no small amount of interest among townspeople.

Lionel P. West, who organized a company in Kansas City last year known as the "Lionel West Film Company, Inc.," aid who left the city before the "production" stage was reached, has been arrested in Minneapolis, charged with having ridden from Denver to Dallas, Tex., on transportation furnished a vocational student by the government.

Al Kahn, president of Crescent Film exchanges, who returned to Kansas City this week from a convention in Chicago of exchange men handling Warner classics, announces that a contract giving the Crescent Film exchange exclusive distribution of Warner Brothers' 18 classics in the Kansas City and Omaha territories has been signed. The terms, although not made public, are said to involve the largest amount of money ever paid by an independent exchange for a series of pictures.

Scenes of a motion picture, the first of several scenes to be taken in Middle Western states, were made at Salina, Kan., last week as the first step in a campaign to promote interest in farm life. The scenes were directed by C. S. Bartlett, president of the National Farmers' Union. Work with a combined harvester-thresher in a large wheat field was one of the scenes made, while the round-up and cutting out of a herd of cattle was another.

Three additions to the Fox branch office in Kansas City were made last week. Charles M. Powell and William L. Sheridan were assigned territories as salesmen, while Miss Betty Smith assumed her duties as secretary.

J. E. Bradford resigned from the Selznick sales force at Kansas City last week and will motor, with his family, to the West Coast. Bert E. Edwards, former Fox salesman, joined the Selznick force and has been assigned the key town work in his territory.



St. Louis



QUINCY, ILL., is experiencing a distinct motion picture boom, and two separate movements looking to the erection of large picture houses in that city are under way.

U. M. Dailey, formerly salesman for the St. Louis office of F. B. O., has interested a number of Quincy business men and others in a proposition to erect a 1,100-seat house in conjunction with an office building. This house would cost $250,000. The selected site is on Main street.

Pinkelman and Cory, owners of the Gem and other Quincy houses, have plans for another large house in the down-section of Quincy. Levine & Rupert, 822 West 70th street, Chicago, have prepared plans for this house. The cost has been estimated at $250,000. The structure will have a frontage of 88 feet by a depth of 187 feet. It will be four stories high, with stores on the ground floor and offices and apartments above.

Mrs. Wallace Reid, accompanied by Mrs. Carolyn Wagner, Los Angeles, head of the Western division of the Anti-Narcotic League of America, were given a splendid reception on their arrival in St. Louis Sunday morning, July 29, from Kansas City, Mo.

Mrs. Reid appeared at William Goldman's Kings theatre in conjunction wit the St. Louis first-run on "Human Wreckage," the anti-narcotic film. Mrs. Reid was met at the train by city officials, the press and representatives of the St. Louis office of F. B. O. and the Kings theatres. There was also a large crowd of fans on hand to greet her.

The campaign to exploit "Human Wreckage" was one of the best ever put over in St. Louis, including an official proclamation from Mayor Henry W. Kiel, and a general order from Charles Phillip Brockman, president of the St. Louis Board of Police Commissioners, designating the week of July 29 "Anti-Narcotic Week." A large parade on Monday, July 30, was a feature.

Lew Bent, salesman for F. B. O., has been elected president of the St. Louis Film Salesman's Club, succeeding Tom McKean who recently was promoted to the managership of the St. Louis F. B. O. exchange. Al Bartlett was elected vice-president to succeed Bent in that office.

Members of the St. Louis Film Salesmen's Club and of the St. Louis Board of Trade held a get-together dinner at Caruso's Chicken Farm in St. Louis County on Monday evening, July 30. There was short talk by prominent members of both organizations, followed by a general discussion of problems of the industry in St. Louis and vicinity.

Jack Haffler, of Quincy, Ill., who operates the Orpheum in that city and who recently took over the Strand theatre and Anthes Hotel, Fort Madison, Iowa, was a St. Louis visitor. He came to town to arrange for the running of "Human Wreckage," at the Orpheum, beginning Monday, July 30, and "Common Law" next fall.

Haffler has placed his son Terry, a graduate of Dartmouth University, in charge of the Strand theatre, and also plans to spend about $100,000 in improvements to the Anthes Hotel. He will add thirty rooms to the hostelry.

Jack Weil, manager of the St. Louis Goldwyn-Cosmopolitan office, announces that he sold first-run rights to Lyric theatre, East St. Louis, Ill., and to the Frasina-Sessera Circuit in Central Illinois, including Taylorville, Litchfield, Pana, Mattoon and other towns in that vicinity. The St. Louis Amusement Company has also signed a contract for the new product. William Goldman, owner of the Kings and Queens theatres has the St. Louis first-run on the pictures.

W. L. Stern, formerly with Pathe in New York City, has been added to the St. Louis Goldwyn-Cosmopolitan sales staff and will travel Southern Illinois. Jack Weil also plans to put on another man, bringing his staff to five. He has rearranged his sales territory so that his salesmen can cover it thoroughly.

Barney Fegan on Monday, July 30, started on the road for the St. Louis Film Exchange, of which Harry Hynes is manager. Barney formerly was manager of the Aubert theatre and prior to that managed local exchanges.

Morris Engel, publicity director of the St. Louis Universal exchange, has prolonged his stay at Okawville, Ill., where he went for a brief vacation. Engel has been troubled from time to time with rheumatism and he decided that a course of mudbaths, at Okawville would help him. Visitors to St. Louis during the week included: W. H. Welch, Amuse U theatre, Dupo, Ill.; Rob Clarke, of Effingham, Ill., and G. M. Luttrell, Majestic theatre, Jacksonville, Ill.

Tom Redd, of Duquoin, Ill., is vacationing in Deer River, Minn. He expects to be gone about six weeks.



Albany



THE most important happening in the Albany territory during the past week was the announcement that B. A. Gibbons, manager of the Vitagraph exchange in that city for the past two and one-half years, had been promoted to district manager in charge of exchanges in Albany, Buffalo, Toronto and Montreal. While Mr. Gibbons will maintain his headquarters in Albany, he will be succeeded as manager of the Albany exchange by John Fleming, until recently in charge of the Winnipeg office. Mr. Gibbons is particularly well known throughout New York state and has been in the film business for the last sixteen years, having spent the last six with Vitagraph. He was one of the first to open a motion picture theatre in Syracuse, and for a time served with the Rafferty enterprises in that city. He was also associated with the Warner features in Syracuse, and was also with Universal at one time. Mr. Gibbons has resigned from the Albany F. I. L. M. club, where he served as chairman of the arbitration committee, and was also a member of the board of directors.

William Benton, of Saratoga Springs, was a caller along Film Row during the week.

William Berinstein, owner of several houses in Albany, as well as one in Newburgh, and another in Troy, has just added another theatre to his string in Elmira, and is virtually in control of the situation in that city.

Miss Margaret Alvaney, a booker in the Pathe exchange in Albany, is enjoying a vacation.

Monday's meeting of the F. I. L. M. Club, in Albany, brought to town Ray Candee, of Utica, assistant to Nate Robbins, and who will represent the exhibitors at the weekly meetings of the club.

Uly Hill, managing-director of the Mark Strand, in Albany, and of the Troy, in Troy, is taking his vacation on an island in Lake Champlain. When Mr. Hill announced that he was to take a vacation, he added that he wanted to have seclusion, and so he picked out the island, driving his car as far as Burlington, Vt. He is accompanied by Mrs. Hill and the children.

Alec Herman, manager of the First National exchange in Albany, almost had heart failure last Friday, when he discovered that he was high man in one of the big baseball pools, which pays anywhere from $12,000 to $15,000 a week, to the winners. On Saturday, however, Mr. Herman's luck deserted him and he failed to cash even to the extent of a nickel.

Exhibitors and exchange managers in the Albany territory, send their best wishes to Bill Allen, now sales manager for Renown, in Buffalo, but formerly associated with the Universal exchange in Albany. Mr. Allen started in his new position last Monday.

The Griswold, in Troy, reopened Saturday with "The Kentucky Derby." The Astor, in the same city, has also reopened.

Jack Moran has just been added to the Paramount sales force in Albany.

Lee Langdon, head booker at the First National exchange in Albany, is ill at his home in that city.

Mrs. E. L. Hulett, of Canton, N. Y., has just been named as chairman of the motion picture committee of the New York State Federation of Women's Clubs in the fourth district.

Colby Shaw, musical director at the Mark Strand, in Albany, was called back suddenly from his vacation, through the death of his mother-in-law. During his absence, Lee Voudrey acted as director.

Mr. and Mrs. Alec Herman, of Albany, are enjoying their vacation in the neighborhood of Hartford, Conn.

M. H. Goldstein, a salesman in the F. B. O. offices in Albany, has given away a dog which accompanied him on many of his trips. It seems that there is an exhibitor by the name of Griffin, in Red Hook, who greatly admired the dog. Mr. Goldstein was finally induced to part with the canine, but there is a story going the rounds of Film Row that in return, Mr. Griffin's signature was annexed to a fat contract.

One of the film exchanges in Albany was represented at Monday's meeting of the F. I. L. M. Club, by a woman, Miss Rena Craven of the First National exchange, officiating in the absence of Mr. Herman, manager of that exchange.

Exhibitors in the capital district have absolutely no protest this summer on the weather. Some of the houses admit that the season is proving one of the best in years. There has been an almost total absence of extremely hot weather, and if it had not been for the daylight saving ordinance, the majority of the houses would have cashed heavily.

Charles Sesonske, a well known exhibitor in northern New York, won his case in court against a road hog, who almost crowded Mr. Sesonske into a ditch a few days ago. The fellow was fined $25 and Mr. Sesonske wore a smile as he left the courthouse.

The Mark Strand, in Albany, reports this summer's receipts as being above those of a year ago. Split weeks are prevailing in this house until September.

Walter Roberts, manager of the Troy, in Troy, spent his vacation in New York City in order that he might see the ball games. Mrs. Roberts accompanied him.

John J. Walker, owner and manager of the Barcli theatre in Schenectady, N. Y., believes that the only solution to the present day problem in that city is for all of the houses to pool their interests, select a managing director for the group, who will buy for the entire number, and in the summer, to have but one of the houses open. There is a peculiar situation in Schenectady, and one which may result in some of the houses failing to weather the storm. For the last year, the street car service in that city has been very poor. During the past winter the houses suffered from unusual winter conditions. Then came the present street car strike, which has crippled the entire city, and which has left some of the houses with weekly receipts at least 20 per cent under a year ago. Mr. Walker believes that by having one head to the entire group of houses that pictures could be bought at a better price and, furthermore, that instead of competition so sharp that no one made money, that each of the houses would pull out a winner. Mr. Walker is one of the exhibitors who believe that perhaps the public is geting too much in the way of pictures by theatres operating during the entire twelve months. Under his plan, he would close all of the houses in the proposed group but one, leaving that single house playing high type pictures, and taking care of those who might wish to spend an evening at some motion picture theatre. Such a procedure, according to Mr. Walker, would not only cut down the overhead, but would also allow houses during the summer to be thoroughly renovated and made more presentable.



Southwest



Miss Browder, bookeeper at the Des Moines Pathe exchange, will be in Omaha next week. She plans to spend her vacation time there.

Miss Helen Bitzler of the sales control department for Pathe spent the week in Minneapolis, while Esther Frost left last Saturday for Kansas City. Her official capacity is that of stenographer.

Davie, manager of the Universal exchange, is in the East visiting New York City. He'll also stop at Duluth.

Nicholas Amos, salesman in B block for Pathe, spent last Sunday in Omaha. He enjoyed a fight, with his girl.

Miss LeGrende, chief accountant for Paramount pictures in Des Moines, is vacationing at her home in Missouri.

Miss Grace Veenstra, secretary for Nichols of Famous Players-Lasky, is spending her vacation at the Minnesota lakes.

Kalona, Iowa, took the vote on showing of pictures on Sunday, and Sunday movies won by four votes. The vote was taken at a special city election which was instigated by one of the ministers at Kalona, who had been preaching the enforcement of the blue laws. The entire number of votes cast was 268,136 for and 132 against Sunday movies.

Miss Susie McCarthy, formerly of Successful Farming, is the new addition to the advertising department of the Paramount staff in Des Moines.

Paramount Week, scheduled for September, is almost completely arranged for, report the Iowa salesmen.

Guy Woods, Des Moines news hound via motion pictures, photographed activities of the Camp Fire Girls at the Ledges, near Boone, last week for International News.

Miss Louise Lovely, motion picture star, was the headliner at the Orpheum this week. She was visited by a young fellow, minus his front teeth, who wanted to know if she didn't think he could thereby get into the movies without first having to be an "extra."

T. M. Echert, salesman for Famous Players, visited a certain Iowa town where the hotels were very bad. So, at the advice of a friend, he stayed at a private home. It was very nice, indeed. But he can't forget the lady of the house. For she set the alarm clock for 4, instead of 5, and the train didn't go until 6.

Tom Kitching, formerly with Universal, is lending his English accent to the persuasive powers of the Famous Players sales staff. He bought a new coupe the same week. He has charge of zones 8 and 9.

Ted Frazier and S. S. Swartz of the First National exchange will hunt for big fish in Eagle River, Wis. They do not intend to drink the river dry.

A. W. Kahn, manager for Educational in Des Moines, left last week for New York City to attend the managers' convention.

Miss Ollie Reese is camping with a bunch of pretty girls at Clear Lake. They will spend two weeks.

Harry Frankel of First National visited Dubuque, Cedar Rapids and Waterloo, and reported that business is so bad that it "ought to be written up, I'm telling the world." Plans are well under way to present "Main Street," which he feels will be a life-saver to the exhibitors this fall.

Hugh Thompson, Katherine MacDonald's leading man, on his way through Des Moines, stopped at the First National exchange. He played opposite Miss MacDonald in her last picture, "Refuge."

Harry DeBaggio of the Star theatre at Colfax visited the Universal exchange this week. Other Des Moines visitors were Mr. and Mrs. J. N. Anderson of the Princess theatre at Boone.

W. T. Waugh, manager of the Empress theatre at Grundy Center, has secured the lease of the Princess at Heinbeck. He will run the two theatres in these adjoining towns.

The Opera House at Farrington, Iowa, has changed hands. Frank Dawson formerly ran the theatre, and he again assumes charge. Maurice Burkhalter sold the theatre to Mr. Dawson.

Joe Jacobson of Rockford, Iowa, sold his theatre there. Willoth & Stewart are the new proprietors.



Portland, Ore.,

SOMETHING brand new in motion picture production, so far as Portland is concerned, will appear on the screen at the Liberty theatre August 4, and at every show thereafter, in the motion picture news weekly to be produced by the Oregon Daily Journal and the Liberty theatre. Current events and "spot" news will be recorded in film, and a full reel will be made up every week by Jesse G. Sill, cameraman. Ttiles and subtitles will be written by Zack Moseby, an alias for A. C. Raleigh, manager of the Liberty theatre, and news direction will be in charge of Earl C. Brownlee, dramatic editor of the Journal. The first news event to be filmed will be an American Legion bathing girls' contest, and, on the same day, a baseball game at which the famous evangelist, "Billy" Sunday, will be umpire. Never before has a newspaper in this neck of the woods entered upon such a scheme of motion picture production. Portland has had a news reel before. It was Screenland weekly, prepared by Raleigh when he managed the Columbia theatre. It gained wide popularity as much for the quaintly philosophic titles as for the news pictures.

H. H. Brownell, cameraman, and members of the company which enacted "The Cheechakos" in Alaska for the Alaska Motion Pictures Company have returned to Portland.

Next week, Manager M. H. Newman announces, the Columbia theatre, owned by Universal, will show "Legally Dead," starring Milton Sills. So far as Newman knows the local showing is the picture's premiere.

"The Covered Wagon" will take possession of the Heilig theatre, legitimate, on August 12 and will remain for three weeks. Regardless of its success, the big picture can have only the three full weeks here, since the Orpheum vaudeville circuit, which occupies the house half a week, will open its season on September 3.

Frank Hamburger, with his wife, is enjoying a vacation in Southern California and, incidentally, visiting the film studios. He is assistant manager of the Circle theatre and a leading member of the co-operative company organized by Col. G. T. Woodlaw to conduct that important downtown house.

Edward Armstrong, assistant general sales manager for Universal pictures, was in conference with John McMeekin, local exchange manager, and local salesmen last week.

Joseph A. Stephenson, formerly traveling auditor for the Jensen & Von Herberg theatres, working out of the Seattle office, has been called to Portland as chief auditor for the Portland chain of houses. Stephenson and his family have taken up their residence at the Lovejoy apartments.



Canada

WORKMEN are engaged in day and night shifts in the overhauling of the Regent theatre, Ottawa, Ontario, one of the thirty houses acquired from Allen Theatres, Limited, by Famous Players Canadian Corporation, Toronto. The theatre is undergoing varied changes and it will reopen about the middle of August in its new dress. Manager J. C. Kennedy has gone to New York City for a visit and will also take in Toronto before he returns to the Canadian capital.

"Circus Days," with Jackie Coogan as the star, has been selected by Manager Harry Brouse of the Imperial theatre, Ottawa, as the attraction for the first week in September. This is a timely booking as it is the week following the summer vacation when many children will be returning to the city from lengthy visits at summer resorts and other outside points. They will be hungry for a real picture show once more and Mr. Brouse has picked a highly appropriate feature for the occasion.

A crew of workmen is engaged in brightening the Family theatre, Ottawa, Ontario, which has been leased by J. M. Franklin of Halifax, N. S., a pioneer exhibitor of the Maritime Provinces. Mr. Franklin opened the Imperial theatre in Halifax some years ago and, later, was instrumental in building the Strand theatre. He is also the lessee of the St. John Opera House, the manager of which is Roy McDonald, and he built the Strand theatre at Sydney, N. S. Mr. Franklin also has the Community theatre in the north end of Halifax, which he manages personally.

After a decided lull in patronage extending over several weeks of July, several of the leading theatres of Ottawa, Ontario, enjoyed a fine pickup in business during the week of July 23, which was partially due to cooler weather and rain. Manager Frank Goodale of Loew's Ottawa theatre reported increased business for "Fog Bound," which was the attraction during the week of July 23, while Manager Ben Stapleton stood them up a number of times at the Centre theatre for "The White Flower."

Laval Photoplays, Limited, has been registered as an incorporated company with headquarters at Montreal, Quebec, for the purpose of doing business in the Province of Quebec. This is the company which was organizd more than a year ago by L. Ernest Ouimet of Montreal, former Canadian distributor of Pathe releases, for the producing of photoplays. Mr. Ouimet proceeded to California, where he secured a studio for the making of a picture, which, it is intimated, will shortly be ready for the market.

Recent visitors in Canada have included G. A. Baldson, assistant general manager of Vitagraph, who spent a few days in Montreal in conference with H. D. Buckley, local branch manager, and Fred S. Sleiter, special field manager for First National, who made a trip through to the Pacific Coast.

San Francisco Exchange and Exhibitor Notes

ANNE McCABE, prominent in publicity work among the picture houses, has been appointed house manager of the New Portola theatre which gives her the distinction of being the only woman house manager in California.

Clarence D. Thorpe, University of Oregon, rushes to the defense of the college or high school play. School dramatics create a taste for better plays in the student and his family, he told members of the National Association of Teachers of Speech. In fact, he even went so far as to claim that dramatic work of the right kind is more worth while even than the teaching of literature.

Just boys—a whole gang of 'em—attended Theodore Roberts' performance at the Orpheum. They were the silver-crowned friends of the actor who once were the "bunch" at the Washington Grammar School which the great character actor attended in his youth. After the show they had a great "get-together" party. Memories of past days when Roberts lived at Stockton and Washington streets, were recalled. Cecil B. de Mille and his company who are in San Francisco on location making the "Ten Commandments," also attended the Orpheum. Roberts plays the part of Moses in the film production.

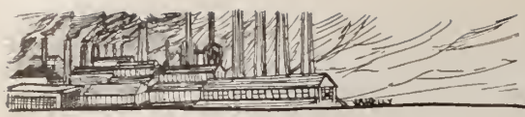
Gerado Carbonara, who was musical director of the Criterion theatre during the engagement of "When Knighthood Was in Flower" in New York, arrived in San Francisco to arrange the music score for William Fox's picturization of A. S. M. Hutchinson's novel, "If Winter Comes." After his engagement at the Columbia, William Fox will send Carbonara to take charge of a symphony orchestra at the million dollar Fox theatre in Oakland, which is nearly completed. D. W. Griffith employed Carbonara's services when "The Birth of a Nation," "'Way Down East" and "Dream Street" played various theatres on Broadway.

The Hippodrome theatre, Sacramento, formerly owned by Ackerman and Harris, opened under the management of the T. & D. Jr. Circuit, a local concern, operating twenty-eight theatres in the northern California motion picture zone. Identified with this deal of the T. & D. Jr. Corporation are Eugene Emmick, M. Naify, Robert A. McNeil and the Nasser Brothers. J. R. Saul, local San Francisco theatre realty dealer, represented all parties concerned in the transaction. The Hippodrome represents a $250,000 investment.

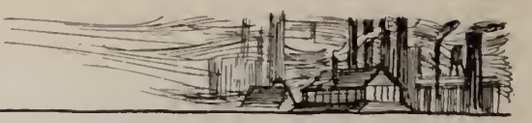
The last of the special bluejacket matinees at the Century, under the auspices of "The Bulletin," has been held. For eight days daily, from 11 until 6, bluejackets from the various men-o'-war at anchor in the bay have been permitted to view Mrs. Wallace Reid's photo-dramatic sensation, "Human Wreckage," upon presentation of the name of their ship and their own name at the door, and as high as four and five hundred gobs have taken advantage of the opportunity to attend each day.

Lumber salvaged from the huge movie set at Guadelupe, Cal., is to be used to restore the ancient Guadelupe church used by goldseekers in 1849. Arrangements for the use of this lumber were made between Father Francis Picarilly of the Guadelupe Parish and Cecil B. de Mille, who has had a reproduction of an Egyptian city there for several weeks, making Biblical scenes for his new picture, "The Ten Commandments."

"Buster" Keaton, with his wife, formerly Miss Natalie Talmadge, came down from Truckee, where they are making a picture to be called "Hospitality." This will be the first picture in which Mrs. Keaton will appear since the arrival of Buster, Jr. Buster Keaton said that he had decided to hold all future premieres of his comedies in San Francisco. What fails to register here usually falls down elsewhere, he said. In his opinion bay city audiences are discriminating because of the fact that San Francisco has been the leading art center of the West since the days of '49.



Central Penn.



ALL the important motion picture theatres in the city of Harrisburg have continued open thus far this summer, and the indications are that they will survive the heated season without any of them being compelled to close their doors. This is notwithstanding that there are several new summer enterprises in the city, other than motion picture theatres, that offer amusement to the public in competition with the theatres.

Peter Magaro, prominent Harrisburg exhibitor, proprietor of the New Regent theatre and vice-president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, in commenting on why the Harrisburg theatres have been able to operate throughout the summer, pointed to the fact that many added amusements at Paxtang Park, a trolley park in the suburbs of the city, which is under new management this year; new attractions at Hershey Park, also near the city, and the popularity of the floating dance floors on the Susquehanna river, opposite Harrisburg, are some of the factors that offer competition to the theatres in summer. But notwithstanding these things, Mr. Magaro said, the theatres all have been able to run in the summer for the first time in a number of years. One reason his theatre, the Regent, is able to do a profitable business in the hot weather, he said, is that it is equipped with a modern typhoon ventilating system, which gives a constant flow of cool, fresh air.

There have been a number of theatres in other parts of Central Pennsylvania which have had to close temporarily on account of poor business this summer, notably in some of the cities in the anthracite coal mining districts.

A suggestion for the introduction in Harrisburg by the municipal authorities of the community open-air portable theatre plan which has been used with success in the city of Elmira has met with enthusiastic endorsement from V. Grant Forrer, assistant superintendent of the Harrisburg Park Department, and also by C. Floyd Hopkins, Harrisburg representative of the Wilmer & Vincent theatrical interests, which control more than half a dozen theatres, chiefly picture houses, in Harrisburg. Mrs. Florence Ackley Ley, former prima donna, recently appointed head of the Wilmer & Vincent Community Service Bureau in the city, also has endorsed the portable theatre idea for community service entertainments. All three have expressed their approval of the suggestion in newspaper interviews.

The Elmira portable theatre is described as a stage mounted on a trailer which is attached to an auto truck and moved to any part of the city for community entertainments. The stage is 16x15 feet and a piano can be carried, as well as a picture screen and stereopticon equipment for displaying the verses of songs for community singing.

"Such an open-air theatre would fill a long-felt want in Harrisburg," said Assistant Park Superintendent Forrer, "and it should be provided here for the start of the 1924 season."

Larry Baraldi, formerly of Philadelphia, an accomplished musician who recently contracted to preside over the musical destinies of the New Regent motion picture theatre, owned by Peter Magaro, at Fourth near Market Street, Harrisburg, has just assumed his duties there in the role of organist and general musical director. Mr. Baraldi was formerly a 'cellist with Victor Herbert and it is likely that he will render 'cello recitals during the coming season at the Regent, and also introduce other musical innovations.

Albert B. Adams, manager of the Lyric, one of the leading motion picture theatres of Shippensburg, located on South Earl Street, has just installed a modern pipe organ in the house.

Fifty per cent of the profits of the movie ball, a feature of the joint convention of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware and the Film Board of Trade of Philadelphia, in Atlantic City August 6, 7 and 8, will be donated by the latter organization to help the exhibitors defray the cost of the convention This represents the Film Board's entire share of the net receipts of the ball.

A motion picture camera has been purchased by John Spankowitch, one of the operators employed by the Colonial motion picture theatre, Allentown. It is being used for filming local scenes of special interest which are reproduced on the Colonial screen.

H. W. Heiberger, manager of the Kurtz motion picture theatre, Bethlehem, recently was host to the graduating class of the Bethlehem High School, who were invited to see the film play, "Rebecca of Sunny Brook Farm," displayed on the screen.

Frank S. Mickley, manager of the Capital, the largest Wilmer & Vincent motion picture theatre in Reading, will again also be in charge of the Rajah, a Wilmer & Vincent vaudeville house in Reading, which will reopen on Labor Day after having been closed since May 1.

George W. Carr, who recently relinquished the post of Reading representative of the Wilmer & Vincent motion picture theatre interests to enter the real estate business there, continues to have a financial interest in two theatres in Lebanon. One of these is the Capital, now in operation, and the other is a new theatre that, it is expected, will be opened in Lebanon in September and which, it is said, will be the largest theatre in that city.

The fancy dancing class recently started by the Community Service Bureau of the Wilmer & Vincent theatrical interests in Harrisburg, of which Mrs. Florence Ackley Ley is director, has reached a membership of fifty pupils, notwithstanding it was started in the warm season. As this class cannot accommodate any more, C. Floyd Hopkins, the Wilmer & Vincent Harrisburg representative, has announced that it is likely a second class will soon be started.

Exclusive rights in the city of Lancaster to an advertising device—the motor sign—have been obtained by Manager Krupa of the Hamilton theatre. This device automatically throws words on a piece of glass explaining the current attractions and announcing the pictures that have been booked for the near future.

A new motion picture enterprise in McAdoo, Pa., is an airdome operated by T. J. Shovlin, Frank Gurzenad and Joseph Swanson. It is the plan of the management to run pictures every evening on week days and every other Sunday night. The airdome enclosure seats more than 400 persons.



Washington



HEADED by Col. Robert N. Harper, banker and guiding spirit of the Washington Auditorium, now under construction, the Chamber of Commerce Committee on High Pressure Water Mains, is supporting the fight waged by local papers and civic organizations for the construction of a high pressure water system. The Chamber of Commerce has recognized the film industry and local film men by giving the film center greater representation on the committee, than to any other classification. Members of the committee include Lawrence Beattus, managing director of the Marcus Loew theatres of the District of Columbia; A. Brylawski, of the Cosmos, New Cosmopolitan and other Brylawski theatres; Harry M. Crandall, of the Crandall theatres and the Washington First National Franchise exchange; and Thomas Moore of the Rialto theatre, pioneer D. C. exhibitor and exchange man.

The District of Columbia Zoning Commission early last week approved the change in zone classification sought by Harry Wardman, proprietor of the Wardman Park Inn. By declaring a "part of Calvert street within the Wardman Park grounds a first commercial area," the long cherished plan of Wardman to erect a theatre for his hotel patrons and residents of Cleveland Park is realized as the former status of his property as "residential property," prevented such a consummation.

F. X. Schauss and Earl K. Fox, middle Atlantic representatives of the Pyramid Pictures Corporation, announce their removal to the Smith Building, 15th street, N. W., Washington, effective early in August. In the future they will act chiefly as a general financial firm, specializing in the financing of motor purchases and industrial enterprises.

For the "Vanity Fair" premiere this week at the Rialto, Messrs. Robson and Evans secured a star signed psycho-analysis of "Becky Sharp" by Mabel Ballin.

George Wilde, director of the Rialto supermusical symphony orchestra, has returned from a vacation of several weeks and led in Sunday's musical program for the "Vanity Fair" showing.

Ira J. La Motte, pioneer local film exhibitor, and for the past few years manager at Shubert's Belasco on Lafayette Square, just resigned his Shubert connection and moved to Los Angeles. He is returning to filmdom, in a sense. At the Coast he is slated to be secretary-treasurer of William Hepner Company, Inc., of California. This firm because of its studio connections in Los Angeles has outgrown its New York offices, and has had to organize a California unit. Thus Ira is again in the film game.

The local film and theatre trade outing promoted by S. B. Lust for July 31, has been called off, as rumor declares that the committee never got together on the arrangements.

Larry Beattus, of the local Loew theatres, has returned from a business trip to New York City, where he had conferences with Mr. Loew, Mr. Lubin and other Loew-Metro executives. He says the policy of the Palace will be improved from the status of a first-run program house beginning this fall with the new 1923-24 season. The big Metro, Paramount, United Artists and other productions will be shared equally between the Columbia and the Palace. This week Vitagraph gets the honor of a Palace booking of "The Man Next Door," thus showing here ahead of the other Emerson Hough picture, "The Covered Wagon," which will not be seen here until fall. The week of August 5 the Palace runs "Alice Adams," the Associated Exhibitors' picture that Walter Hayner expatiates about.

Big Bill Robson, Goldwynner, who has been making many clever tie-ups for Alfred Lunt, "Backbone," "The Ragged Edge," "Three Wise Fools," and "Vanity Fair," now at the Rialto, has been parking at the local Goldwyn-Cosmopolitan office lately. He has succeeded so well that he got Alfred Lunt to see the Assistant Secretary of Labor about the professional movies and stage actors and actresses securing the privilege of voting, even though on the road. Besides that he even had Reporter Kennedy of the Times and Herald, down at the Goldwyn office eating the publicity up. Not so bad.



Detroit



THE genial Walter Hiers is in the city this week, making personal appearances at the Capitol theatre. And he is making quite a hit with the patrons, with his infectious smile, easy delivery and confidential manner in putting over his speech of both an amusing and serious nature. There's a lot to Walter in more ways than one, and if he ever leaves the silver sheet he will find a job waiting for him as a politician, as he certainly knows how to "get next" to a crowd. The new Mrs. Hiers is also in the city with her husband and the couple paid a visit to the new Paramount building, were shown the ins and outs and met the staff. The young ladies of the staff presented Mrs. Hiers with a handsome bouquet.

Paramount exchanges all over the country are being lined up for the National September Campaign. Herman Webber, national campaign manager, accompanied by H. Lewis from the Coast and Paul Morgan, editor of "Pep," the Paramount house organ, were in the city last Friday, Saturday and Sunday to arrange the Michigan campaign. While they were here, George W. Weeks, division sales supervisor, dropped in on Friday.

It is reported that George Sampson, Pathe manager, who was recently operated on for appendicitis, has rapidly improved and expects to be back at the office next week.

Universal has some big pictures for next season, therefore Samuel Carver, the local publicist, is planning to astonish Detroiters, who are not accustomed to exploitation stunts—everything always having been done in the most quiet and conservative manner—and put over some things that will be really novel. The "Merry-Go-Round" will be the first of the "Big Ten" to be shown at a first-run house in September and Carver expects to start his campaign about the first of August with the usual full size billboard posters and a teaser tie-up with all the taxicabs. What else will be done is at present a deep, dark secret.

A modest author may be an anomaly, if so, Sam Carver will come under that nomenclature. It was reported in last week's "News" that he had sold a five-reel farce, "Beginner's Luck" to his company, Universal. Now, Carver admits submitting the story but blushingly denies selling it. Well, time or a new Universal production will tell.

Samuel Gilbert, formerly Vitagraph's crack salesman, has joined Universal and will cover the state. Gilbert is popular with all Michigan exhibitors.

Universal's manager may well be proud and pleased with the present record as it is reported that the entire output of the company for the next six months has been completely sold throughout the state during the month of July. Some record! Some manager! And some salesmen! Also some pictures!

An interesting contest in the cause of better pictures, conducted by Universal among Detroit's twenty thousand high school students, was recently closed a few weeks ago with the reward of ten cash prizes amounting to two hundred dollars. Sam Carver arranged with Superintendent Cody of the city schools, to give personal talks to the students in this interest, and ask them to express in essays of not more than two hundred words their ideas of the ways and methods by which present pictures could be improved. The judges were the movie reviewers of the three local papers: The Detroit Free Press, The Detroit News and the Detroit Times. The first prize of one hundred dollars was won by Edward Mable of the Central High School. Mable is specializing in stage designing and has designed and painted a number of sets, not only for school dramatics but also for the local stock companies that have met with much commendation. The second prize of fifty dollars was won by J. Kalousdian of Northwestern High. So original, apt and keen in insight were many of the essays that Carver sent the lot on to the New York office for their perusal.

Harlan Starr, Educational manager, will leave Saturday to attend the annual branch managers' convention at New York, July 30, 31 and August 1. He is booked for the Hotel Pennsylvania.

Miss Freida Levine, the popular and efficient secretary to H. M. Richey, manager of the M. P. T. O., leaves Auugust first for a two weeks' vacation which she will spend in Canada.

Joe Dannenberg, publisher of Film Daily, is in the city from July 24 to 27 to look over and size up Michigan's film business.

During the week just closed, the following new members with dues paid were added to the M. P. T. O.: The George Koppin Amusement Company, which operates the Comique, Garden, Henry, Koppin, La Salle, Rosebud and Woodward No. 1 and 2; the People's theatre of Detroit, Princess theatre of Yale, Ray Anderson of the Ideal and Victor of Jackson and Kimmel Brothers of Royal Oak. Insurance policies for public liability and workingmen's compensation were issued to the Dawn, East Side, People's, Myrtle, Vendome, Broadway-Strand and Blackstone all of Detroit and the Family of Monroe.

With the purpose of securing from the exhibitors of the state their views regarding the admission tax and relief from the same, H. M. Richey, manager of the state M. P. T. O., will leave July 30 for a series of sectional meetings to be held in the following key cities of the state, Lansing, Kalamazoo, Niles, Grand Rapids, Muskegon, Big Rapids, Boyne City, Port Huron, Flint, Bad Axe, Saginaw, West Branch, Alpena and Marquette. In anticipation of this move letters have been mailed to the many exhibitor-members.

Mr. Richey feels that by holding these meetings, a necessary and valuable fund of information can be secured that will be of vital assistance in presenting to the Government facts and figures, showing that some adjustment of this tax is not only imperative, but absolutely necessary to the exhibitor if he is to continue to furnish high grade entertainment. It is planned to have the local representatives and senators of the State Congress present at these meetings, if possible. All exhibitors are urged to be present at these meetings on account of their vital importance for the future good of the industry.

Will Shafer, manager of the Fox-Washington, who has returned from his vacation looking particularly fit, announces that the summer policy of the house is in force, and that is, that the orchestra has been cut down to a minimum and all special music will be eliminated until the fall season, when there will be a special opening with a Fox super-feature, "The Silent Command." Shafer says that business is good in spite of the warm weather. Miss Maunda, assistant manager, is vacationing at present in New York.



Southeast



THE Riggan Opera House, at Henderson, North Carolina, was sold under the hammer last week by a trustee and bid in by W. A. Hunt for the sum of $61,000.00. It was developed several years ago by C. D. Riggan, who has since gone to Richmond, Va., and is said to be among the largest and most complete auditoriums between Washington and Atlanta, the stage being the largest in the South. It is not known whether it will be converted to other business or not.

T. B. Smith, popular young owner of the Gem, Clinton, North Carolina, has just completed remodeling of his theatre, both inside and out, and has added a new balcony, new seats and new electric sign. Smithy has a large farm near Clinton and is considered one of the most successful farmers in the county.

J. F. White, Jr., the youngest exhibitor in the State and owner of the Capitol, at Asheboro, N. C., will remodel and open the Broadway at Randleman, N. C., in the early fall.

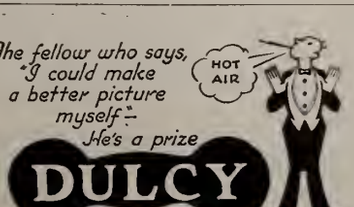
J. E. Dobbins, of Rosemary, N. C., whose theatre, the Rosemary, was burned down recently, will open his new combination house on September 1st. It is thoroughly modern, with seating capacity of 750, two Simplex projectors, seats by Southern School Supply Company, Benton & Benton being the architects. The total cost will be over $50,000 and will include two stores on the ground floor and eleven offices overhead. It will be one of the most modern small town theatres in the South.

George N. Roberts, of the Gem, Siler City, N. C., will convert his entire front to regular theatre style, re-decorate and generally renovate before September 1st.

J. K. Burgess, of the Alkrama, Elizabeth City, N. C., has started complete renovation of his house. New scenery will be installed and the complete interior and exterior re-decorated.

John W. Clark, manager of the Randolph Mills, Inc., at Franklinville, N. C., has opened a Community theatre, running one night a week.

Percy W. Wells, of the Howard-Wells Amusement Company, has just returned from an extended business trip.



Trade Flashes from Philadelphia Territory

Joe Daly, exploiteer, who has been attached to the Philadelphia office of Universal for the past three years has resigned, and after a brief vacation will affiliate with a national distributing company in one of its Eastern offices.

Bill Behal of the Pathe sales force in Philadelphia has accepted an offer from the De Luxe Film Exchange and will within the next fortnight cover the up-state territory.

Hunt's Theatres, Inc., added two houses to its list with the opening of the Plaza theatre at Wildwood, N. J. and Cox's Pier at Cape May. The former is the only theatre on the ocean side of the beach along the Jersey coast, and is so constructed that the side walls may be lowered to give the patrons the full benefit of the ocean breezes.

Production-Distribution Activities

Book Published on Trip of Speejacks

CONTINUING the tremendous publicity received in newspapers on their exploit of circumnavigating the globe in the 98-foot motor yacht, Speejacks, Mr. and Mrs. Albert T. Gowen have published through Doubleday-Page & Co. a story of the voyage entitled "Sea-Tracks of the Speejacks."

Publicity on the book is linking up the newspaper publicity on the trip itself with the release by Paramount of their feature length production, "Around the World with the Speejacks," which is to be released this fall.

Day of Faith Proclaimed at Santa Ana

The city council of Santa Ana, California, where Director Tod Browning and the company appearing in "The Day of Faith" are working, has proclaimed next Sunday as a Day of Faith. Every minister in the city will preach on the subject, with particular emphasis on the theme in Arthur Somers Roche's novel that "My Neighbor is Perfect."

Arrow Closes Deal For Series In Atlanta

Arrow reports the closing of a contract with Arthur C. Bromberg of Progress Pictures, Atlanta, Ga., for the new series consisting of ten five-reel Western features, starring Edmund Cobb, which are being produced by Ben Wilson, and also for "The Broken Violin," "The Rip Tide," "Man and Wife" and "The Little Red Schoolhouse."



Oil Painting Features Ray Picture

Record Cyclorama Through Forest Clearings for "Courtship Of Myles Standish"

IN the making of "The Courtship of Myles Standish," which is to be one of the productions of the "super" class in 1923, Charles Ray resorted to many original and bold expedients it is claimed. He not only took plaster casts of a mountain side and then brought them down to his studio to superimpose the conformation upon a cliff he built for some of the scenes, but in order to get a long perspective on the shots through the forest clearings made by the Pilgrim Fathers along the Plymouth coast, the producer-star had painted in oils what was probably the longest "cyclorama" of record—at least in the motion picture industry. It is said to be more than three hundred feet in length and thirty-four feet high.

Oil pigments were used to guard against the possibility of any injury that might occur through rain beating into the studio. Because the scene was built completely filling an immense stage and the painted background did not run in a continuous line; and for the further reason that the foreground was filled with scores of live spruce and other trees brought down from the California hills, it was never possible to take a photograph of this huge painting in its entirety. However, so well did the artists know the camera values of their colors and execute their work that it is difficult to tell where the real scenery ends and the artificial begins.

Expert technicians of the motion picture studios who saw this set, although they are accustomed to many feats of wizardry in stage settings, were agreed that this set depicting the habitation of the Pilgrims was one of the most remarkable ever conceived or carried out.

"The Courtship of Myles Standish" will be released in the autumn and will probably be in ten or twelve reels.

Hughes Awarded Polish Decoration

Government Bestows Order of "Polonia Restitute" Upon Author and Director

RUPERT HUGHES, author and motion picture director, has been decorated by the Polish Government with the order of "Polonia Restitute," grade of officer, according to despatches from Washington received at the Goldwyn Studios in Culver City, California.

The official citation, written by W. Wroblewski, Minister of Poland to the United States, states:

"In the days before the channels of authentic information on Poland had been cleared, your generous efforts to disseminate the truth about Poland, although but an expression of your sense of justice and fair play, have nevertheless made Poland your debtor. Your sympathetic interest in Polish affairs is deeply appreciated in Poland, where its value is recognized as a tribute to the justice of the Polish cause."

During the war Mr. Hughes was a Major in the Army Intelligence Service and specialized in Polish affairs. His grasp of the complicated political situation did much to promote amity between the two nations. He later wrote a number of articles setting forth Polish aims and ambitions.

Upon receipt of the news at the Goldwyn Studios, where he is busy preparing his new picture, "Law Against Law," Major Hughes said he was completely surprised and overwhelmed with pride by the recognition from the Polish government.

Metro Names Cast for "Social Code"

A strong cast has been lined up for Viola Dana's new Metro picture "The Social Code." In addition to Miss Dana's own sister, Edna Flugrath, who recently came here from England and who will make her first American screen appearance in this picture, there are Huntly Gordon, Mary Ruby, John Sainpolis, William Humphrey, Yvonne Gardell and Cyril Chadwick.

This production is being directed by Oscar Apfel. Rita Weiman wrote the story and Rex Taylor prepared the scenario.

Dr. Shallenberger Closes Washington Deal

W. E. Shallenberger, president of the Arrow Film Corporation, announces the closing of a contract between his organization and Mr. Sam Flax representing the Liberty Film Exchange, Washington, D. C., whereby that organization secures the rights to the two Arrow serials, "The Fighting Skipper" starring Peggy O'Day and "The Santa Fe Trail" starring Neva Gerber and Jack Perrin.

Broadway Showing for "Common Law"

FINAL arrangements are being consummated by the Selznick Distributing Corporation for a Broadway showing followed by the general release of the big film version of Robert W. Chambers' popular novel, "The Common Law," that was produced under the personal direction of Myron Selznick.

Simultaneously with the releasing of this picture, the Selznick offices will send out a complete line of exploitation ideas and press books that will enable the exhibitors to make elaborate presentations in keeping with the quality of the production itself, it is announced.

Territories Close Fast On "Broad Road"

Lee-Bradford Corporation has entered into contracts with a number of the best known independent exchanges throughout the United States on "The Broad Road," featuring May Allison, which is the first release of the Big 5.

The exchanges who are now advertising this subject are—First National exchange, New York; Crown Film Co., Boston; First National National exchange, Albany; De Luxe Film Corp., Philadelphia; First National exchanbe, Buffalo; Art Film Corporation, Baltimore; Exclusive Film Co., Chicago; Big Feature Rights, Louisville; First National exchange, New Jersey; C. S. Textor, Pittsburg.

Mid West Closes Deal for Principal Group

Charles Trampe, of Mid West Distributing Co. in Milwaukee, announces that he has closed for all of the key towns in Wisconsin for Principal Pictures latest group of five pictures, "Temporary Marriage," "Gold Madness," "The Spider And The Rose," "Bright Lights of Broadway" and "East Side, West Side."

Al Rosenberg, of De Luxe Feature Film Co. in Seattle and Portland, sends in a similar report on his bookings of these pictures in Washington, Oregon, Idaho, Montana and Alaska.

"Governor's Lady" Said to Be Artistic Triumph

"The Governor's Lady," the David Belasco stage play which Harry Millarde directed at the William Fox New York Studios, contains a series of interiors belonging to the mansion of Senator Strickland that are a triumph of artistic taste and real home atmosphere according to Fox. The celebrated restaurant scene which was a prominent feature of the original production, has been reproduced it is said, in a manner to Out-Belasco.

Lloyd is Well Satisfied With "Why Worry"

PATHE has received notice of the shipment of the new Lloyd feature comedy, "Why Worry," which is scheduled for release sometime in September.

In accordance with Harold Lloyd's custom, observed in the case of each of his multiple-reel productions, "Why Worry" has had the advantage of several pre-views. These have served to indicate what further editing of the film, if any, was desirable. At a semi-public showing of the comedy last week, which was attended by some of the most competent reviewers writing for Pacific Coast newspapers and other puublications, the reaction of the audience was so consistently favorable, that Lloyd declared himself satisfied to give "Why Worry" to the public without further "finishing touches."

Magazine Hails Advent of New Star

The motion picture critic of the Los Angeles Times magazine, "Pre-View," heralds the advent into the list of screen stars of Renee Adoree in her triumphant role in Reginald Barker's production, "The Eternal Struggle."

"Almost unheralded," writes the critic, "Miss Adoree wins for herself overnight the right to be ranked with the dozen most versatile and promising stars of today. She is 'made' for she is on the screen almost constantly during this 7,500 foot-long production and she never wearies once. Her work is so smooth and so even that she would pass for a veteran of the studios."

Cleveland Houses Combine In Advertising Feature

Forty-eight theatres in Cleveland recently used a blanket advertisement to announce the fact that they would show "Masters of Men," David Smith's production of Morgan Robertson's sea story, during the two weeks of July 22 and 29.

Washburn Finishes Work, Goes on Vacation

BRYANT WASHBURN has completed work in "Other Men's Daughters," a Ben Wilson production for Grand-Asher, and will have a brief vacation before starting a new one. Meanwhile, "Temptation," in which Mr. Washburn plays a featured role, will have its Los Angeles premiere at Grauman's Million Dollar theatre.

Mabel Forrest, who plays opposite Mr. Washburn in the Grand-Asher picture, "Other Men's Daughters," will complete her share in the film in a few days and the picture will then go to the cutting room.

C. B. C. Casts "Forgive and Forget"

Estelle Taylor, Pauline Garon and Wyndham Standing Assigned Leading Roles

IN line with the promise of its officials that every C. B. C Film Sales Corporation production for the current season would contain a cast of recognized names and ability comes the announcement of the lining up of an all-star cast for "Forgive and Forget," first of the C. B. C. series for the new season.

Estelle Taylor has been cast for a leading role. Miss Taylor won laurels through a successful screen career, most recently in C. B. C.'s "Only a Shopgirl," and in "Thorns and Orange Blossoms," "Desire," "Bavu," "Ten Commandments" and other big productions

Also in a leading role is Pauline Garon, the girl who gained a reputation during the season past for her beauty, youth, and charm, and for her work in many big pictures, among them Paramount's "Adam's Rib" and other Paramount features.

For the leading male role C. B. C. has secured Wyndham Standing. He has played leads in "The Inner Man," was the leading man in Norma Talmadge's "Smilin' Through," "The Bride's Play," "The Iron Trail" and other big features.

The rest of the cast is being lined up now and will be definitely announced within the week, it is said. It contains names and players of equal prominence. Production is being started at once.

Edward J. LeSaint, who directed "Yesterday's Wife," C. B. C.'s new Columbia picture which has just arrived in New York and is to be released at once, and Harry Cohn, who produced that feature, are also in charge of production on "Forgive and Forget." This team has a long record of successes to their credit, for they produced and directed the entire C. B. C. output last season.

The story is said to be an intensly interesting one based on a big question of modern life. Production will be completed in ample time for "Forgive and Forget" to fit into its schedule on the big C. B. C. Box Office Winners program.

Mae Marsh Pleases Coast Critics

Star Wins Warmest Praise at Showing of "Paddy - The - Next - Best - Thing"

"'PADDY-THE-NEXT-BEST-THING' is a delightful comedy, all shot through with shimmer of romance and poetry, through which Mac Marsh, former Griffith star, romps gaily from prank to prank," said the critic for the Los Angeles Evening Express when this Allied Producers and Distributors Corporation release was shown recently at the Philharmonic Auditorium. "It is a fine bit of cinema narrative, chock full of laughs, and Mae Marsh brings a maturer and more pleasing artistry to the screen."

"If you have a longing for new faces and new scenes, and above all if you want to see Mae Marsh as she now appears, pretty and more mature, see 'Paddy-the-Next-Best-Thing' which features the star whom D. W. Griffith once made famous and who, from all reports, he has now helped to make famous once again," said the reviewer for the Los Angeles Times. "The photography is away above the average."

"Mae Marsh has a fascinating role in 'Paddy - the - Next - Best-Thing' which drew an exceptionally large and well-satisfied audience. The screen version of this stage production which had a run of three years in London and an almost equally long run in New York, with its many improvements and fascinating scenes of realism, surely will take motion picture goers by surprise," said the critic for the Los Angeles Herald.

"Mae Marsh in a tomboy role is her usual winsome, delightful self in 'Paddy-the-Next-Best-Thing,'" says the writer for the Los Angeles American. "As a hoyden Mae Marsh is charming. In her more serious moments she preserves her vivacity and artistry through many swift scenes."

Vignola Attracts Crowd with Night Scenes

Huge crowds from Stamford and environs, attracted by the magnificence of the sets and the large number of extras, for a time threatened to disrupt the taking of night scenes last Sunday night on Laddin's Rock Farm, Stamford, Conn., by Robert G. Vignola for "Yolanda," a Cosmopolitan special production starring Marion Davis.

Mr. Vignola had been working on location for several days without attracting undue attention, but Sunday night the huge arc lights lighting up the scene being visible for miles around brought out several thousands of Stamford residents curious to see the taking of night photography. Police lines were quickly established however and the crowds were kept back at a safe distance from the working lot.

Mr. Vignola kept his company working all night until dawn, and the following night more scenes were taken.

Press Book Is Completed for "Broken Wing"

The Preferred press book on "The Broken Wing," the Tom Forman picture to be released August 19th, has just been completed. An unusual feature is the exploitation pages, which are practically entirely the ideas of bona-fide exhibitors. In addition there is a rhymed review, contributed by Miss Eloise Byron, the young English poetess now doing publicity for Preferred Pictures.



Irving M. Lesser, general manager of distribution for Principal Pictures Corp.

C.B.C. Completes Sales On Columbia Pictures

Proof of the widespread interest in the new C. B. C. output for the Fall and the confidence which the big territorial buyers throughout the country feel that these productions will be of big first-run calibre is given by the rapidity with which sales are being made on the series of new Columbia Pictures, according to C. B. C.

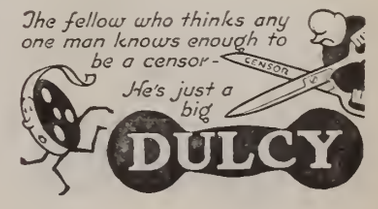
Two more sales were made this week on the series of Columbia Pictures. The first was to Federated Film Exchange of New England, through Sam Grand of that organization, who contracted to handle the entire series of four big Columbia Pictures in the New England states.

Another contract was closed with William Oldknow for Southern States Film Company. Mr. Oldknow's organization will handle the Columbia Pictures in North and South Carolina, Georgia, Florida, Alabama, Tennessee, Louisiana, Mississippi, Texas, Oklahoma, Arkansas.

Notables in Support of Constance Binney

At C. C. Burr's Glendale studio, Constance Binney has a number of notables in her acting support. Among them are Sir Gerard Maxwell-Wilshire, English Baronet, Le Roy Ellsworth Grooms, Gaston Du Val, late of the Mexican Diplomatic Service, and the Princess Joel Ouchtomsky, of Petrograd.

Mr. Grooms, is one of the twelve men who are going to disprove Edison's theory regarding the versatility of college-trained men. The Princess Ouchtomsky recently arrived in America, having escaped from Russia via Siberia, through Manchuria to China and on to the United States.



Gen. Gouraud Lauds "Covered Wagon"

AT the request of General Henri . Joseph . Eugene Goraud, the French war hero now touring the United States, a special showing of "The Covered Wagon" was held Saturday night at Grauman's Hollywood Egyptian theatre for the party of forty persons, headed by General Gouraud. The party included his staff officers, American War Department representatives, officials and members of the Rainbow Division Veterans, the President of the Los Angeles City Council and the French Vice Consul.

Charles Eyton, representing Paramount's Production Department, was personally congratulated by General Gouraud for this great screen achievement. General Gouraud said: "Ever since I came to America I have been trying to see 'The Covered Covered Wagon.' Everywhere I have heard about it. When one hears about motion pictures very often one is deceived. But in this case there was no deception."

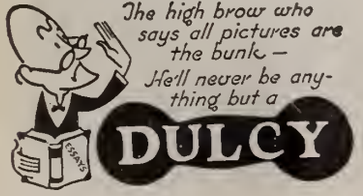
Jackie Has Thrill in "Long Live the King"

"Long Live the King," the Metro picturization of Mary Roberts Rinehart's novel, has adventure, romance, colorful background and drama, and then—for good measure—one big thrill—the rescue of the Crown Prince of Lavonia (Jackie Coogan) who has been imprisoned in a cellar.

The prince has managed to slip up to the roof of the inn, four stories above the ground, and sees his faithful Lieutenant Nikky (Alan Forrest) riding in search of him. As he catches the eye of his aide-de-camp, he jumps from the roof right into Nikky's arms. Director Victor Schertzinger and Jack Coogan, Sr., finally safeguarded Jackie's leap without resorting to the usual "double," and when the thrilling jump is flashed on the screen—it will be His Royal Highness Jackie himself who makes the leap.

Progress Pictures Closes Deal With Arrow

J. S. Jossey, president of Progress Pictures of Ohio, who was visiting in New York City for the past few days, returned this week to Cleveland with a contract in his pocket which called for the distribution in Ohio of the following imposing line-up of product: "Man and Wife." "The Rip Tide," "The Broken Violin," "None So Blind," "The Little Red Schoolhouse," all Arrow specials, and the two big Arrow serials, "The Fighting Skipper" and "The Santa Fe Trail."



N. Y. Houses Book Warner Product

Rivoli, Rialto and Strand Theatres Will Show First Run Presentations

FOR the first time in the history of the independent field the Warner Brothers forthcoming series for the 1923-24 season, which are being made from popular plays and famous novels, will be given first run presentations at the Rialto, Rivoli and Strand theatres, New York. According to the announcement the three theatres have booked an equal number of the Warner features.

The deal with Famous Players and the Mark-Strand organization was successfully negotiated by Morris Kohn and Charles S. Goetz, of the Dependable Exchange, Inc., who control the exclusive rights to the Warner productions in the Greater New York territory.

Another deal with Famous Players for the Warner series was made by Oscar Oldknow, of the Southern States Film Company, Atlanta, who has taken the territory covering Georgia, Florida, Alabama, North and South Carolina and Tennessee.

By the terms of this deal the entire chain of Paramount houses throughout the South will show the eighteen Warner productions.

A factor involved in the transaction is that the eighteen pictures were booked without a screening. In commenting on the Paramount and Strand deals, Mr. Kohn said: "The Warner Brothers pictures being shown in the Paramount and Strand theatres in New York will pave the way for the future booking of independent productions that are big enough for a first run showing. Our transaction was made purely on the strength of the Warner program, the bigness and popularity of each picture, and the big way in which the entire series is being produced.

"The deal merely goes to prove that the big organizations controlling the first run theatres stand ready to book the independent made pictures provided the standard of production is in keeping with their high standard of presentation."

"Circus Days" Lauded by Reviewers

Chicago Critics Proclaim First National Feature as Jackie Coogan's Best

"CIRCUS Days," Jackie Coogan's current First National release, will become the most popular Coogan picture ever issued and one of the sensational screen successes if its reception in Chicago, where it had its world premiere at the Chicago theatre on July 15th, can be taken as a forecast.

The criticisms of the Chicago critics supplemented in every way the excellent reviews which were published in the trade journals in the past month.

In the Herald and Examiner, Polly Wood stated: "For the youngsters 'Circus Days' will be a real adventure of a manly little boy; for you and me, 'Circus Days' will be the real remembrance of other times. And for any one it will be good entertainment too swiftly passed—many laughs and several enjoyable tears. If you don't like Jackie and his new picture—well, that's just an impossibility, so why talk about it?"

Rob Reel, in the Chicago Evening American, wrote: "There are no 'buts' about it. Jackie Coogan's latest photodrama 'Circus Days' showing at the Chicago theatre, is a knockout."

Mae Tinee in the Chicago Daily Tribune stated: "'Circus Days' is the kind of picture that will, without fail, 'get' old and young. The whole world loves a circus, and the title would gather us in, if nothing else would. Then it has a sort of old homestead-melodramatic atmosphere into which all the characters fit marvelously well. It is well directed. It is well acted by everybody in the cast, but the star does some marvelous work."

In the Evening Post Genevieve Harris wrote: "This is every kid's dream come true! It's a story of a boy who ran away to join a circus, had plenty of adventure, became a noted performer, and came back home all dressed up, driving an automobile, carrying beautiful dresses and hats for his mother, and with his pockets full of money to pay off the cruel uncle who had taunted him and his mother about their poverty! Could anything be more perfect in all the world?"

The Chicago theatre did excellent business throughout a hot week on "Circus Days" which brought Jackie Coogan's admirers by the thousands to the box office, it is claimed. It is now being released by First National.

Smallest Legion Post Has Big Benefit

One of the smallest American Legion Posts in the United States, recently had one of the biggest benefits, through the courtesy of Universal. It was the Belongea Post, No. 316, of Mackinac Island, Michigan, which has 23 members or 100% of the World War veterans on the island. The community sent 26 men into service, seventeen of whom got to France, and one of whom, W. A. Belongea, was killed in action. Two others have since died.

Herman Stern, assistant general sales manager for Universal, with headquarters in Chicago, recently visited Mackinac and heard about the 100% patriotism of the little island, which in its varied history has been under three flags, French, British and American. He volunteered an elaborate Universal program for a benefit. The pictures included "Trifling With Honor," a Jewel, "Nobody's Darling," a Baby Peggy Century, and a special reel showing shots from the forthcoming "Hunchback of Notre Dame."

Bradley King Busy With Ince Scenarios

BRADLEY KING, chief of the Ince scenario department, celebrated her third year with the producer by completing the adaptation of "Anna Christie," which has just been placed in production, and is planned as the biggest offering from the Ince studios of the year.

Miss King is now engaged on the adaptation of "Country Lanes and City Pavements." At the same time she is revising her stage play, "A Man of Action," now having a run at a Los Angeles theatre, for presentation on Broadway in the fall. The play she adapted from her original story of the same name, which was presented on the screen with Douglas McLean in the leading role.

"Anna Christie" makes the twentieth script Miss King has given to the screen since she first signed with Thos. H. Ince.

Novelties Planned for "Rupert of Hentzau"

The Selznick offices are laying out a special line of exploitation novelties for "Rupert of Hentzau," following its two weeks successful run at the Mark Strand Theatre in New York.

For the general release, "Rupert of Hentzau" will have a miniature edition of the novel published which will be distributed in all the cities where the production is to be shown.

The Selznick officers are also arranging through newspaper syndicates to have the novel re-issued so that it will be running about the same time the film is presented throughout the country.

De Luxe Buys "Adventures In Far North"

A. Luchese, president of the De Luxe Film Co., closed last week with Lee-Bradford Corporation for their production "Adventures in the Far North."

Immediately on his return to Philadelphia, he was successful in booking this production for the entire Stanley Circuit.



New Title Sought is for "Judith of Bohemia"

IN conjunction with a national fan publication the Film Booking Offices are endeavoring to get a new name for their production, "Judith of Bohemia," starring Derelys Perdue, which is scheduled for a Spring release.

The production was written by H. C. Witwer, and concerns a little dancer in the studio quarter of London Bohemia, but to all intents and purposes the working title of the picture was not suitable, so the F. B. O. has appealed to the general public to name the picture, and is offering a cash prize for the name selected. The contest closes September 1, after having run through the entire month of August.

Clothiers Hold Barbecue at "U" Studio

Universal City was the scene recently of an elaborate outing of the Retail Clothiers' Association of Los Angeles. A barbecue was staged on the setting of "The Hunchback of Notre Dame." Giant pits were utilized to prepare the roast meat, under the direction of a Spanish barbecue expert, and several hundred guests were served.

The details of the affair were in the hands of a committee headed by William Stansbury and G. E. Nagel. An elaborate program followed the barbecue, and also a tour of the six hundred acre picture city. The association, composed of retail merchants of Los Angeles, is one of the important mercantile organizations of Southern California.

Weber And North Dispose Of Picture Rights

Ben Amsterdam of Masterpiece Film Attractions, Philadelphia, has purchased "Marriage Morals" and "Don't Marry for Money" for Eastern Pennsylvania and Southern New Jersey from L. Lawrence Weber and Bobby North.



Lichtman Back from Month's Tour

President of Preferred Pictures Enthuses Over Coming Series of Fifteen

AL LICHTMAN, President of Preferred Pictures Corporation, is back in his New York office after a visit of more than a month to the Preferred Studios and Exchanges.

Mr. Lichtman is highly enthusiastic about the forthcoming Fifteen Preferred Pictures. "When I reached the coast," he said, "'The Virginian' was under way. I honestly believe that in making this, B. P. Schulberg has made the outstanding production of the year. Every scene in it is like a Remington painting. It has all the romance and glamor that we associate with the West that was.

"The work of Kenneth Harlan as 'The Virginian' will come as a revelation. Harlan has shown great promise hitherto, and the leading photoplay critics have predicted his ultimate position with the most brilliant of the stars. In this picture, Harlan fulfills his own glowing promise and the predictions of the critics. The rest of the cast shine with almost equal brilliancy. Florence Vidor, Pat O'Malley, Raymond Hatton, Russell Simpson and the others have all helped Tom Forman bring to life the famous characters of Owen Wister's great novel.

"Preparation has also begun on 'Maytime,' which I think, judging from the script, will be as great an attraction on the screen as it has proved to be on the stage. Harrison Ford, who will play the leading male role, is certainly ideal for the part. Playing opposite him will be Ethel Shannon. Others in the east will include William Norris, as Matthew, the role he created for the stage production, Netta Westcott, the famous English actress who is making her film debut, and Clara Bow, the lovably young stowaway in 'Down to the Sea in Ships.' This film will also include the ten most beautiful girls in Hollywood, picked by competent judges.

"I showed the three pictures already completed, "The Broken Wing," 'Mother-in-Law' and April Showers' to leading exhibitors, including Frank Newman in Kansas City and the Skouras Brothers, and was rewarded by having them sign for the pictures immediately after the showing. The Skouras Brothers were so impressed, indeed, that they contracted for the entire Fifteen Preferred Pictures on the basis of these three."

"Hollywood" Wins Highest Praise

New York Reviewers Are Unanimous In Commendation Of Paramount Feature

JAMES CRUZE'S Paramount picture, "Hollywood," featuring twenty-six stars and showing fifty-six screen celebrities, had its premiere at the New York Rivoli Theatre last Sunday and was enthusiastically received by capacity audiences.

Equally enthusiastic were the New York reviewers who commented as follows:

Robert E. Sherwood in the New York Herald—"'Hollywood' is a momentous production and we sincerely trust that none of the readers of this column will fail to see it. There is a Santa Claus, after all."

F. W. M. Hall in the New York Times—"'Hollywood' is a film which can be seen more than once and still enjoyed."

Harriette Underhill in the New York Tribune—"'Hollywood' really is a most entertaining picture and nothing in the least like it has ever been done before."

Helen Pollock in the Morning Telegraph—"There's no doubt that this film will attract more attention and greater crowds than anything of its sort since Noah told the ship news reporters what had happened in the Ark."

Rose Pelswick in the New York American — "'Hollywood' is a highly enjoyable picture, entertainingly presented and intelligently treated."

Quinn Martin in the New York World—"Here is a picture that we enjoyed from start to finish."

The Journal of Commerce—"'Hollywood' at the Rivoli Theatre last evening proved to be a sensation. James Cruze, it will be recalled, also directed 'The Covered Wagon,' and his latest film, 'Hollywood' promises as great a vogue. Hundreds were turned away last evening."

The Sun-Globe—"'Hollywood' is a production as far removed as could be from 'The Covered Wagon' and yet James Cruze, who did them both, did a very ingratiating job with this picture."

Don Allen in the Evening World—"We doubt if there'll be a single soul at all interested in movies who will not revel in the display of reel talent that flits across the screen at the Rivoli, for there are—count 'em—honest-to-goodness cinema stars under the direction of James Cruze, who put the cover on 'The Covered Wagon.'"

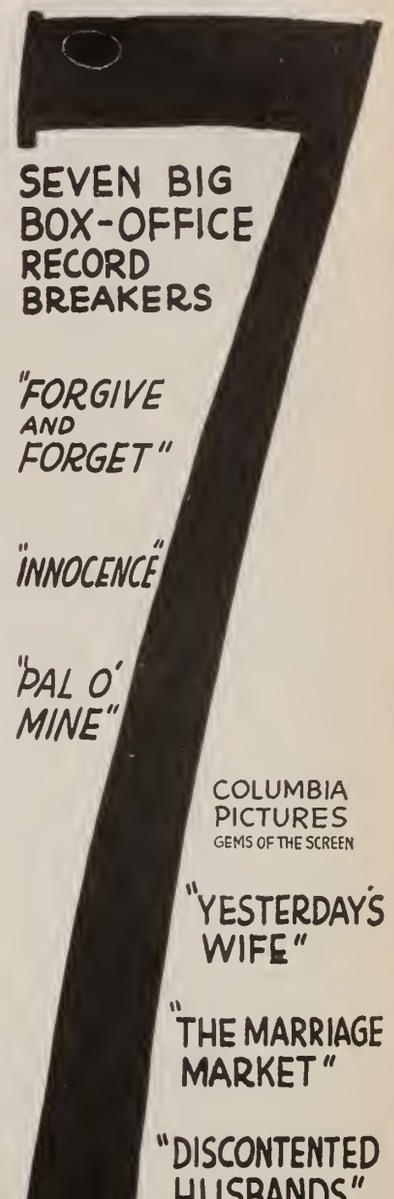
The Evening Mail—"The comedy in 'Hollywood' is as good as 'Merton of the Movies.' The picture is masterfully directed by James Cruze, who made 'The Covered Wagon.'"

Will Start "Druscilla With A Million"

The Film Booking Offices announce that this week work will be commenced on "Druscilla With a Million" from the popular book, written by Elizabeth Cooper and purchased by the F. B. O. for early production.

Beatrice Van is already at work on the continuity. There is a probability of Mary Carr being used in the principal role which is that of an old woman who is left a million dollars to do with as she likes. She spends it creating a baby farm. The production will be released by the F. B. O. some time in January.

KEEP A DATE OPEN FOR THE



LOOK AT THESE CASTS

"YESTERDAY'S WIFE"

Irene Rich — *Eileen Percy*
Lewis Dayton — *Philo McCullough*
Josephine Crowell — *William Scott*
Lottie Williams

"FORGIVE AND FORGET"

Pauline Garon — *Estelle Taylor*
Wyndham Standing — *Raymond McKee*
Vernon Steele — *Lionel Belmore*
Josef Swickard — *William Scott*

C. B. C. FILM SALES CORP.
1600 Broadway New York



Virginia Valli, in one of the many striking costumes she wears in Universal's, "A Lady of Quality."

Elaborate Set for "Other Men's Daughters"

A hotel lobby in "Other Men's Daughters," a Ben Wilson production for Grand-Asher, is one of the most elaborate that has been constructed at the Berwilla studio in a long time, it is said. By a peculiar process the scenic artists have given the pillars and walls an effect resembling closely green marble, while the marbled floor and ornate furnishings give the set the appearance of a very expensive caravansery.

In this picture appear Bryant Washburn and Mabel Forrest in the leads, with Wheeler Oakman, Kathleen Kirkham, Martha Franklin and others are in important roles. The story is by Evelyn Campbell, who wrote "Mine to Keep" and "The Love Trap." The adaptation is by Frank Sullivan. Ben Wilson is directing.

"Nanook" Success Goes On In Second Year

The booking activity of Pathe's "Nanook of the North" at the close of its first year showed no signs of falling off, while attendance records at all types of houses playing it showed an average increase, says Pathe. This applies to Great Britain as well as to the United States. In most other countries of Europe "Nanook" is an accepted screen masterpiece. The nature of its reception in the Orient is summarized in the published statement of Alexander Hague, upon whom virtually all exhibitors in India, Burmah and Ceylon rely for their American product, that: "'Nanook' holds the people fascinated."



Garsson Is Planning Distribution

To Complete Arrangements for "Broadway Broke" Within Week, Is Report

DISTRIBUTION arrangements for the latest Murray W. Garsson special production "Broadway Broke," will be announced within the next week, according to word emanating from the Garsson offices.

The picture is an adaptation of Earl Derr Bigger's Saturday Evening Post story.

Mary Carr will be seen in the leading role. Percy Marmont, who has risen to stardom during the past two years, was the second name to be added to the cast.

Another who was added to the cast is Gladys Leslie, who has played star roles of many screen successes during the past few years. Miss Leslie played with Marmont in one of the most important roles of "If Winter Comes."

Others who are seen in prominent roles in "Broadway Broke," are Maclyn Arbuckle, Dore Davidson, Macy Harlan, Billy Quirk, Albert Phillips, Henrietta Crosman, Sally Crute, Edward Earle, Pierre Gendron and Leslie King.

The production was staged by J. Searle Dawley, who has created several successful screen plays during the past few years. He staged some of Marguerite Clark's best productions, directed Mary Pickford in a number of screen successes, and has staged feature attractions starring such well known favorites as Billie Burke, Elsie Ferguson, H. B. Warner and others.

In producing "Broadway Broke," Mr. Dawley was given unlimited time and resources with which to get the utmost results from the material he had to work with. More than five months was spent in actual production work and many months more have been spent in whipping the picture into shape, according to announcement from the Garsson offices.

The appeal of the bright lights of Broadway, "The wickedest street in the world," and heralded in the Garsson advertising as "the gayest and saddest of all great streets," probably is the predominating feature of the attraction. The story deals with the romance of Broadway stage life, the tinseled glory of success behind the footlights and the short step from the heights of popularity to utter failure.

A private showing of the picture was held recently and a number of prominent Eastern exhibitors were present. Every one of them, it is announced, volunteered to book the picture direct from the Garsson offices without waiting for the completion of distributing arrangements. Although in addition to these offers numerous other booking propositions have been received by Mr. Garsson, no engagements will be scheduled until arrangements for national distribution have been made.

All offers for foreign rights to the attraction also have been refused pending the signing of distribution arrangements, it is announced.

"Alice Adams" Named Among Best

Associated Exhibitors, Feature Appraised Highly By Many Newspaper Critics

JAMES DEAN, picture reviewer of the Newspaper Enterprise Association, has compiled his list of "The twelve best pictures of the first half of the year," and the Associated Exhibitors feature, Florence Vidor in "Alice Adams," is among them. His other selections are: Harold Lloyd in "Safety Last," "The Covered Wagon," "By Lantern Light," "A Pleasant Journey," "Othello," "The Christian," "Grumpy," "Trailing Wild African Animals," "Enemies of Women," "The Famous Mrs. Fair," and "Penrod and Sam."

"Alice Adams" continues to win the enthusiastic praise of reviewers in every part of the country, critics being particularly impressed by the picture's fidelity to Booth Tarkington's prize-winning novel, from which it was adapted. The Pittsburgh Press described it as "one of the most entertaining pictures that has been presented in Pittsburgh for some time," and added: "Florence Vidor fits into the role perfectly and becomes completely lost in the character."

The San Francisco Call and Post said: "As it is now being presented as a photodrama, 'Alice Adams' is further testimony in proof that a novel need not suffer in its screen translation. Florence Vidor is at her best.

The Lexington, Ky. Herald commented: "The service the screen does to art and literature has never been more strikingly demonstrated. 'Alice Adams' gives Lexington one of the finest screen treats that has ever been enjoyed here."

The Providence Evening Tribune said: "The faithfulness with which the adaptation of 'Alice Adams' is made for screen presentation is an earnest of the desire of the producers to give the public a worth-while study for their combined amusement and edification."

The Salt Lake City Tribune remarked: "'Alice Adams,' a faithful screen rendition of Booth Tarkington's story, will not disappoint those who have read this best-seller. It grips because it is presented artistically and intelligently."

The Philadelphia Public Ledger said: "In the dance scenes of 'Alice Adams' was a picture of the 'wall flower' that was not exaggerated or overdone.

'Alice Adams' is a powerful study in small-town discontent and pent-up desire. Florence Vidor seemed to us to realize the author's character perfectly."



Marion Haslup, screen favorite selected by Channing Pollock for a role in "The Fool."

"Green Goddess" to Have Elaborate Premiere

The world's premiere of the Distinctive Pictures Corporation's production of "The Green Goddess" starring George Arliss, at the Sam H. Harris Theatre, New York, is to be invested with a splendor and magnificence which will be thoroughly in keeping with the lavish scale on which the story has been produced, according to Distinctive.

Karl Breil, who wrote many of the musical scores for the D. W. Griffith openings, has been engaged by Arthur S. Friend to do likewise for "The Green Goddess."

Clark Robinson, art director and stage designer, will be in charge of the decoration.

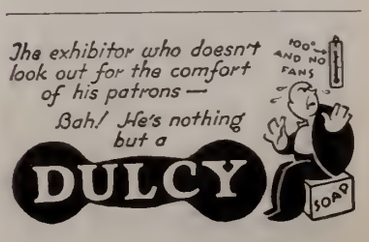
The premiere danseuse for the engagement will be Olive Ann Alcorn, the California dancer who since her sensational work in the Illustrator's Show on the Century Roof has been so much in demand.

"The Green Goddess" will be released by Goldwyn Cosmopolitan on September 16.

Premiere Arranged for "Where North Begins"

With the arrival of the completed print of the first Warner Brothers picture, "Where the North Begins," featuring Rin-Tin-Tin, the famous police dog hero, announcement was made by the Warners that the New England premiere of the feature will be held at the Modern and Beacon theatres, Boston, during the first week in August.

In connection with the premiere W. D. Shapiro, of the Franklin Film Company, Boston, which handles the distrbution of the Warner features in the New England States, has engaged the dog to make personal appearances at the leading theatres in the territory.



'April Showers' Song in Photoplay Edition

PREFERRED PICTURES has just arranged a tie-up with T. B. Harms, the music publishers, on the Preferred film, "April Showers." Harms are the publishers of the "April Showers" song introduced by Al Jolson.

Harms is making up a "Photoplay Edition" of the song, with a cover showing Colleen Moore and Kenneth Harlan in a scene from the picture. Harms plans to print 500,000 copies of this edition to be used in tieing up with the picture wherever it is played.

Boston Censors Approve "Vanity Fair"

Although Massachusetts killed the state censorship bill, there is a law which censors motion pictures which are shown on Sunday. The Department of Public Welfare in Boston has charge of the censoring of the pictures screened on Sundays. Edward Horrigan and Eugene Danehy, censors, are both ardent film fans despite the fact that they are watching pictures from nine in the morning to five in the afternoon every day.

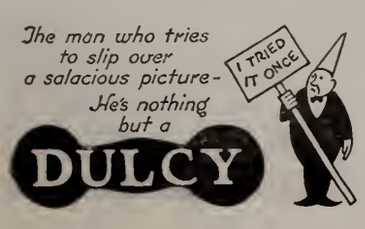
Mr. Horrigan in a feature story in a recent issue of the Boston Post, in which he tells about the duties of the censors, picks out Hugo Ballin's picturization of Thackeray's "Vanity Fair," in which Mabel Ballin starred, as one of the most enjoyable pictures which they have seen.

"My favorite films," says Mr. Horrigan, "are shows that are taken from the well-known classics. 'Vanity Fair' is one of the most enjoyable films I have seen since I have been censoring."

Talmadges' Life History for Magazine Serial

To Norma and Constance Talmadge, First National stars, goes the distinction of being the first screen players whose biographies will appear serially in a woman's magazine of national circulation. Under the title of "The Talmadge Sisters," a story by their mother, Margaret Talmadge, will be carried in the October, November and December issues of McCall's Magazine and later published in book form.

A full page announcement of this story will appear in the September issue of the magazine together with a pastel cover of Norma Talmadge executed by Neysa McNein. The book will be published in time for Christmas sales and will carry an introduction by Ellis Parker Butler.



Business Prospects Good in South

Pathe Branch Managers Summoned For Conference Report Conditions Good

ACCORDING to the experienced observations of the managers of four Pathe branch exchanges, who were in conference with executives at the home office last week, southern agricultural and industrial conditions point to a record picture business for the coming season.

These heads of Pathe field forces are C. C. Vaughan, of the Memphis branch; W. W. Anderson, Atlanta; E. E. Heller, Charlotte, N. C., and D. E. Coughlin, Dallas, Texas.

The section of the south where present and prospective conditions are most fortunate for exhibitors has its distributing center at Charlotte, where the slogan, "Put the Cotton Mill in the Cotton Field" is rapidly being realized. Mr. Heller said that more certain and better employment of labor, owing to this development, had enabled his territory to get through the depressed period with comparative ease, with general prosperity now such that the city of Charlotte confidently expected its population to double within the next five years. There is good picture attendance everywhere, with Harold Lloyd comedies and Pathe serials leading attractions, it is claimed. Pollard and "Our Gang" also are very popular, with prospects excellent for the new Ben Turpin and Sennett comedies.

Branch Manager Anderson's statement about the territory served from Atlanta placed it in a light only slightly less favorable than that centering at Charlotte, with picture attraction preferences very similar.

The territory served from Dallas, Mr. Coughlin said, was in a fortunate condition owing to fine results from generally established diversified crop cultivation, with abundant harvests for this year assured. Mr. Vaughan, of Memphis,

Johnson Entertains Coast Mailmen

Producer Is Host With Film Booking Offices at Studio Party and Dance

THE entire postal force in Los Angeles and its vicinity were the guests of Emory Johnson and the Film Booking Offices at a studio party this week that marks the opening of the campaign of the F. B. O. to put over their next big public service tie-up picture now in the course of construction—"The Mail Man."

The party and dance was advertised a week in advance by the letter carriers in Southern California and on the night of the event over 600 postal employees and their families were on hand. The total number present ran to almost two thousand. Music for the evening was supplied by the Letter Carriers' Band and there was singing, speeches and refreshments. The Orpheum circuit supplied a show of vaudeville while the mammoth big studio stage was used for dancing.

Both Melrose and Gower streets that surround the Powers studios were packed with automobiles as early as sen P.M. with the jollification continuing until past midnight. Studio girls acted as hostesses and at midnight made very beautiful waitresses as they fitted about serving light lunches of sandwiches, ice cream and coffee.

"The Mail Man" is being produced as a co-operative picture with the U. S. Postal Department. The sequences now finished were made with the assistance of the U. S. Fleet and the Pacific and a detail of the U. S. Army airfleet. The cast of principals selected so far for the production includes Ralph Lewis, Johnnie Walker, Ella Hall and Rosemary Cooper. The picture will be an early spring release by the F. B. O.

Irving Cummings in New Departure

Independent Producer-Director Starts State Righting His Own Productions

WITH newly established offices in New York, Irving Cummings, well known independent producer-director is inaugurating a new department in his field by distributing his own product throughout the state right market himself. His most recent special production "Broken Hearts of Broadway," a colorful drama of America's greatest avenue, will be his first release and territorial rights for this feature are now being disposed of at a rapid rate, it is said.

Cummings' venture into the distribution field will in no way interfere with his production activities in Hollywood, it is announced, and the producer-director has already returned to California to begin work on a second picture to be released through his own offices.

E. Mandelbaum, distributor of First National pictures in Ohio, who has not purchased an independent production in two years, bought "Broken Hearts of Broadway" for his territory immediately after viewing the film at a private showing.

Greater New York and Northern New Jersey rights to the Cummings special were secured by the Capitol Film Exchange, New York, after spirited bidding, while Eastern Pennsylvania and Southern New Jersey franchises were sold to Royal Pictures Inc., of Philadelphia.

Other territories will be disposed of within the next few days judging from the rate at which applications are now pouring in, it is said.

"Broken Hearts of Broadway" features an all star cast headed by Colleen Moore, Johnnie Walker and Alice Lake.

Reviewer Praises "Town That God Forgot"

CARL SANDBURG, motion picture critic of the Chicago News, goes on record as follows:

"In the 'Town that Forgot God' the Fox Film Corporation has produced a picture which is the full equal of 'Over the Hill.' All of the same assemblages of genius which resulted in 'Over the Hill' has operated on 'The Town that Forgot God'. And if it does not prove the same cyclopean magnet that the former was, it is not for lack of organization and a thorough understanding of what was to be attempted and achieved."

Equity Closes Deal For Two Territories

Advices received from Equity Pictures Corporation during the past week reveal the fact that among the first sales to be closed for "The Daring Years," the latest "Special" production written and produced by Daniel Carson Goodman for distribution by that concern are the eastern territories of New England and Pennsylvania.

The first deal was consummated with Sam Grand, of the Federated Film Exchange of Boston, Mass., and includes the rights for all of the New England States. The second sale was made with Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, Penna., and covers the rights for the eastern part of New Jersey and the eastern part of Pennsylvania.

Marion Haslup Selected for Role in "Fool"

Channing Pollock has again come to the screen world to select a player for one of the principal roles of "The Fool." This time it is Marion Haslup who will me remembered for her work with the Selznick and Paramount organizations in support of Eugene O'Brein and several other stars. Pollock has selected her to portray the role of Pearl Hennig, the girl who falls by the wayside in her unwise love for fine clothes and good times.





Harrison Ford, who has just signed for the leading role in "Maytime," a Preferred picture.

New Organizations for Warner Product

Two new organizations which are the outgrowth of small independent exchanges distributing the Warner Brothers pictures for the past few years, have been formed to handle the new Warner series for 1923-24, and a number of other independent exchanges have also contracted for the eighteen productions, according to an announcement.

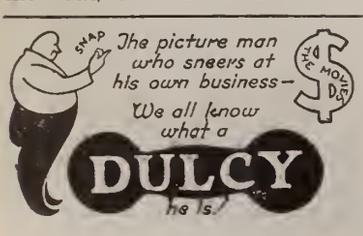
The name of both organizations is Film Classics, Inc. The first in charge of L. K. Brin, whose organization was formerly known as Kwality Pictures Corp., Seattle, will distribute the Warner features in Seattle, Denver and Portland; and the other under the management of Al Kahn, whose concern was known as Crescent Film exchange, Omaha, will control the distribution for Kansas City, Omaha and Des Moines.

Regal Films, Ltd., Toronto, and the Southern States Film Company, Atlanta, have contracted for the new Warner product. Both concerns are also releasing the current series of Warner classics.

"Yesterday's Wife" Ready for Release Soon

"Yesterday's Wife," first of the series of special Columbia Pictures on the C. B. C. Film Sales Corpoation schedule for this season, has arrived at the New York offices from the Coast production centre.

With sales already consummated on the feature and those on the series to follow it, final editing and titling is being put through at the greatest possible speed, and the picture, which features in its cast Irene Rich, Eileen Percy, Lewis Dayton, Josephine Crowell, Philo McCullough, William Scott and Lottie Williams, will be complete and ready for delivery to the various franchise holders within the week, it is announced.



Many Critics Praise "Soft Boiled"

Reviewers Unanimous in Commendation of Latest Tom Mix Special For Fox

WITHOUT a single exception the critics representing newspapers, trade journals, fiction magazines and all publications interested in motion pictures, who reviewed "Soft Boiled," the Fox Film Corporation special production featuring the popular Tom Mix and his famous horse, "Tony," voiced unanimous and hearty praise for the photoplay in their printed expressions.

The picture was presented to a large assemblage of the reviewers, exhibitors and prominent film men at a private showing at the Forty-fourth Street Theatre, New York, on July 18th. Extracts from some of the reviewers that have already been published follows:

N. Y. Telegraph—"'Soft Boiled' is fine comedy. It is a vindication of the theory that pies and dynamite and mules are not essential to humor on the screen. The first requirement is an idea and then—— but go to see for yourself how it is done. Tom Mix does splendid and the picture is very entertaining and well-done."

Motion Picture News—"This is the best picture Tom Mix has ever made. It has everything—fast action, thrills, romance, pretty girls, fun and attractive settings, both interior and exterior. As for the star, he shows he is a real comedian. Action? Well, we'll say there is. Every conceivable kind of it. The entire production is distinctly high class, well produced, excellently photographed and well worth while."

Moving Picture World—"It is a picture which should find welcome with every class of patron and keep a steady stream in front of the box office window. We don't wonder that William Fox calls this a 'J. G. Blystone production,' for the director has certainly done an excellent job and those associated with him are to be congratulated too."

Film Daily—"As a whole it is a new venture for Mix. It is comedy that will register with Mix fans and serve to satisfy the majority of theatre-goers."

New York Telegram—"A private screening of 'Soft Boiled' with Tom Mix and his celebrated 'Tony,' the wonder horse, was given at the 44th Street Theatre, and the audience, largely professional and clerical, was delighted."

Motion Picture Journal—"The exhibitor who overlooks this production should retire from the show business. The story is so thoroughly human and so thoroughly true that the onlooker feels as if he or she were actually living in the scenes."

"Trilby" Wins New York Approval

Newspaper Reviewers Praise Both Production and Work of Andree Lafayette

"TRILBY," DU MAURIER'S world-famed heroine of the Latin quarter of Paris, whose name is a household word throughout the country, lived again on the screen of the Strand theatre in New York during the week of July 29th to the delight of thousands of admirers of the fascinating old play and novel. Metropolitan critics were unanimous in welcoming a return of "Trilby" to the silver-sheet.

The New York papers settled the question of Andree Lafayette's screen appeal. The young French actress, imported from Paris by Richard Walton Tully to play the title role in this First National picture, was welcomed as a happy addition to the ranks of American screen players and further successes were prophesied for her.

"Of course we enjoyed 'Trilby,' but not more than we enjoyed Andree Lafayette," writes the Daily News critic. "And how could we?" One is the other. It is difficult to conceive of a person better suited to the part of the little laundress, who turned artist's model, than this young French actress whom we've never had the pleasure of seeing before. As long as the picture lasts, Miss Lafayette is Trilby; she doesn't act her."

Speaking of Arthur Edmund Carewe as Svengali, the reviewer states that he "adds a huge spotlight, brightly colored, to the scene of the picture. Mr. Carewe wears his makeup so well that often we felt, and we know we were not alone in the feeling, the same sort of revulsion that is clearly and naturally portrayed on Trilby's face—if you liked 'Trilby' as a book, the motion picture production is just the book come to life. It is no imitation."

"Not only," says the Evening Telegram, "was he (Mr. Tully) determined to make 'Trilby' the outstanding motion picture that it now is, but he was resolved to find the truly perfect actress for the title role to enhance it. She meets with every requirement called for in the novel."

The Evening World calls the picture "a right good offering" and states that "as always, the part of Svengali, this time played by Arthur Edmund Carewe, stands out like a Woolworth Building on a desert. 'Trilby' is one of those films we wouldn't like to say we had missed."

The Morning Telegraph praises each of the cast individually, especially Mlle. Lafayette, Creighton Hale, Mr. Carewe, and calls the picture "thoroughly worth while."

Boston Federated Buys Weber, North Product

The Federated Film Exchange, of Boston, has purchased "Marriage Morals" and "Don't Marry For Money," for the New England states from L. Lawrence Weber & Bobby North.



Mary Eaton, star of Ziegfeld Follies, who makes her screen debut in "His Children's Children" now being screened at Paramount Long Island Studio

American Pictures Best, Says Actress

Evelyn Brent, who is portraying one of the leading roles in Metro's all-star special, "Held to Answer," compares British and American pictures to the disadvantage of the British. She has just returned from starring in British pictures for a period of two and a half years, and testifies to the popularity of the American picture in England, by saying: "In England, if a British and an American picture were competing in theatres on opposite sides of the street, there would be a line waiting to see the American picture and no one going to see the British-made photoplay."

"Held to Answer" is a screen version of Peter Clark MacFarlane's popular novel, and is being directed by Harold Shaw.

Export, Import Appointed Purchasing Agents

The Export & Import Film Company, Inc., according to Louis Auerbach, has been appointed purchasing agents for several companies operating in Continental Europe and Japan.

Export & Import recently disposed of their entire product in those territories.



NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Successful Operation During Summer Months

Kansas City House An Example of Method for Combatting Seasonal Depression

THE problem confronting exhibitors operating their house successfully throughout the summer months should receive every consideration from all possible angles.

The general consensus of opinion that good pictures, properly exploited, serve to overcome summer depression, is in all probabilities fundamentally sound. Yet hot weather has a tendency to make people restive and more difficult to satisfy.

It seems natural to assume therefore that another very important factor for the successful operation of a theatre in summer is the physical comforts of the audience.

A theatre that presents an attractive appearance both on the interior as well as the exterior has a decided advantage in hot weather. Quite probably it would be possible to trace the cause of many houses operating successfully in winter but not in summer to their physical characteristics. At any rate a theatre in Kansas City tends to affirm this according to the following article which has recently been received by the editor:

With the summer season at hand is the complete remodeling of a large suburban house a safe investment?

That question in Kansas City has been answered in a decisive manner by capitol enterprises in literally tearing down the Linwood theatre and constructing one of the most completely equipped suburban theatres in the Middle West, the cost amounting to $75,000.

The history of the Linwood theatre alone bears out the theory that suburban houses can combat summer amusement park competition. Prior to being acquired by Capitol Enterprises, of which Samuel Harding of Kansas City is president, the Linwood, with a seating capacity of about 1,300, drew well enough in the winter, but with summer came a slump in attendance that each year was almost disastrous from a financial standpoint. Located at a busy suburban transfer corner, Thirty-first street and Prospect avenue, the Linwood had every available means of prospering, and it did—in the winter only. To the amusement parks and airdomes would go the neighborhood patronage in the hot months.

Then there came a change. After being acquired by Capitol Enterprises, the Linwood virtually was razed, only the side walls remaining. A new, attractive front, a men's and women's rest room, a small balcony, an attractive foyer, a manager's office, new chairs, handsome interior decorations, new stage wiring and a cooling system greeted the public not so many weeks ago. Today the Linwood fears no competition in Kansas City. It is drawing large crowds, playing the best of pictures and, above all, making money.

"To remodel a theatre in such a manner is expensive, to be sure," said Mr. Harding, "but in my career as an exhibitor I never have found that the public to fail to patronize a

(*Continued on next page*)

An Opportunity Overlooked

WHILE the main article on this page deals with the renovation of the theatre in general as a likely remedy for summer business depression, the all-imiportant presentation of the picture should also receive due consideration. In using "presentation" in this particular sense we are referring to the actual screening of the picture.

The picture, from a projection angle, should be beyond criticism. This is a fundamental around which the successful operation of a theatre must be built.

However, the undisputable condition exists in many theatres where the screen presentation is the very last phase of showmanship to receive consideration. Gradually the number of exhibitors who fail to realize the importance of good projection is lessening. In time every exhibitor will give the necessary supervision to the projection department to assure perfection in presentation. Yet the time when this condition will prevail is far in the future, which simply means that many exhibitors will continue to miss an excellent opportunity to increase the patronage of their house.



Linwood theatre, Kansas City, which has been completely remodelled. This house, previous to renovation, paid well during the winter season but failed to make expenses in summer. It now shows good returns during the entire year



Two views of the new Fairmont theatre, Fairmont, West Virginia, showing the attractively designed auditorium and proscenium. Architect, Fred W. Elliott

(*Continued from preceding page*)

theatre when the house is built for the comfort of patrons—not with the view of saving as many dollars as possible in construction."

The cooling system, although comparatively inexpensive, serves the purpose well. It consists of two large windmill type fans at the rear of the house, operated by five-horsepower motors, a circular hole being cut out of the rear wall, the breeze being blown up the side aisles.

The seats, furnished by the American Seating Company, are of the best. An attractive lobby affords a dignified method of advertising coming productions and an exploitation manager—a title unheard of in the reign of the old Linwood theatre—more than earns his salary, in the opinion of Mr. Harding.

The seating capacity of the house, despite the addition of the balcony, has not been increased, due to the fact that part of the space was consumed in constructing a large lobby and a manager's office, as well as rest rooms, but the dominant factor of it is that most of the seats usually are filled.

Marcus Loew Building in St. Louis, Mo.

A building permit has been issued for the erection of the $1,000,000 Marcus Loew State theatre, Eighth street and Washington avenue, St. Louis, Mo. Contracts for the structure were awarded during the past week, and construction will get under way immediately, according to Joseph L. Gale, personal representative of Marcus Loew, who came on to St. Louis to supervise the awarding of the contracts. Thomas W. Lamb, the architect, is also in St. Louis to get the structure under way.

The Advance Wrecking Company, which has been demolishing the buildings on the theatre site, was given the contract for the excavating for the foundation. The Mississippi Valley Structural Steel Company will furnish the steel, while the Ben Hur Erection Company will put it up. The sub-contracts will be supervised by Gale.

The new theatre will be three stories in height and have several stores on the Washington avenue frontage of 125 feet. It will be fireproof throughout, re-inforced concrete, steel, terra cotta, marble and brick being the structural materials. The foundation will rest on concrete piles driven to bedrock.

It will be among the finest theatre structures in the Middle West.

Crandall's Tivoli Nearing Completion

Crandall's new Tivoli theatre, at Fourteenth Street and Park Road, Northwest, destined to be one of the handsomest and most commodious residential houses in the United States, is rapidly assuming definite form. While the excavation and concrete footings for the steel structure have been completed for a considerable period, the actual work of erecting the steel skeleton of the monumental edifice has been under way a comparatively short time. The steel framework, however, has now reached the stage where a specific idea of the size and importance of this Fourteenth Street development can easily be obtained by the casual passer-by. Crandall's new Ambassador theatre, at Eighteenth and Columbia Road, is entirely under roof and will antedate the Tivoli in opening by probably a month. It is expected that the Ambassador will be ready for formal dedication by the middle of August.—Knappen.



The remodelled Linwood theatre, Kansas City, which now incorporates physical charm to the degree of attracting a good summer business

TheatreBuildinginAustralia

A new era of theatre building, in progress in Australia for the last year, is expected to bring about greater prosperity for Australian exhibitors than they have known in the past. The Carroll interests—E. J. and Dan—are building splendid theatres in Brisbane and Sydney, while Melbourne will soon have a new Capitol theatre costing more than $2,000,000, which will undoubtedly be the finest motion picture house. It will have a seating capacity of 2,000 and the facilities for the presentation of high grade pictures will be the best. Another new theatre is going up in Sydney, and six smaller houses are being constructed in the suburban district. Melbourne has reported six suburban houses under construction.

Boston Will Have 14 Story Building

One of the largest real estate transaction known to the City of Boston and involving about $8,000,000, has just been consummated with the American Bond & Mortgage Company, Inc., which is assisting in the financing of a great theatre and office building in the heart of Boston's best known section.

The building will be located in the entire block bounded by Tremont, Hollis, Dillaway and Dore streets, where the Wilbur theatre is already located, and will be fourteen stories in height, including a theatre accommodating 4,500 persons which is a much larger auditorium than any other in Boston, and which will rival the Capitol theatre in New York City.

The erection of this structure is the result of the long planning of W. J. McDonald, well-known real estate operator of Boston, who has anticipated the trend in the amusement and office building fields and has been the means of developing many sections of Boston.

Automatic Ticket Reports Increase Sales

Antomatic Ticket Register Company reports increasing sales for its products. Ticket sales show a healthy increase and indicates the approach of better business over the country.

Mr. Mead, sales manager, is particularly pleased with the interest shown in the Baseball type machines. Since the installation in the new park at Kansas City, and the improvement in service, other clubs are planning to install Gold Seal Ticket Machines.

Nearly all the William Fox theatres have recently replaced their original equipment with latest Gold Seal Machines.

Sunlight Arcs Used on Record Set

The largest set that has ever been illuminated for night photography has been constructed in front of the Notre Dame de Paris for Universal's production "The Hunchback of Notre Dame." This huge set is lighted with 52 Sunlight arcs. The successful photographing of this set has been made possible by the inventor of the Sunlight arc, J. Justic Harmer, allowing night scenes to be taken at night instead of following the old method of photographing them in the daytime and tinting the film in the laboratories. These efficient studio lamps, it is claimed, have saved enormous sums of money for the producers of motion pictures.

NORTH DAKOTA

Fargo—E. F. Briggs, 312 Broadway, is having plans drawn up for a two story and basement theatre building, $25,000 brick building.



J. Justice Harmer, head of the Harmer Inc., manufacturer and inventor of the Sunight Arc



GUNDLACH

RADIANT

PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets..$17.00	No. 2 Size Projection Lenses without jackets..$30.00
No. 1 Size jackets 3.00	No. 2 Size jackets 5.00

Sold subject to approval by all dealers. Write today for illustrated folder.

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

Articles of especial interest and value by a noted Theatre Architect will be published in the near future.

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

Bright, even illumination of the whole field, without "ghost"' or dark spot in the centre—that's one of many benefits that are gained by using the

BAUSCH & LOMB
Cinephor Condenser System



BAUSCH & LOMB
Optical Company
Rochester, N. Y.
New York Chicago Washington San Francisco London

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



National Anti-Misframe League Forum

Simplified Electricity for Projectionists

Storage Batteries

Lesson VI—Part IX

Storage Batteries

IN this modern day of the "radio bug" the storage battery has become a rather well known article, and, from all the writer could observe on his visits to the projection rooms of various theatres, this subject should be more or less

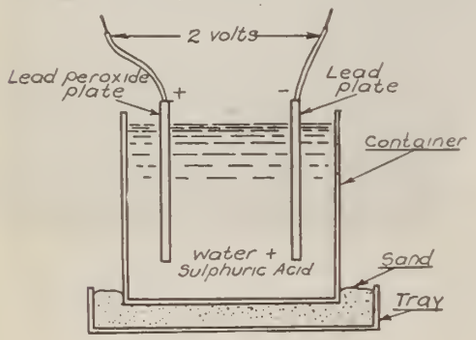


Figure 87

interesting to quite a number of "projectionists—radio hounds!" In spite of their so common use, comparatively few of the users know anything of the underlying principles governing the action of these electrical devices. So live and learn.

The storage battery derives its name from the fact that it stores *chemical energy* which, at some future time, can be changed into the electrical energy. A storage battery, contrary to popular belief, does NOT store electricity. The *only* electrical device which, in any sense of the word, can be said to do this is a *condenser*. So remember that it is chemical energy and not electricity which is stored. The electrical energy which results from the chemical action of the storage battery is, as pointed out in a preceding article, in itself useless and must, in turn, be converted into *mechanical energy* before it can be of any service.

Another name, which, perhaps, is not quite so common, is *secondary cell*. As distinguished from the *primary cell* described in last week's article, the secondary cell, or storage battery, receives new energy, not from the renewal of its plates and electrolytes (chemical) but rather from the reversal of its chemical action when electricity is applied to its terminals. It is this *reversible action* of the chemicals which makes the storage battery possible.

Lead Batteries

There are, in the main, two types of storage cells, the lead plate battery and the Edison battery. Both, of course, depend upon chemical action for their operation but the cells themselves are materially different, both in construction and theory.

If a plate of pure lead and one of lead oxide (Fig. 87) are placed in a jar containing a solution of sulphuric acid and water, to weaken it, the lead oxide plate will be found to have a higher potential than the lead plate, meaning that the first will be *plus* and the second *minus*. The action is as follows:

Sulphuric acid + lead = lead sulphate + hydrogen gas.

The hydrogen carries a negative charge of electricity to the lead oxide plate which it changes to another form of lead oxide (lead monoxide).

Hydrogen gas + lead peroxide = lead monoxide + water.

The sulphuric acid changes this lead monoxide to lead sulphate which remains on the plate.

Sulphuric acid + lead monoxide = lead sulphate + water.

The entire operation can be written in one equation as follows:

Sulphuric acid + pure lead + lead peroxide = lead sulphate + water.

In other words, this means that, during discharge, acid is taken away from the electrolyte (chemical solution) whereas water is added to it so that the specific gravity (density) of the electrolyte is decreased. Both plates, on the other hand, are changed to lead sulphate.

If the cell is now charged by applying current to it, this action is reversed and sulphuric acid is added to the electrolyte, water is taken from it, thereby *increasing* the specific gravity. The plates are reformed back to their original condition. The specific gravity forms a sure means of telling when a battery is charged or discharged and is usually expressed as a whole number instead of the fraction which it really is. The weight of a certain quantity of water is taken as one. The

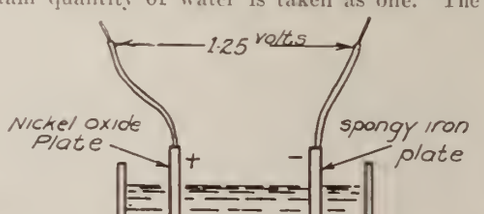


Figure 88

weight of an *equal volume* of sulphuric acid, divided by one, will then be the specific gravity of the acid. In the case of cells for automobile service it ranges between 1.28 (1280) when the cell is charged to 11.75 (1175) when the cell is discharged.

The voltage *sometimes* gives an indication as to the condition of the cell but this is often misleading. The voltage when the cell is fully charged is approximately 2.0 volts and when discharged it drops gradually to 1.7 volts. Any desired voltage can be secured by connecting *in series* the proper number of cells.

The principal disadvantage of lead cells is that extreme care must be taken to see that they are not left discharged for a long time, and must not be overcharged or overdischarged. They also require care in handling and, as shown in Fig. 87, are usually placed in sand filled trays so that the acid dripping from the jars will not cause damage due to burning action.

Edison Battery

Another type of cell which is much more rugged and requires less care is that known as the *alkali* or Edison battery (Fig. 88). If a plate of *pure iron* and another of *nickel oxide* are placed in a solution of potassium hydroxide (caustic potash) the result is a battery with the nickel oxide plate + and the iron plate —.

The action is as follows: When current flows through the battery, the nickel oxide changes to another oxide, having less oxygen and the iron is oxidized (oxygen is added) to form iron oxide. Iron rust is iron oxide and is formed by the iron when wet, taking oxygen from the water to form the iron oxide which appears as rust. The heavy reddish brown mud, usually found in swamps is still another form of iron oxide. The above action, condensed, is

nickel oxide + iron = another kind of nickel oxide + iron ovide.

The oxygen from the original nickel oxide is merely transferred to the iron. If current is now *applied* to the cell the action reverses:

nickel oxide + iron oxide = original nickel oxide + pure iron.

So that the only thing transferred from one plate to the other is oxygen.

The nickel oxide, or positive plate, is built up of small steel tubes packed with layers of first *nickel hydroxide* and *flaked metallic nickel*. The hydroxide is later changed to nickel oxide. The flaked nickel is added to better conduct than the electricity.

The iron or negative plate is composed of a nickel plated steel grid containing small pockets filled with powdered iron oxide.

These plates are then assembled in two groups, the positive plates being all connected together and the negative plates likewise. As in the case of the lead battery, there is always *one* more negative plate than positive. The two groups are then sandwiched together and are placed in a tank of cold rolled steel having welded joints. It cannot be opened for repairs and must be returned to the factory should such be necessary.

The Edison battery is lighter than the lead plate type and can be left discharged without damage resulting to the plates. Due to its

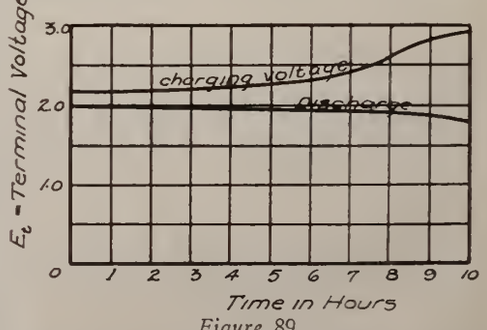


Figure 89

construction, it can also withstand very rough handling. Its principal disadvantages are its higher cost and lower voltage, the voltage being about 1.25 volts when fully charged. This of course, necessitates the use of a larger number of cells to obtain a required voltage.

Navy Has Unique School

A school is maintained at New York for rated naval electricians, who are sent from all over the world, by their commanding officers, to take an eight-week course in the operation of projection machines and the detail of routing or booking of programs. This course has surprised the bureau, by its immediate improvement in projection afloat, and ashore, and the increased efficiency of the operators, who, now, are men that know that films are costly playthings, and require careful attention. Some eight hundred men under six directing officers are usually in training at this naval movie college. At the present time sixteen million feet of film are in use in this service, and their reserve vaults are so ample that rumor is saying the President may be offered the use of the valuts for federal film archive storage.—Knappen.

New Theatre for Waycross, Ga.

Messrs. A. R. Hood and L. B. Harrell have announced that the plans for their new theatre building were being drawn and that actual construction would begin as soon as preliminary work could be completed. The new theatre will be located on their property opposite the Bunn Building and will be 55 x 100 feet in size. The stage will be of such a type as to accommodate vaudeville and the best plays and musical comedies in addition to photoplays. The seats will be beautifully upholstered and designed with a view to the comfort of the spectator and the balcony will be of oval design in addition to which will be the dressing rooms, orchestra pit, box office, a handsome foyer, and ladies' rest room, etc. On top of the building will be a roof garden thus giving Waycross an added and needed attraction. The new house will seat 1,000.

Simplified Electricity for Projectionists

Voltage Characteristics

The *terminal voltage* of any storage cell is different when charging than when discharging. Thus:

$E_t = E_b + IR$, when charging.

$E_t = E_b - IR$, when discharging.

E_b is the voltage generated by the battery, I is the current and R the internal resistance of the battery which is usually quite low, being between .001 and .002 of an ohm.

It can be seen from this that the charging voltage is higher than the discharge voltage by *twice* the amount of the voltage drop due to the internal resistance of the cell. The internal resistance varies with the density of the electrolyte. During discharge the acid becomes weak and the internal resistance rises. This, of course, has an effect on the terminal voltage both when charging and discharging. A typical voltage curve of a storage cell is shown in Fig. 89. Much depends, of course, upon the *rate* at which the cell is charged.

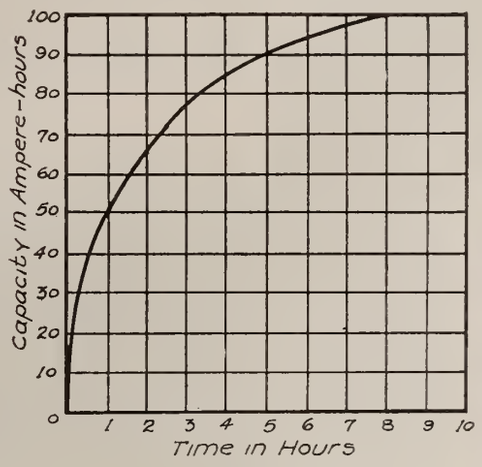


Figure 90

Rate of Discharge

The capacity of a cell depends largely upon the size of plates used and the surface of the plate exposed to the action of the electrolyte. These properties, naturally, are fixed in any particular cell. The capacity also depends to a considerable extent, upon the rate at which the cell is discharged, meaning the amount of current drawn from the cell over any period of time. The capacity is rated at so many amperes supplied for a certain period of time. Thus a 100 ampere-hour battery could supply 100 amperes ofr 8 hours, 85 amperes for 4 hours, etc. The more current drawn from the cell the quicker it will be discharged and the less will be its ampere-hour capacity, so that cells should always be discharged at their 8-hour rate whenever possible. Fig. 90 shows how the ampere-hour capacity of a typical lead cell varies with thedischarge rate. Thus at 1 hour the capacity is 50 amper.-hours (50 amperes), at 4 hours it is 85 amper.-hours (21 amperes) and at 8 hours it is 100 amp.-hours (12.5 amperes). This, of course, only applies to the particular battery in mind but all other batteries act similarly.

Business Offerings

WANTED—Position in picture theatre by experienced projectionist and pianist, man and wife. Best references. West preferred. Box 390, Motion Picture News, New York City.

Situation wanted by competent projectionist; twelve years' experience. All standard equipment. Best references. Box 163, Belmont, Mont.

WANTED—Organ Salesmen and Sales Managers for Branch Sales Offices in Southern, Western and Central United States to sell the highest class theatre organs, also the Page Organ Player, which can be attached to any organ and plays it by the use of ordinary piano player rolls, selecting the solo or obligato, and plays as the artist would play it. Give full information regarding your experience. The Page Organ Company, Offices and Salesrooms, 404-10 North Main Street, Lima, Ohio.

Must sell at a sacrifice UNIVERSAL MOTION PICTURE CAMERA with Zeiss Tessar lens F 3.5, tripod, carrying case, extra magazine and sun-shield, all in perfect condition, having seen very little use. Price $275.00 cash. Write Mr. George Manierre, 622 Colby Abbot Building, Milwaukee, Wis.

Want to rent or buy moving picture theatre in town of 2000 to 10,000. Address Mrs. Anna Newmann, 2880 Elston Avenue, Chicago, Ill.

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW
$1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

U. S. and Canada Agents for
DEBRIE
CAMERAS
EVERYTHING FOR THE MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mallers Bldg.
Chicago

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

Rich color effects in your electric signs
Just snap a Reco Color Hood over bulb and brilliant color replaces the ordinary white light.
Cost is small. Effect is wonderful. Reco prices are now lower. Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St. CHICAGO

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary aMrriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail ot the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lonely Road, The	Kath. MacDonald	First National	6 reels	May
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Children of Dust	Special Cast	First National	6 reels	June 23
Counterfeit Love	Special Cast	Playgoers	5 reels	
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Penrod and Sam	Special Cast	First National	6 reels	June 23
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	June 30
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Circus Days	Jackie Coogan	First National	7 reels	June 30
Desert Driven	Harry Carey	Film Book. Offices	5 reels	July 14
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount	6 reels	July 28
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels...Aug. 4
Trilby	Special Cast	First National	7 reels...Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels...July 28

AUGUST

Feature	Star	Distributed By	Length Reviewed
Broken Wing, The	Special Cast	Preferred Pict	
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels...July 14
Huntress, The	Colleen Moore	First National	
Legally Dead	Milton Sills	Universal	5 reels
Love Brand, The	Roy Stewart	Universal	5 reels
Miracle Baby	Harry Carey	Film Book Offices	
Out of Luck	Hoot Gibson	Universal	5 reels...Aug. 4
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Shadows of the North	William Desmond	Universal	5 reels
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels...June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels...July 7
Tipped Off	Special Cast	Playgoers Pict	5 reels

SEPTEMBER

Feature	Star	Distributed By	Length Reviewed
Ashes of Vengeance	Norma Talmadge	First National	
Blinky	Hoot Gibson	Universal	6 reels
Broadway Gold	E. Hammerstein	Truart Film	7 reels
Daytime Wives	Derelys Perdue	Film Book Offices	
Enemies of Women	L. Barrymore-Rubens	Goldwyn-Cosmo	10 reels...Apr. 14
French Doll, The	Mae Murray	Metro	7 reels...Aug. 4
Her Reputation	Special Cast	First National	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels...July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels
Potash and Perlmutter	Barnard-Carr-Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Souls in Bondage	Special Cast	Sanford Prod.	6 reels
Strangers of the Night	Special Cast	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Wanters, The	Special Cast	First National	

Comedy Releases

Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, Tbe	Aesop's Fables	Pathe	2/3 reels...Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels...May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 2
Back to Earth	Earle-Engle	Universal	2 reels
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busher, The		Educational	2 reels
Busy Body, The	Murray - Anderson - McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr 28
Captain Applesauce	Eddie Lyons	Arrow	
Carmen, Jr.	Baby Peggy	Universal	2 reels
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel...July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easter Bonnets		Educational	2 reels
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels...May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Green aCt, The	Snub Pollard	Pathe	2 reels...Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
High Kickers	Cooper & Follies	Universal	2 reels
His School Daze	Bert Roach	Universal	1 reel
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel...Aug. 4
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels...July 21
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
July Days	Children	Pathe	2 reels
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel
Lodge Night		Pathe	2 reels...July 28
Lots of Nerve	Pal (dog)	Universal	2 reels
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel...Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Mystery Man, The	Snub Pollard	Pathe	2 reels
Nobody's Darling	Baby Peggy	Universal	2 reels...Aug. 4
Nip and Tuck		Pathe	2 reels
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	2/3 reel
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pencil Pusher, The	Chuck Reisner	Universal	1 reel
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder The	Charles Murray	Hodkinson	2 reels
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels
Pleasant Journey, A	Children	Pathe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus		Educational	1 reel
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels...June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel...Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels...July 28
Roll Along	Jimmie Adams	Educational	2 reels...May 26
Salesman, The	Al St. John	Fox	2 reels...Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels
Sheik, The	Aesop's Fables	Pathe	2/3 reels
Shoot Straight	Paul Parrott	Pathe	1 reel...Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel
Should William Tell	Edwards-Roach	Universal	1 reel...July 7
Sing Sing	Edwards-Roach	Universal	1 reel
Sister's Beau	Buddy Messinger	Universal	2 reels
Skeletons	Neely Edwards	Universal	1 reel
Skylarking		Pathe	2 reels
Small Change	Eugene-Vance	Educational	1 reel...May 26
Smarty	Buddy Messinger	Universal	2 reels
Smile Wins, The	Paul Parrott	Pathe	1 reel
Snowed Under	Bull Montana	Metro	2 reels
Sold at Auction	Snub Pollard	Pathe	2 reels...May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels
So This Is Hamlet	Charles Murray	Hodkinson	2 reels
Speed Bugs	Fred Spencer	Universal	2 reels
Speed the Swede	Paul Parrott	Pathe	1 reel...Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels
Spooks	Aesop's Fables	Pathe	2/3 reels...June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels
Spring Fever	Fred Spencer	Universal	2 reels...Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels
Sunny Gym	Brownie (dog)	Universal	2 reels
Sunny Spain	Paul Parrott	Pathe	1 reel...May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels
Sweetie	Baby Peggy	Universal	2 reels...Feb. 24



Feature	Star	Distributed By	Length	Reviewed
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold.	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Ages	Buster Keaton	Metro	2 reels	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West		Educational	1 reel	
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home.	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama). Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices.	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices.	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices.	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	

Feature	Star	Distributed By	Length	Reviewed
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices.	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices.	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices.	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices.	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck. Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices.	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices.	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smitb (Drama), Geo. O'Hara		Film Book. Offices.	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices.	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices.	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices.	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal		
Strike of the Rattler, Pete Morrison		Universal	2 reels	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices.	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices.	2 reels	
Widower's Mite (Drama). Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Colleen Moore
in
"The Huntress."

"The Huntress" with delightful
Colleen Moore supported by
An excellent cast including
Lloyd Hughes, Russell Simpson,
Walter Long, Wilfred Lucas and
Other players of proper calibre.
Story by Hulbert Footner—
Scenario by Percy Heath—the
Photography by J. C. Van Trees—
Milton Menasco, art director—
Harry Welfer, assistant director.
All directed by Lynn Reynolds.
A First National Picture—
Rothacker Prints and Service.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



Look Better—
Wear Longer!

Founded 1910
by
Watterson R. Rothacker

AUGUST 18, 1923

Motion Picture News

Reg. U. S. Patent Office

Pictures you should know more about~ Send for these "idea" books today!



GLENN HUNTER *in* **"YOUTHFUL CHEATERS"**



GENE STRATTON PORTER'S "MICHAEL O'HALLORAN"



GRANT MITCHELL *in* **"RADIO MANIA"**

they're all **HODKINSON** *pictures*

VOL. XXVIII No. 7 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

Standard Service

How · he · said · it

The solemn hush that followed Lincoln's Gettysburg address was not alone a tribute to the beauty and simplicity of his message. The multitude, in silent meditation, paid homage to the President as one of the most eloquent speakers of all time. What he said will never be forgotten, but the way he said it, his power of presentation, gave his words added weight. It matters little to an audience what a public speaker says, if they can not hear him or if he does not speak distinctly. Even a poor speech, well delivered, is more effective than a powerful message that is hard to understand.

In motion pictures a classic of the screen loses much of its value if it is not properly presented photographically. The artistic and dramatic merit may be there, but the audience fails to appreciate it if the laboratory making negative and prints has not retained all the producers have put into the picture. The West's foremost makers of motion pictures have learned that STANDARD SERVICE and STANDARD PRINTS give their productions greater screen value. The camera-to-screen service of STANDARD LABORATORIES guarantees them better photography and assures exhibitors that the audience sees to best advantage all the producers have put into their pictures.



Standard Film Laboratories

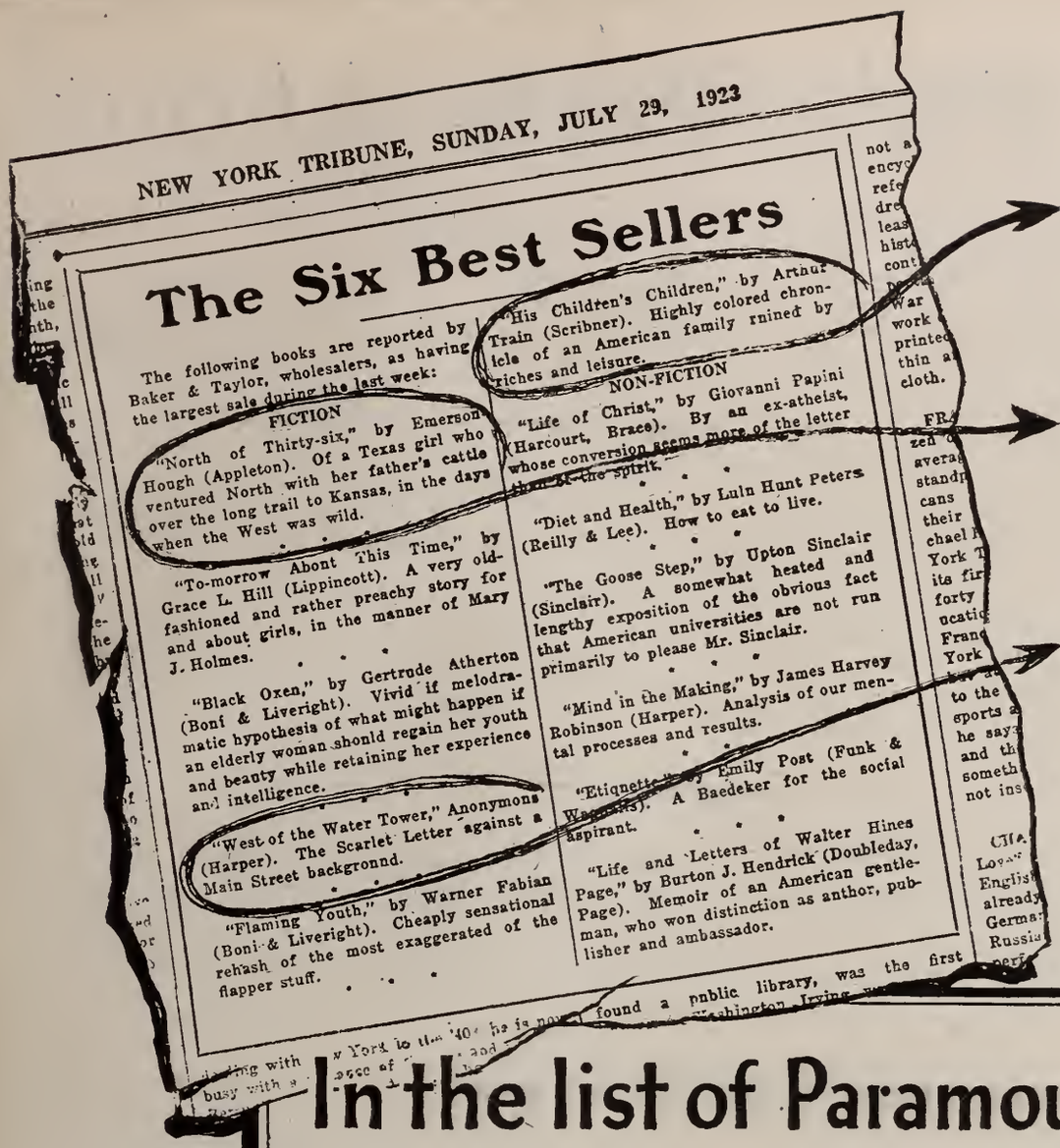
John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California

Standard Prints



NEW YORK TRIBUNE, SUNDAY, JULY 29, 1923

The Six Best Sellers

The following books are reported by Baker & Taylor, wholesalers, as having the largest sale during the last week:

FICTION

"North of Thirty-six," by Emerson Hough (Appleton). Of a Texas girl who ventured North with her father's cattle over the long trail to Kansas, in the days when the West was wild.

"To-morrow Abont This Time," by Grace L. Hill (Lippincott). A very old-fashioned and rather preachy story for and about girls, in the manner of Mary J. Holmes.

"Black Oxen," by Gertrude Atherton (Boni & Liveright). Vivid if melodramatic hypothesis of what might happen if an elderly woman shonld regain her youth and beauty while retaining her experience and intelligence.

"West of the Water Tower," Anonymons (Harper). The Scarlet Letter against a Main Street backgronnd.

"Flaming Youth," by Warner Fabian (Boni & Liveright). Cheaply sensational rehash of the most exaggerated of the flapper stuff.

"His Children's Children," by Arthur Train (Scribner). Highly colored chronicle of an American family rnined by riches and leisure.

NON-FICTION

"Life of Christ," by Giovanni Papini (Harcourt, Brace). By an ex-atheist, whose conversion seems more of the letter than of the spirit.

"Diet and Health," by Luln Hunt Peters (Reilly & Lee). How to eat to live.

"The Goose Step," by Upton Sinclair (Sinclair). A somewhat heated and lengthy exposition of the obvious fact that American universities are not run primarily to please Mr. Sinclair.

"Mind in the Making," by James Harvey Robinson (Harper). Analysis of our mental processes and results.

"Etiquette," by Emily Post (Funk & Wagnalls). A Baedeker for the social aspirant.

"Life and Letters of Walter Hines Page," by Burton J. Hendrick (Doubleday, Page). Memoir of an American gentleman, who won distinction as anthor, publisher and ambassador.

found a public library, was the first

A Paramount Picture Coming

A Paramount Picture Coming

A Paramount Picture Coming

In the list of Paramount Pictures—

The New Paramount Pictures, to be announced soon, include:

Three of the best selling books of the hour (listed above); two books not yet published, but bound to be best sellers (one by Rex Beach, the other by Vicente Blasco Ibanez, author of "The Four Horsemen" and "Blood and Sand");

One book by Rudyard Kipling; one by Richard Harding Davis; one by Booth Tarkington; one by Zane Grey; one by Julian Street; one by Emerson Hough, author of "The Covered Wagon"; one by the authors of "Orphans of the Storms"; one by the author of "Kiki"; two *Saturday Evening Post* serials; two Broadway stage successes; and others

—and every one with a knockout title!

Soon to be announced

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Some Plain Facts About

The following sentences appeared in the advertisements of 8 motion picture producers in the trade journals for just one issue (last week):

"the mightiest thriller of them all."

"the sensation of the season."

"the surprise sensation of the season."

"the season's biggest picture."

"the most stupendous production in the history of the screen."

"surpassing the bookings on any other motion picture ever filmed."

"an absolutely new idea in motion pictures."

"you've never played a better."

"we'll amaze the world of motion pictures."

"box office sensation."

"the peak of world production."

"outstanding triumph of the screen."

"will make motion picture history."

"the greatest attraction of the year."

"the most dramatic love story ever told."

"a stupendous picturization."

"the most lavish ever produced."

"the outstanding comedy creation of the year."

"never was a more satisfying picture made."

* * *

So there seems to be over a score of pictures each of which is (if reading is believing) the greatest box office sensation in the history of the world.

But in order not to overlook anything in the line of superlatives, let us here reprint a few words about some current Paramount Pictures.

1—THERE'S "HOLLYWOOD"

Space is too limited to reprint the reviews. Suffice to say not one critic failed to praise this production—all of them enthusiastically except Mae Tinee, who seemed to think it was "drug propaganda" (no one has been able to fathom just what she means).

As for business, "Hollywood" has really been doing enormous business at the Rivoli, New York, and New Orpheum, Chicago, and that, too, in the muggiest weeks of the summer, both places.

William Johnston of Motion Picture News has this to add:

"What we predicted about Paramount's 'Hollywood' is bearing fruit at the New York Rivoli. The S. R. O. sign is up and the head doorman is having a difficult time keeping the customers in line. This exceptional picture will create box office records everywhere.

"The whimsical story, the humor, the title, and the long list of stars and celebrities—these combined will stimulate deep interest in any community that harbors a film theatre. Those who live in the open country will make the pilgrimage by auto, or buggy, or bicycle—and some will come on foot.

"Get it, quick, boys!"

2—AND "LAWFUL LARCENY"

Chicago liked this picture immensely. In New York the added attraction of Gilda Gray prevented a fair idea of the picture's pulling power. Variety's showman critic said:

"Here is a whale of a picture for entertainment purposes. Sure-fire for any type of audience. Featuring of Hope Hampton, Nita Naldi, Lew Cody and Conrad Nagel gives more value at box office." Harrison's Reports say, "Should give 100% satisfaction."

And some others call it "very well directed society drama, with plenty of comedy," and the like.

Some Paramount Pictures

3—THEN THERE'S "HOMEWARD BOUND"

In opposition to "Hollywood", "Homeward Bound" played to standing room only at the Rialto, New York, all week—big business, both because of Thomas Meighan, the star, and because it's a darn good picture.

Here are a few comments:

"As neat a romance as has flashed across the screen in some time. Rich adventure, real thrills, fascinating storm at sea, finely staged and acted. Will pack 'em in anywhere", says Motion Picture News.

Moving Picture World states, "Excellent production. Will immensely please the Meighan following and should provide satisfactory entertainment. Lila Lee gives one of the best performances of her career."

Exhibitors' Trade Review agrees, "Another pronounced hit for Thomas Meighan. Storm scenes could not be surpassed for genuine thrills."

And the newspaper reviewers were equally enthusiastic.

4—AND "BLUEBEARD'S 8th WIFE"

This picture is just finishing a capacity week at the Rialto, in opposition to "Hollywood", and is being held over a second week—on merit.

The critics are pretty well agreed that it's Gloria Swanson's best. Some of them say:

"Miss Swanson is to be congratulated on the vehicle chosen for her."—Times. "Clever, amusing, skillfully treated, and enhanced by Gloria's dazzling display of film fashions."—American. "A sensation."—Telegram. "Excellent entertainment of the Franco-American brand."—Telegraph.

5—AND "THE CHEAT"

"The Cheat" hasn't played anywhere yet, but you exhibitors who have seen it at the exchanges will agree pretty well with the Motion Picture News reviewer when he says:

" 'The Cheat' marks the 'comeback' of Pola Negri. One hundred per cent. better than 'Bella Donna' and the best thing the Polish actress has done since 'Passion.'

"Staged in elaborate manner. Trial scene is a revelation. From a dramatic viewpoint, 'The Cheat' is a huge success. A real Pola Negri American production such as we have hoped eventually to see. Will be a credit to any screen."

6—AND "TO THE LAST MAN"

When Jesse L. Lasky saw the first finished print of this picture, he wired to Mr. Zukor:

"Am proud to advise you our first Zane Grey picture, 'To the Last Man', ranks beyond shadow of doubt as greatest outdoor western. Backgrounds of Tonto Basin, Arizona, are indescribable. Packed full of thrills. Richard Dix and Lois Wilson give classical performances. Audiences from small boys to grandfathers will simply love this picture. Tried it out on mixed audience last night and enthusiasm was tremendous."

7—AND "SALOMY JANE"

Nobody can say Paramount saves all the big ones for cool weather. "Salomy Jane" is an August release. Exhibitors' Herald has this to say about it:

"A strong attraction for any house. Excellent story, naturally told, with many splendid performances. Made amid the big Redwoods. Jacqueline Logan excellent 'Salomy Jane'. Spirited action, human touches, humor, and many thrills."

Other people's opinions of a few of the Paramount Pictures now in the limelight

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

To be presented by
CARL LAEMMLE

"Take H



"The Pleasure is All Yours"

A

a tip from me!" says oot GIBSON



"This is the best picture I've ever made"

Into this magnificently-presented picture, the first of Hoot Gibson's group of eight big coming Universal special pictures, have gone all the bigger and better features of production which Universal has been promising you. Hoot Gibson's golden smile and whirlwind speed are seen in a rapid-fire succession of thundering thrills and spectacular effects in a high-tension love story, crammed with suspense and smashing climaxes!

They called him "Blinky"—what a name for a hero! But once he cut loose he earned the name of "Raw Meat"—and how he did live up to that name!

"BLINKY"

Directed by
EDW. SEDGWICK

UNIVERSAL GIBSON PRODUCTION

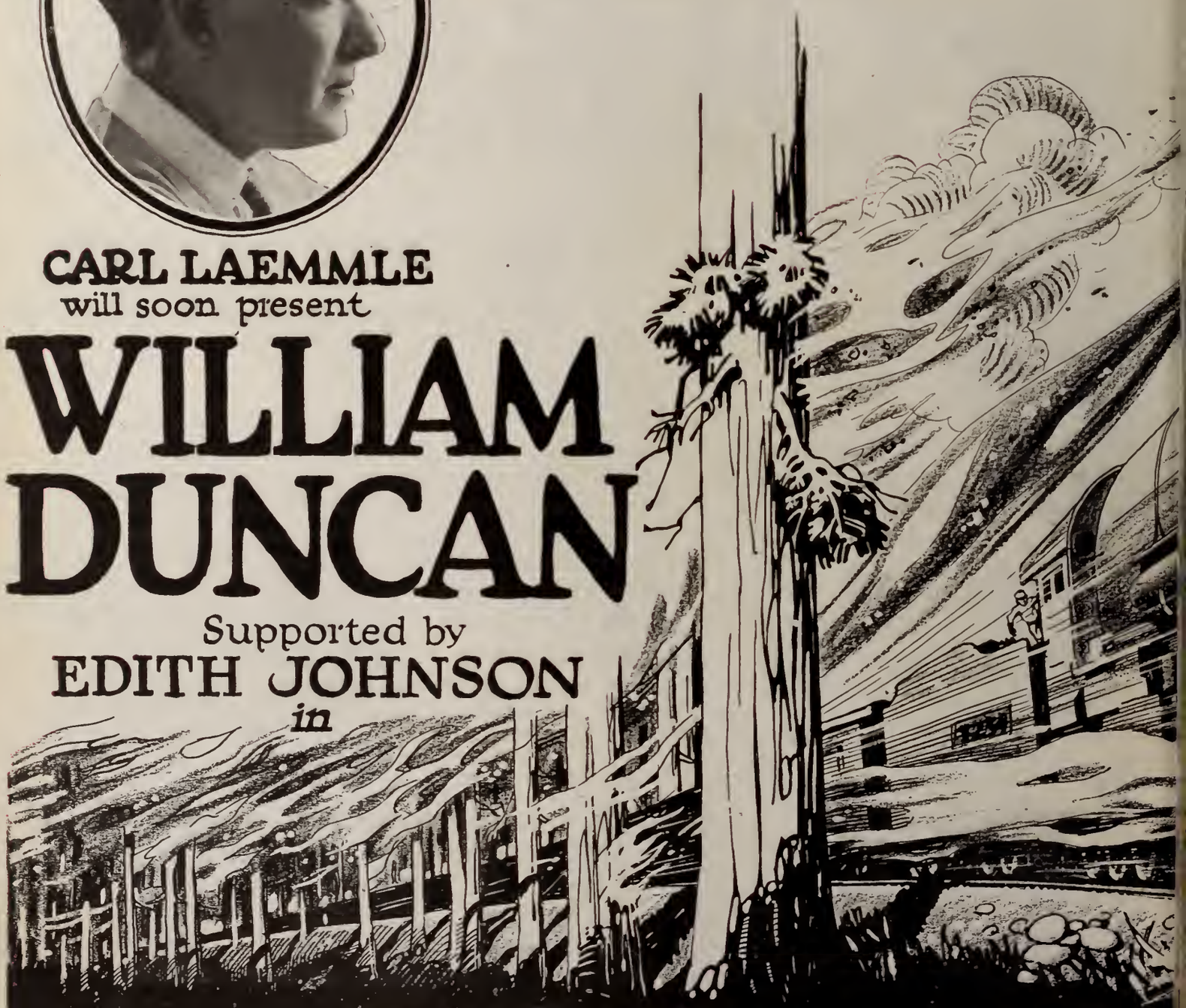
You'll never for



CARL LAEMMLE
will soon present

WILLIAM DUNCAN

Supported by
EDITH JOHNSON
in



"The STEEL

UNIVERSAL CHAPTER PLAY

get this Wild Ride thru the Forest Fire!



"Has all the Earmarks of a Successful Serial. A Box-Office Magnet"
—Moving Picture World

"Ought to Register Big Business at the Box-office"
—Motion Picture News

TRAIL"

"The Mightiest Thriller of them All"

Carl Laemmle
Will present

The Magnificent Production of
Frances Hodgson Burnett's
Glorious Romance
Starring

Virginia Valli

in

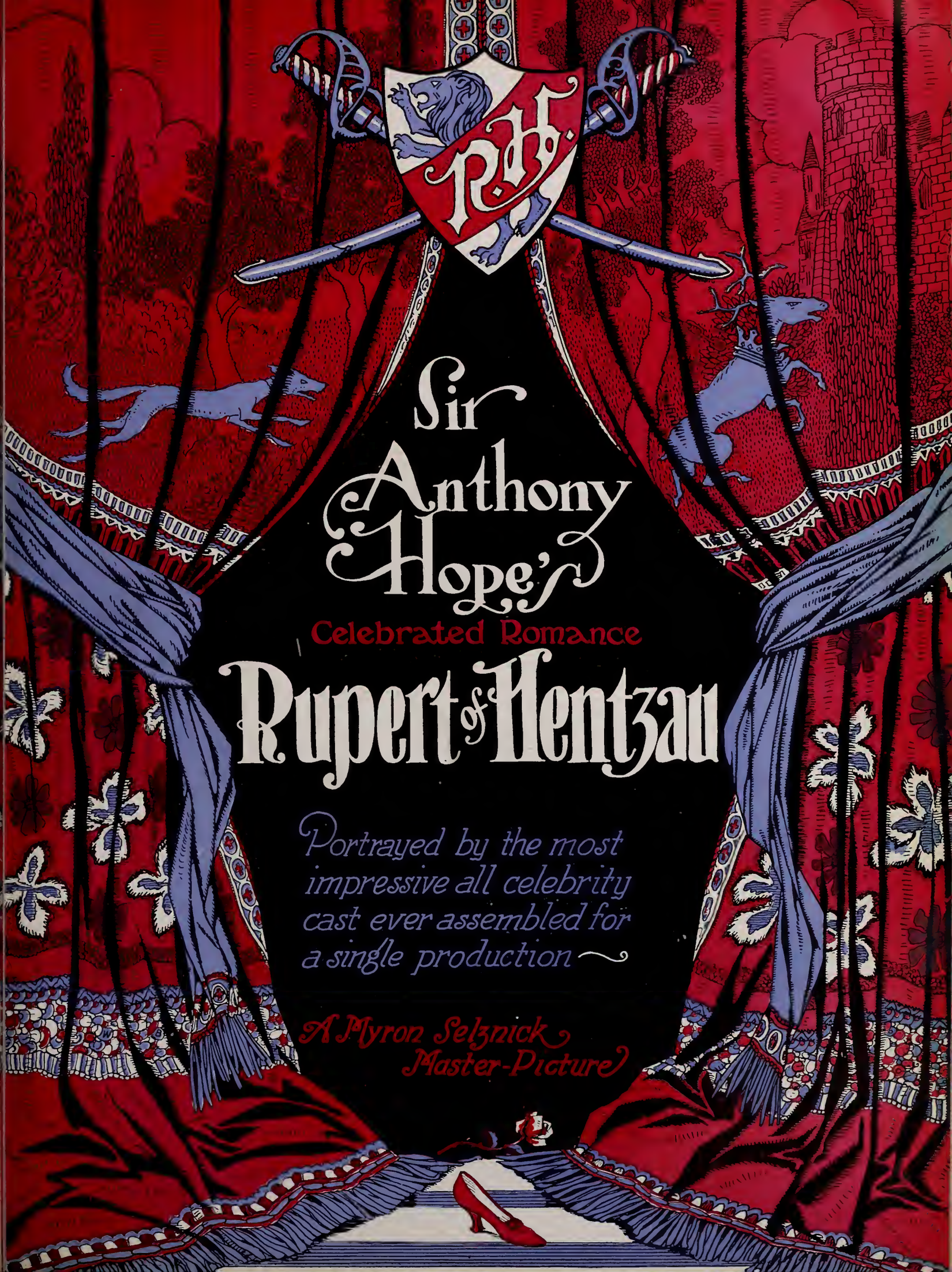
A Lady of Quality

with Milton Sills
And a Tremendous Cast

UNIVERSAL
SUPER-JEWEL
A Hobart Henley
Production






Sir
Anthony
Hope's
Celebrated Romance
Rupert of Hentzau
Portrayed by the most
impressive all celebrity
cast ever assembled for
a single production
A Myron Selznick
Master-Picture

Roles Flawlessly Portrayed



ELAINE HAMMERSTEIN
as QUEEN FLAVIA



LEW CODY as
RUPERT of HENTZAU



CLAIRE WINDSOR as
COUNTESS VON TARLENHEIM



BERT LYTELL as RUDOLF
& KING of RURITANIA



MITCHELL LEWIS
as BAUER



GERTRUDE ASTOR
as PAULA



NIGEL DE BRULLIER
as HERBERT, SIMON'S BROTHER

By Distinguished Players



HOBART BOSWORTH
as COLONEL SAPT



MARJORIE DAW
as ROSA HOLF



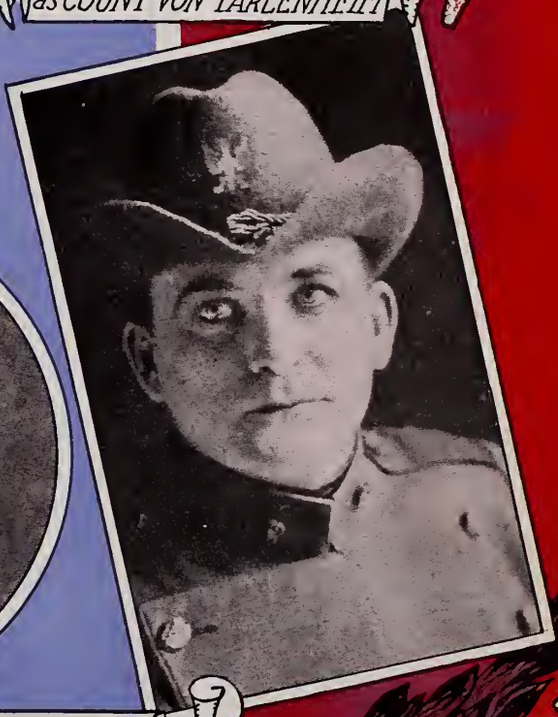
BRYANT WASHBURN
as COUNT VON TARLENHEIM



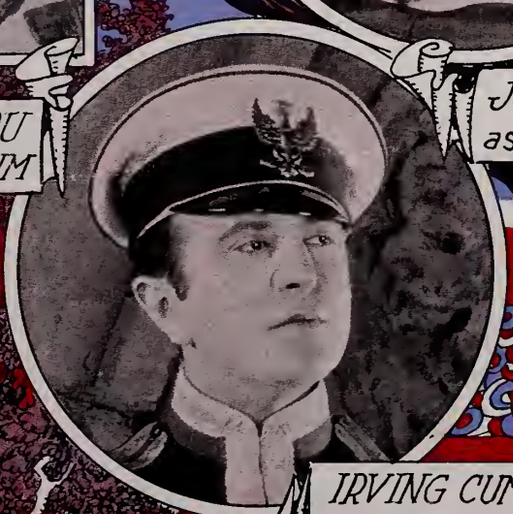
ADOLPHE MENJOU
as COUNT RISCHENHEIM



JOSEPHINE CROWELL
as MOTHER HOLF



ELMO LINCOLN as
SIMON, KING'S FORESTER



IRVING CUMMINGS as
LIEUT. VON BERNENSTEIN

Absorbing, Dramatic Situations



Gripping, Thrilling, Realistic







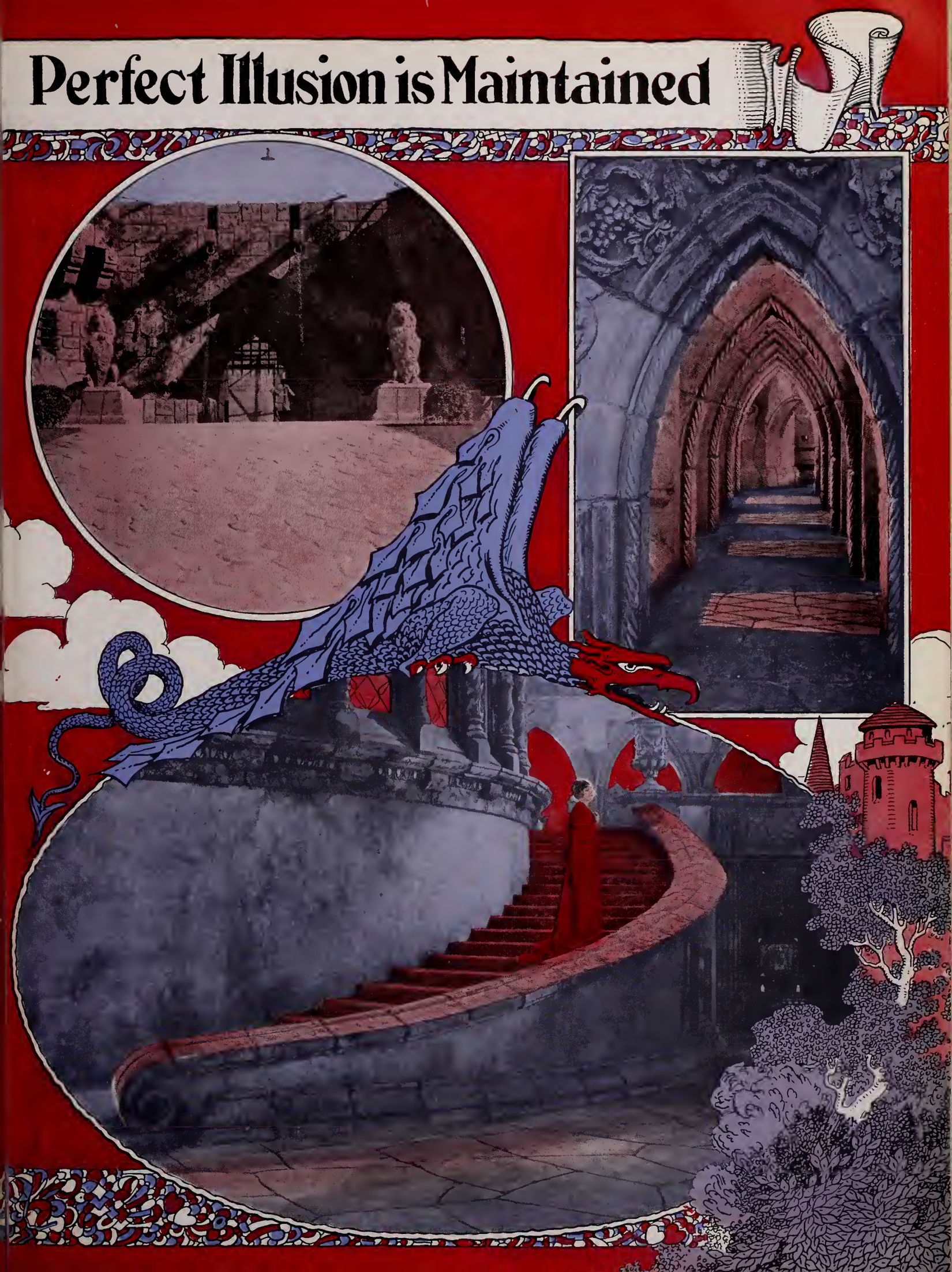
Framed in Convincing Settings







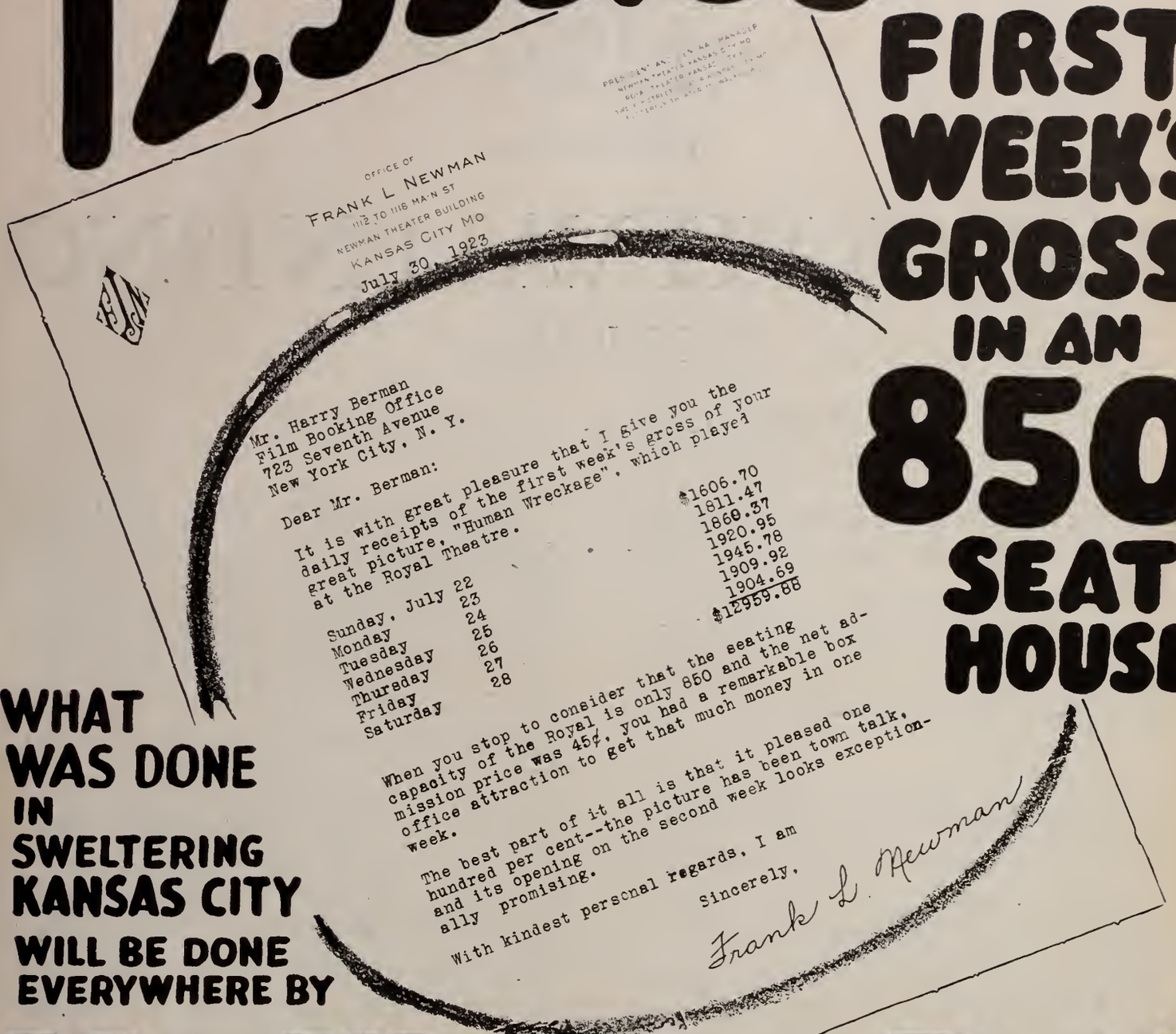
Perfect Illusion is Maintained




A
VICTOR
HEERMAN
Production
Scenario by EDWARD J MONTAGNE
Photography by Glen MacWilliams
Settings by Stephen Goosson.....
Authority on Court Etiquette,...
Baron Von Brincken .....
Film Edited by Howard P. Bretherton.
The Entire Production under the
Personal Supervision of
MYRON SELZNICK
DISTRIBUTED BY
SELZNICK
DISTRIBUTING
CORPORATION

$12,959.88

FIRST WEEK'S GROSS IN AN 850 SEAT HOUSE



OFFICE OF
FRANK L NEWMAN
1112 TO 1118 MAIN ST
NEWMAN THEATER BUILDING
KANSAS CITY MO

July 30, 1923

Mr. Harry Berman
Film Booking Office
723 Seventh Avenue
New York City, N. Y.

Dear Mr. Berman:

It is with great pleasure that I give you the daily receipts of the first week's gross of your great picture, "Human Wreckage", which played at the Royal Theatre.

Sunday, July	22	$1606.70
Monday	23	1611.47
Tuesday	24	1860.37
Wednesday	25	1920.95
Thursday	26	1945.78
Friday	27	1909.92
Saturday	28	1904.69
		$12959.88

When you stop to consider that the seating capacity of the Royal is only 850 and the net admission price was 45¢, you had a remarkable box office attraction to get that much money in one week.

The best part of it all is that it pleased one hundred per cent--the picture has been town talk, and its opening on the second week looks exceptionally promising.

With kindest personal regards, I am

Sincerely,

Frank L. Newman

WHAT WAS DONE IN SWELTERING KANSAS CITY WILL BE DONE EVERYWHERE BY

Mrs. Wallace Reid

IN

"HUMAN WRECKAGE"

Distributed by F.B.O., 723 Seventh Ave., N. Y. Exchanges Everywhere

Sales Office, United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

THE RITZ PLAN

CARLTON PICTURES

and the new

RUDOLPH VALENTINO

PRODUCTIONS

A Statement by J. D. WILLIAMS

We have worked out a plan for distributing Mr. Valentino's new productions which my experience with exhibitor's problems convinces me is fair, practical and will prove profitable to all concerned.

First, let me say that there is no RITZ COMPANY stock for sale. The small stock issue necessary for financing the Company's initial activities is all placed.

What we have to sell, however, is an interest in the Valentino productions themselves, and we intend to invite approximately 1,000 exhibitors to share in the financing and profits on these productions because we see no reason why exhibitors shouldn't get the banker's profit on the money used instead of paying exhibitor's money to the banker for interest. It's just a simple way of eliminating a part of the middleman's profit.

The original 26 First National Members are so well satisfied with their investment in that company that they show no anxiety to sell out. Those few original members who have sold have done so at a handsome profit, and while my RITZ PLAN in some respects resembles my original First National Plan, the RITZ organization will, from the exhibitor's point of view, be a big improvement because it will reduce distribution expenses approximately one half and the saving will go to the stars, exhibitor partners and a small percentage to the RITZ Company itself. The RITZ Plan has the very great added advantage of avoiding the possibility of group-control or special interest domination. The RITZ Offices will keep open house and open books to any and all interested exhibitors.

There's nothing mysterious nor hazardous about the RITZ Plan of

financing. In fact, it has many advantages which must appeal strongly to the practical business man. We fully realize that our proposition must sell itself to the exhibitor. The RITZ Company is just started. The VALENTINO contract is an indication of the type of material we will handle. None but stars of the calibre of Lloyd, Pickford, Chaplin, Fairbanks, Meighan, etc., will be handled by us. We mean RITZ in pictures to have the same value standard that Rolls-Royce, Tiffany or Morgan represent in the worlds of motor cars, fine arts or finance.

If your theatre is the best in your city and you require the finest grade of productions, such as the new RUDOLPH VALENTINO pictures are to be—and if you are interested—I will be glad to explain the RITZ PLAN of operation and profit-sharing in detail, and if I can't see you personally, I will send one of my representatives.

Mr. Valentino's Contract

As the whole industry knows, Mr. Valentino has refused to work out his existing contract because he believes it unfair. It is not within my province to decide either the legal or moral aspects of his contract.

He has been offered all sorts of propositions by producers, great and small, all of whom realize that he is one of the two or three greatest box office attractions in the world today. So I, on behalf of the RITZ-CARLTON COMPANY, succeeded in getting him where others failed. And he signed with me because he believes I'll give him and you a square deal. He is working for a percentage of the gross profit. No exhibitor will be forced to play his "RITZ" Pictures. Those exhibitors who think his pictures worth what we ask for them will play them. If we don't sell them at a fair price, exhibitors wont play them and neither Mr. Valentino nor the RITZ Company can make any money on them.

I don't believe exhibitors generally are interested in who distributes Valentino pictures. I do believe exhibitors will welcome the new Valentino Productions because they will mean big profits and prestige for the theatres that play them. The industry can profit from the big stars only when they produce—Valentino, idle, is a loss to exhibitors.

Mr. Valentino is a human being; this is a free country; no man can be forced to work if he believes he is unfairly treated; the Civil war was fought to abolish slavery in America.

So far as myself and the RITZ Company is concerned, I know we have a great proposition in Valentino and I also know that any one of dozens of companies and individual producers would not hesitate a minute to buy the contract from us if they could.

It seems to me there isn't much else to be said on the subject. It's just a plain business proposition.

J. D. WILLIAMS

RITZ PICTURES

By J. D. Williams

President.

You'll take a plunge into a golden pool

When you play *Tom Mix* in his first comedy special



WILLIAM FOX PRESENTS

Tom Mix

in

SOFT BOILED

WITH "TONY" THE WONDER HORSE

A J.G. BLYSTONE PRODUCTION

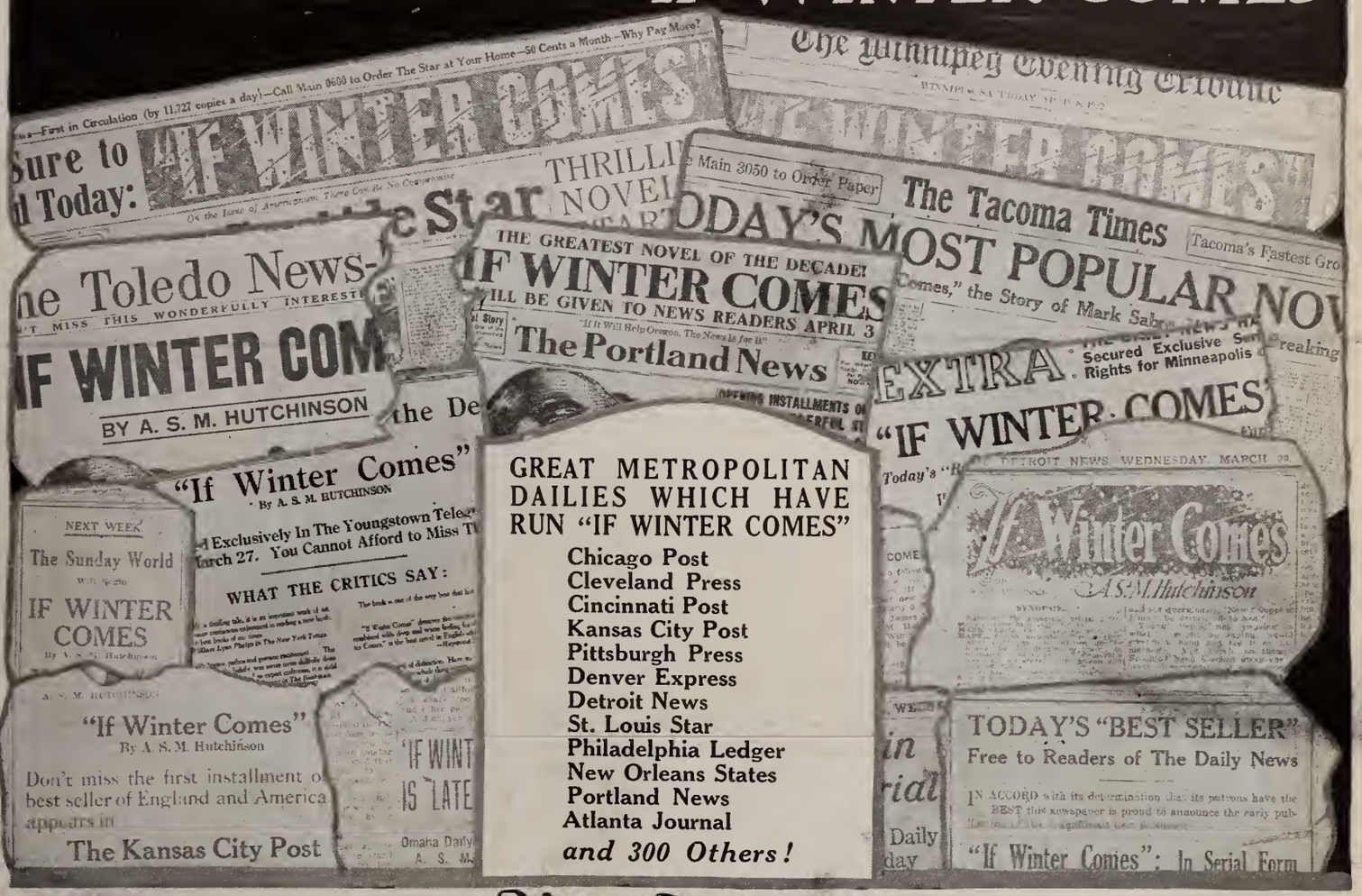
20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

LEADING NEWSPAPERS EVERYWHERE HAVE RUN THE NOVEL "IF WINTER COMES"



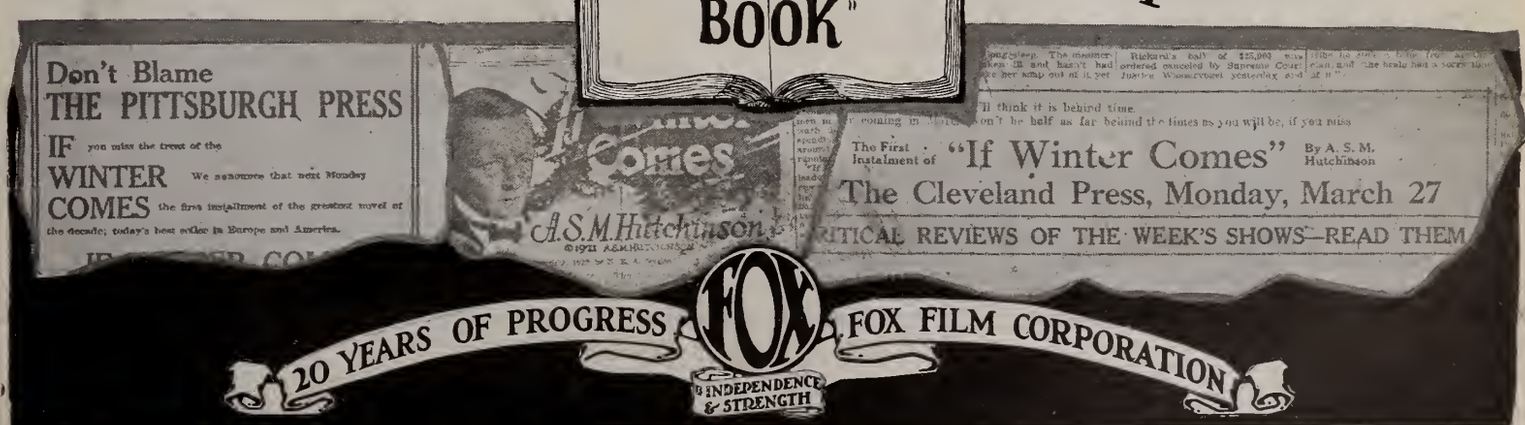
William Fox presents

IF WINTER COMES

The motion picture version of A. S. M. Hutchinson's novel

"MIGHTIER THAN THE BOOK"

A HARRY MILLARDE *Production*



20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

YOU'LL ROAR

with delight when you "COUNT UP" after showing these comedy specials ~



WILLIAM FOX
presents

AL ST. JOHN
in
The TAILOR

Released August 26th
First of a series of
8

WILLIAM FOX
Imperial Comedies
first release
The RAIN STORM

Released Aug. 19th
12 for the new season

William Fox *presents*
CLYDE COOK
in
The Cyclist

Released August 19th

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

Book Now and Play Early These **WILLIAM FOX** PROFIT PICTURES~



WILLIAM FARNUM
IN
The GUN FIGHTER

Directed by Lynn Reynolds
Released SEPT. 2



DUSTIN FARNUM
IN
The Man Who Won

Directed by William Wellman
Released AUG. 26



WILLIAM RUSSELL
IN
Alias the Night Wind

Released AUG. 19

Directed by Joseph Franz

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION
INDEPENDENCE & STRENGTH

PREFERRED PICTURES
Produced by B.P. SCHULBERG

To the Toughest 5,000 Exhibitors in America

EVERY salesman that I ever employed tells me that every exhibitor he comes in contact with is the toughest man he ever met. These tough exhibitors will not pay prices, will not give early play dates and they never like any picture ever distributed.

That goes for some of the most successful pictures in the history of the business

Of course I always smile when a salesman talks about "the toughest exhibitors I ever met," for in my heart I know that you "tough exhibitors" are not tough at all, but only good business men. You do not believe every cock and bull story a salesman tells you. All you want are the facts, and all the cards on the table—and above all, good pictures.

I know that if the salesman sticks to facts and is willing to let you make a good profit, you are willing to pay all a picture is worth

It is important right now for you to know that we are working likell to make good pictures and we re succeeding. And we must have your support to pay the freight. Without your support we can't live.

We own no theatres. We wield no club—we have none

We must sell on merit only and you must buy that way.

We have the pictures; we have the organization to distribute them and we're advertising them to your patrons so as to make it a little easier for you to sell them to the public.

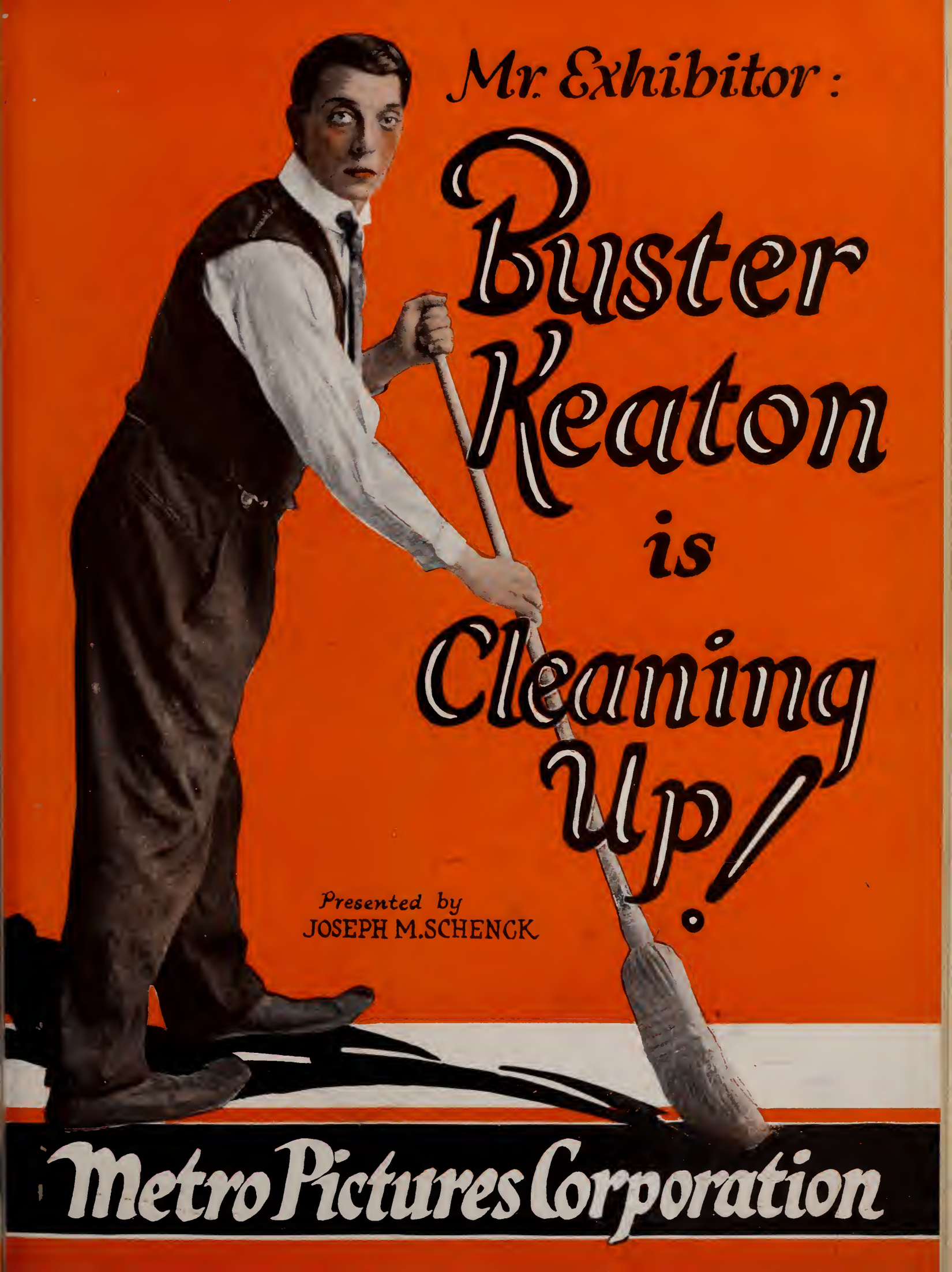
Have you been solicited? If not please write me

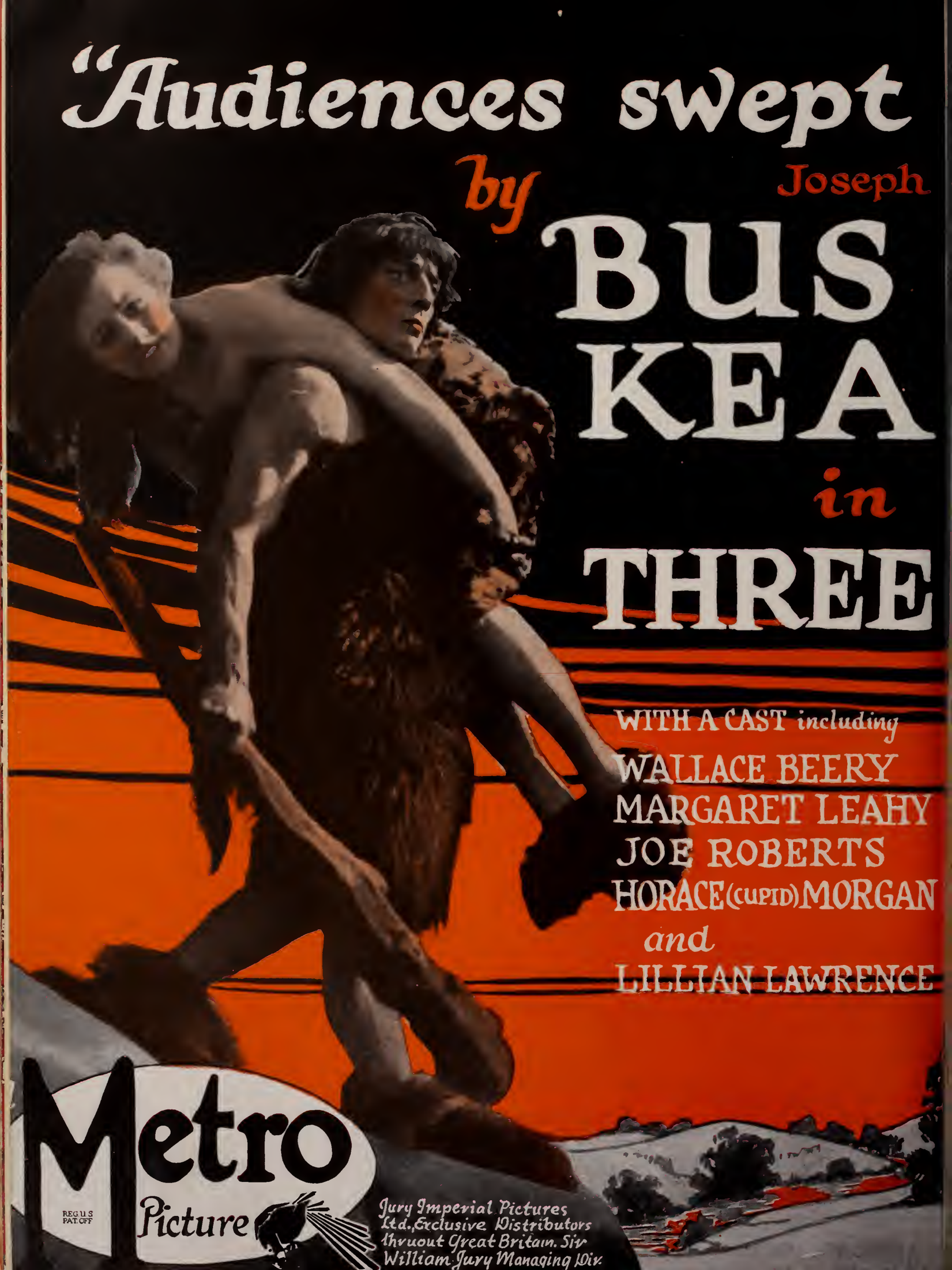
A. Lichtman

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY


Mr. Exhibitor:
Buster Keaton is Cleaning Up!
Presented by
JOSEPH M. SCHENCK
Metro Pictures Corporation


"Audiences swept
by
Joseph
BUS
KEA
in
THREE
WITH A CAST including
WALLACE BEERY
MARGARET LEAHY
JOE ROBERTS
HORACE (CUPID) MORGAN
and
LILLIAN LAWRENCE
Metro
Picture
REG U S
PAT OFF
Jury Imperial Pictures
Ltd., Exclusive Distributors
thruout Great Britain. Sir
William Jury Managing Dir.

off their feet"

M. Schenck presents

TER TON AGES

Story and Titles by
JEAN HAVEZ
JOE MITCHELL and
CLYDE BRUCKMAN

Directed by
BUSTER KEATON
and EDDIE CLINE

Here's What They Say

about

BUSTER KEATON

in

Three Ages

at the pre-release premiere at the Warfield Theatre in San Francisco

* * *

Unquestionably one of the funniest pictures ever filmed. —*San Francisco Journal*

Uproarious laughter that fairly rocked the house. Keaton has never been more seriously funny. —*San Francisco Examiner*

Three Ages proves the wisdom of putting Buster Keaton in long stories. Three times as funny as his other pictures. —*San Francisco Chronicle*

* * *

Keaton in Three Ages opened to one of the biggest Saturdays in history of the Warfield Theatre. Success in feature length comedies is assured.

A. M. Bowles, *General Mgr.*
TURNER & DAHNKEN ENTERPRISES





A Metro Picture

REG U S PAT OFF

Three Ages is a guarantee that every Buster Keaton Comedy Feature will make big money



BUSTER KEATON

in

THREE AGES

eliminates box-office worries

A Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain
Sir William Jury Managing Dir.

Educational Pictures

TH... EV... TURDAY ...NG POST

...rated Weekly
...728 by Benj. Franklin

AUG. 11, 1923 — **5cts. THE COPY**

You are looking forward to the bigger and better pictures which the Fall Season has in store. Short Subjects will show equal progress with the best of the longer features, as they have done ever since Educational Pictures began to treat them with the same careful attention that is given to the best long photoplays.

Educational is preparing for your entertainment in the coming season a bigger, better, finer program of Short Subjects.

Christie Comedies	Lively farce comedy features built on truly funny stories.
Fastest comedies made. Faster and funnier than ever.	**Mermaid Comedies** Jack White Productions
Jack White Comedy Specials	Uproarious comedy gems by this genius of fast-action fun.
Lloyd Hamilton in his second starring series.	**Hamilton Comedies**
Cameo Comedies	Single-reel rough-and-tumble comedies.
Sparkling medleys of fun. Some sense and some nonsense.	**Lyman H. Howe's Hodge-Podge**
Wilderness Tales by Robert C. Bruce	Scenic dramas with the elements and humans co-actors.
Your old favorite songs, which you will join in singing.	**"Sing Them Again"**
Kinograms	The visual news of all the world.

These and other Short Subjects to be announced later will guarantee you fine entertainment throughout the entire program.

When you see this sign, go in - - - It's the sign of a Whole Evening's Entertainment.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Executive Offices, New York

Educational Pictures

Are the ONLY NATIONALLY ADVERTISED SHORT SUBJECTS

THIS AD APPEARS in the Aug. 11th Issue of *THE SATURDAY EVENING POST*

THE PUBLIC Will Be Looking For Better Short Subjects THIS FALL As well as bigger features

GIVE IT THE BEST By Showing

Educational Pictures

EDUCATIONAL FILM EXCHANGES, INC.

E. W. HAMMONS, President

ASSOCIATED

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

ARTHUR S. KANE.

Tom Moore in

Directed By
Tom Terriss

for
Ideal Films, Ltd.





"HARBOR LIGHTS" is a showman's attraction, tried and proven by years of success on the stage.

Millions have laughed and cried over its story of tempestuous lives.

Millions more will be thrilled by the superb screen version.

A villainous plot to lure a beautiful girl into a distasteful marriage is thwarted by the arrival of Tom Moore, her sweetheart.

A fierce hand-to-hand battle ensues between the two men, while the girl looks on.

A cunning net of evidence is drawn around the innocent hero when his opponent is later found dead.

A wrong done the girl's sister is avenged, but the sister undergoes a series of strange adventures in the hands of the real criminal.

She escapes for her life, is recaptured and is thrown over the edge of a steep cliff into the water below.

Tom Moore, who had risked his own safety to find her, plunges 125 feet into a raging sea to the rescue.

Life boats, manned by sturdy seamen, put out after them. It's a desperate fight in the teeth of a lashing gale.

Then follows the astonishing climax of this most suspenseful and spectacular sea melodrama.

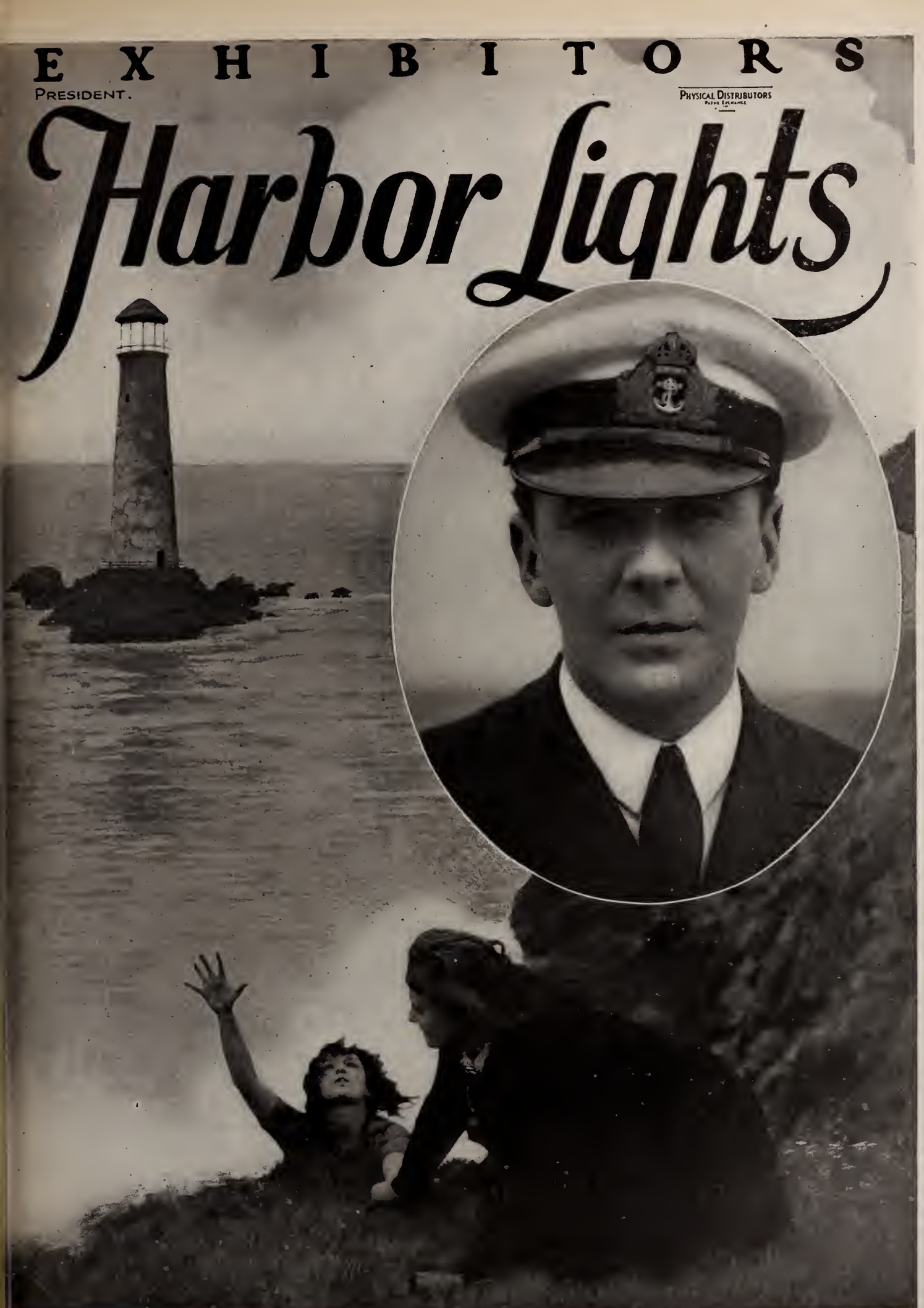
"HARBOR LIGHTS" is what your people want.

EXHIBITORS

PRESIDENT.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Harbor Lights



Inter-Globe Export Corp.

Exclusive Foreign Distributors

for

Ideal Films, Ltd.

Associated Exhibitors, Inc.

Educational Films Corporation
of America

25 W. 45th St. New York

Cable Address

Sidfilm Bentley's Code



DeLuxe Revival of

"THE HARDEST WAY"

FANNIE WARD

—brilliant star of "THE CHEAT"—"COMMON CLAY"—"INNOCENCE"—"THE YELLOW TICKET" and many others, comes again to swell exhibitors' bank rolls in one of her biggest successes, "THE HARDEST WAY."

Millions of fans have always been loyal supporters of Fannie Ward and her name is a guaranteed box office draw.

Here's a picture you can exploit to the limit and F. B. O.'s sure-fire showmanship stands behind you.

The entire film trade openly acknowledges F. B. O.'s superiority in exploitation, and while the competition is trying, you can be *doing* those practical showman's stunts that mean good business.

Communicate with your nearest F.B.O. exchange for play dates on this great star, backed by a whale of a box office title.

Complete advertising accessories and exploitation helps all ready.

DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York, N. Y.

EXCHANGES EVERYWHERE

SALES OFFICE, UNITED KINGDOM
R-C PICTURES CORPORATION
26-27 D'ARBLAY STREET, WARDOUR STREET
LONDON, W. I., ENGLAND

PRINCIPAL PICTURES CORPORATION *presents*~



"The SPIDER and the ROSE"

By GERALD C. DUFFY

Directed by JOHN McDERMOTT

A B. F. ZEIDMAN PRODUCTION~



With ALICE LAKE
GASTON GLASS
ROBERT McKIM
LOUISE FAZENDA
ALEC FRANCIS and
RICHARD HEDRICK



5 PRINCIPAL PICTURES 5

"THE SPIDER and the ROSE"
"GOLD MADNESS"
"EAST SIDE-WEST SIDE"
"TEMPORARY MARRIAGE"
"BRIGHT LIGHTS of BROADWAY"

THRU LEADING EXCHANGES EVERYWHERE
FOR FOREIGN RIGHTS APPLY DIRECT TO US

PRINCIPAL PICTURES CORP.
LOEW STATE BLDG. NEW YORK







VITAGRAPH
ALBERT E. SMITH PRESIDENT

ATTRACTIVE 24 SHEET POSTERS





The Best Picture

2 Weeks at the Capitol, New York, to unprecedented business—*and it played in the middle of July*

Tom Moore of Washington says:

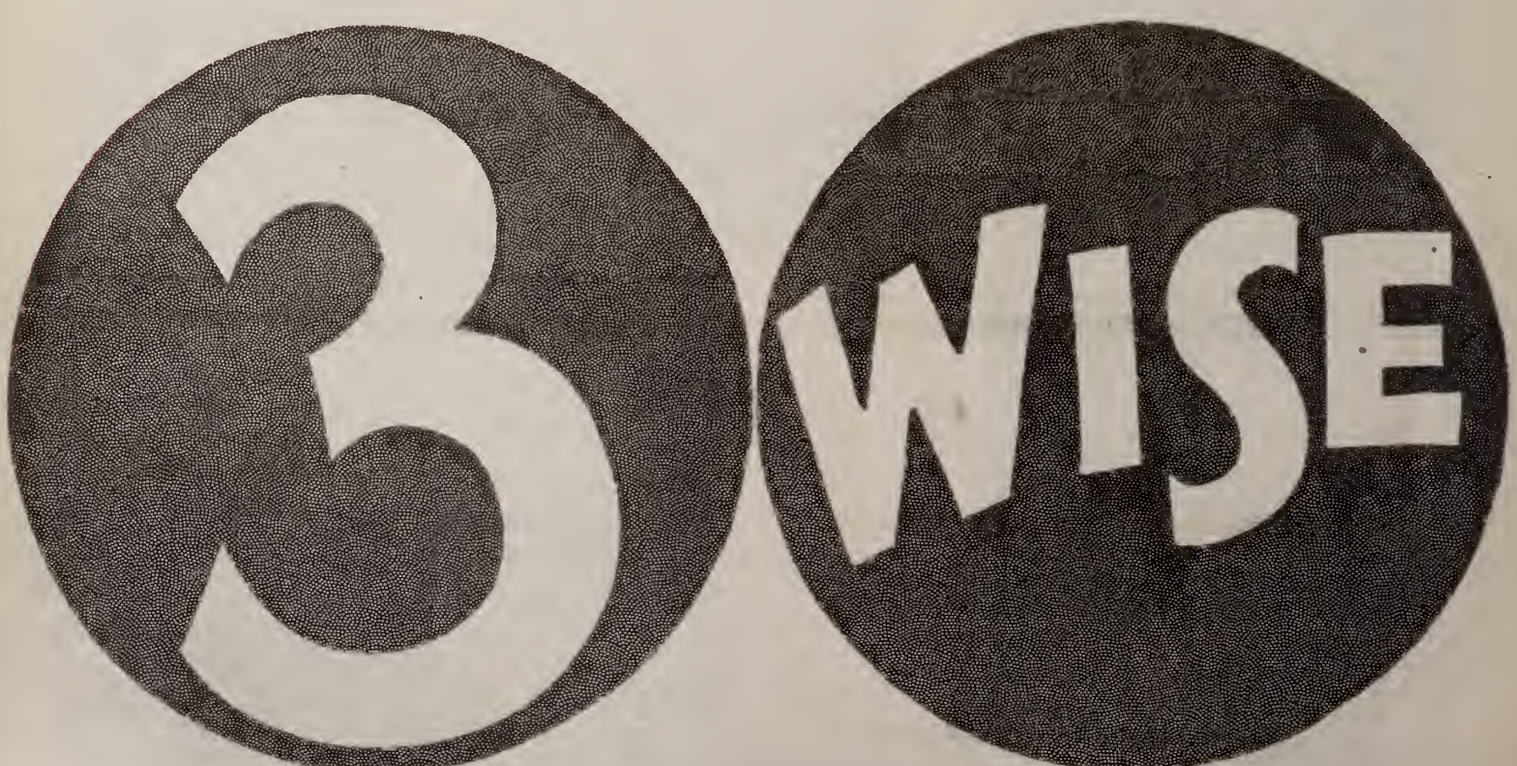
"Production pleased every patron, not single adverse comment which is extraordinary for any picture. Business big in spite extra hot weather. It is one of screen's most successful and commendable photoplays that sets a new standard. You are backing up the statement 'Goldwyn is doing big things.' Heartiest congratulations and sincere thanks."

A. H. Blank of Des Moines and Omaha says:

"Business picked up considerably every day due to high class of production and personally I want congratulate your organization upon this picture for it is one of the very highest type. We need more pictures of this kind. Regards."

Balaban and Katz of Chicago says:

"Three Wise Fools proved very satisfactory picture both from box office and audience standpoint."



of the Year"

—Don Allen in the New York Evening World

A KING VIDOR PRODUCTION

Adapted from the stage play by
Austin Strong
Staged by Winchell Smith
and presented by John Golden
Directed by King Vidor
June Mathis, *Editorial Director*

Cast

ELEANOR BOARDMAN CLAUDE GILLINGWATER
RAYMOND HATTON ALEC FRANCIS
WILLIAM H. CRANE ZASU PITTS
CRAIG BIDDLE, Jr.



A Proven Success!

"Three Wise Fools" is a truly magnificent motion picture achievement. It has the touch of humanity that surges through the heart of an audience and captures it forever.

It has thrills in abundance: the break from jail of hundreds of convicts, the mad dash for freedom in a mile-a-minute armored riot car, the pursuit by airplane dropping bombs from the sky, the attempt at vengeance by an escaped convict, the reunion of a father and daughter, the boy who stayed true to the end.

The cast—the production—the story are Big in every respect. Their combination has resulted in an attraction that goes out to the public to take its place among the few great motion pictures of all time.

A Goldwyn Picture

distributed by

Goldwyn-Cosmopolitan

Here's why they're booking

Six more proofs of leadership. Here they are—proofs that are proofs. Look them over. They speak for themselves.

Last week you had the first six proofs of the eighteen we are presenting, and together with these six build up a leadership unrivaled.

The best sellers in the world of fiction—we have them. Directorial genius—we have the cream of all. Stars—First National stars have been heralded leaders in popularity everywhere.

The names of these stars, the names of these directors, the titles of these popular novels and stage successes, emblazoned in the lights over your theatre mean packed houses.

These are the proofs that First National pictures are First in artistry; First in entertainment; First in Box Office pull.

Watch next week for six more unassailable proofs of leadership.



Proof No. 7

SAMUEL GOLDWYN
Presents the
GEORGE FITZMAURICE
Production
"THE ETERNAL CITY"

Hall Caine's supreme achievement adapted by Ouida Bergere. Cast of stars includes Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett.

Proof No. 8

Warner Fabian's
"FLAMING YOUTH"

The sensation of to-day. The society expose that everyone is reading and everyone wants to see.

COLLEEN MOORE, MILTON SILLS, SYLVIA BREAMER, MYRTLE STEDMAN, ELLIOTT DEXTER, WALTER McGRAIL.



FIRST NATIONAL PICTURES

First National Pictures

First Nationals First!



Proof No. 9

Joseph M. Schenck Presents

CONSTANCE TALMADGE in "Dulcy"

It set the non-stop laughing record at the Chicago Theatre. Directed by Sidney A. Franklin. To be followed by

"THE DANGEROUS MAID"

Proof No. 11

Thos. H. Ince

Presents

"ANNA CHRISTIE"





Eugene O'Neill's unparalleled stage success. The sensation of two continents.

BLANCHE SWEET

Proof No. 10

Edwin Carewe's

"THE BAD MAN"

with Holbrook Blinn

Months and months on Broadway, two years on the road and still going strong—a fortune-maker. Edwin Carewe is putting his best into it; he's out to out-do "The Girl of the Golden West" and "Mighty Lak' a Rose."



Proof No. 12

Sam E. Rork Presents

"PONJOLA"

Cynthia Stockley's Best-Seller

The drama of a girl who becomes a man and lives as a man until love laughs at her grim masquerade.

ANNA Q. NILSSON, JAMES KIRKWOOD, TULLY MARSHALL head a dozen headliners.



A War-Whoop of Joy



DAVIE CROCKETT was so sure a shot that once when he treed a coon and raised his old flint-lock to fire, Mr. Coon yelled: "Don't shoot, Davie! I'll come right down."

"The Huntress" is just as sure fire as a Box Office picture as Davie was with his gun. When you tell your patrons about this wonderful romance, the sterling cast, and the fun and the thrill of it all, you won't have to waste any ammunition.

They'll flock right in —and what's more they'll be thrilled with it.



She wanted a man. So this Indian maid let out a whoop and went on the warpath. Did she get him? You guessed right—roped and tied!

Associated First National Pictures Inc. *presents*

"The HUNTRESS"

featuring COLLEEN MOORE



"Hands off! I can scratch and bite like the panther!"

Supported by

LLOYD HUGHES
RUSSELL SIMPSON
WALTER LONG
CHARLES N. ANDERSON

Story by Hulbert Footner
Adapted by Percy Heath
Directed by Lynn Reynolds

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

for the Box Office!

A TALE of strange and thrilling adventure in the picturesque Indian camps and the rugged Western wilds.

The romance of a white girl brought up as an Indian maid, who flees her tepee, ropes, ties and kidnaps the man she has chosen for her mate, a young millionaire who doesn't want to be caught, but who finally falls in love with her irresistible charms—just as your patrons will.

Just what you need right now to make your Box Office happy.



They gambled for her, then fought for her—and this high spirited maid laughed the winner to scorn



And her prisoner, the young millionaire she kidnaped, fell captive to her charms

"Take that—and that. I want no Redskin lover. I marry pale face"



A First National Picture

"Jackie marvelous in

Now playing to tremendous success in biggest theatres of the country.

Adapted from
"TOBY TYLER"
(Ten Weeks with a Circus)
James Otis' celebrated circus story
Directed by Eddie Cline

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 64 WEST 45TH STREET, NEW YORK ALWAYS OPEN

233N TE 25

CHICAGO ILL 1150A JULY 17 1923

IRVING LESSER

1211 LOEW STATE BLDG NEWYORK NY

CIRCUS DAYS OPENED CHICAGO THEATRE AS SENSATIONAL SUCCESS STOP FEEL CERTAIN THIS IS JACKIE COOGANS GREATEST PICTURE AND SHOULD BE CLEAN UP EVERYWHERE REGARDS

BALABAN AND KATZ

115P

Sol Lesser *presents*

JACKIE COOGAN

in

"CIRCUS DAYS"

his Greatest Picture!"

That's the unanimous verdict of New York & Chicago critics



THE NEW YORK CRITICS

"The stuntiest, most human and all around best picture of his screen career. A perfect scream and a delight from beginning to end."
—*New York Daily News.*

* * *

"Jackie's a genius, and this is his best."—*New York American.*

* * *

"It's a riot and shows Jackie at his best."—*New York Telegraph.*

* * *

"He's the world's greatest burlesque actor."—*New York Evening World.*

* * *

"Adds more lustre to Jackie and more grins to humanity."—*New York Sun.*

* * *

"Excellent."—*New York Mail.*

* * *

THE CHICAGO CRITICS

"Jackie is marvelous. He captures all hearts. He's a genius."—*Chicago Tribune.*

* * *

"It's a knockout."—*Chicago Evening American.*

* * *

"Every boy's dream come true. Delightful."—*Chicago Evening Post.*

* * *

"Thanks be for Jackie and his latest and best. It's impossible not to like it."—*[illegible] ine.*

A First National Picture

FIRST NATIONAL PICTURES

About— ELAINE HAMMERSTEIN in BROADWAY GOLD

An Edward Dillon Production









And here's What the Critics think:—

"BROADWAY GOLD" makes an interesting picture because it tells a rattling, melodramatic story with a mystery in it that is surprisingly solved in the final reel."—*N. Y. American.*

"Plenty of action—good photography and an adequate cast. Miss Hammerstein is dashing and charming."—*N. Y. Times.*

"Its treatment is high class in every way."—*N. Y. World.*

"All the elements of a successful road attraction."—*N. Y. Tribune.*

"Miss Hammerstein plays her part remarkably well."—*N. Y. Evening Journal.*

"There is a pictorial glitter, melodramatic glamor and a display of some fine acting to be derived from a viewing of 'BROADWAY GOLD.'"—*Exhibitors Trade Review.*

"First rate audience appeal. Here's a title that will get them right off."—*Film Daily.*

"It is the calibre of picture that you may feel safe in showing to whatever kind of audience you may play to, because there is a certain high grade distinction in the quality of story, players and settings."—*Record Reviews.*

"Elaine Hammerstein is at her best in the stellar role. She acts with exceptional vividness."—*Moving Picture World.*

"This feature should be an excellent one to offset the summer slump or to open your fall season. Should be a box office winner anywhere."—*Motion Picture News.*

"Comes nearer to creating an illusion of real places than any independent that has come to attention in a long time. Holds attention with its well sustained suspense."—*Variety.*

By W. Carey Wonderly

By arrangement with Young's Magazine

Truart Films
The Perfect Setting

The First of the Elaine Hammerstein Series Stamped With Approval by Exhibitors and Critics

Franchised on the Independent Market by Truart Film Corporation

M. H. Hoffman, Vice-Pres. & Gen'l Mgr.
1540 Broadway, New York

The World Has a Lot of Laughs Coming?

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, AUGUST 18, 1923 No. 7

Block-Booking

THE Theatre Owners Chamber of Commerce of New York has a way of hitting big nails on the head.

The members did so last week when they came straight to the mat with the trade's biggest problem, namely that of block-booking:

Which, boiled down to realities, means the forcing of mediocre product upon the exhibitor and so upon the public.

* * *

It is high time to consider the public, said President O'Reilly, in launching the subject.

The box office certainly won't yield what this year's rentals will demand if the exhibitor is forced to run poor pictures.

Audiences have become stereotyped because pictures are stereotyped.

Stereotyped, mediocre product will not bring to the theatres this year that larger and more critical audience that is at last essential if the picture industry is to pay its present bills.

All of which is true as gold.

A trade that is so geared up as to make poor picture entertainment a certainty is geared up wrong, fatally wrong:

There isn't a question about it.

* * *

And, now, what is to be done?

Take the matter to Will H. Hays?

We doubt it. It won't do any harm. It may do good; these round table discussions between the industry's branches are good in themselves if not in definite results.

But this commercial problem, for that's what it is, must be solved in a commercial way, by commercial moves and from commercial motives.

Some distributor will show a way out of the woods; and when the trail is clear others will hasten to follow. They'll have to.

Fox has already announced that all of its pictures this year will be screened in advance at its exchanges.

Famous Players-Lasky, it is rumored, will make shortly an important announcement bearing upon rental policies and values.

And this is the way of definite progress.

Because it is the way of good business.

* * *

The flat rental system plus block-booking is the basic wrong that has muddled this industry from top to bottom. It is idle to talk of better production and cheaper distribution till this fundamental fault is removed. Neither good pictures nor fair prices will prevail until the surgeon's knife gets down to the cause.

* * *

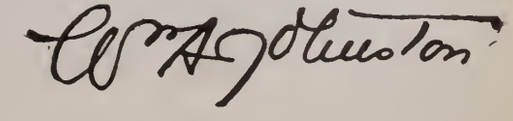
The answer is Percentage.

We made this declaration five years ago. Today we are surer than ever we were right. It is coming as sure as fate; nothing can stop its progress. Some day, somehow, the public is going to fix box office values—to buy well the good pictures and reject flatly the bad.

In the meantime every progressive move toward fairer rentals and selective booking is simply a move nearer to percentage playing.

And, so near are these moves getting that exhibitors can look up and take heart. The way to please the public will be made easier this year.

It's good business.



PICTURES AND PEOPLE

THERE is no reason, it seems to us, why "Little Old New York" should not blaze the trail for a whole series of big motion pictures—epics of American cities. "Little Old New York" tells the story of early Manhattan, with its John Jacob Astor, its Cornelius Vanderbilt, its Delmonico, and other characters whose names are by-words the world over. The launching of the brave little "Clermont" seemed to us as fitting and massive a climax as any we have seen, although the whipping scene perhaps tops it from the standpoint of sheer drama.

But New York is not the only American city with a vital background and history. Consider San Francisco and the early days, Chicago and the great fire, Boston and the days when the foundations of the republic were being laid, the fine old traditions of New Orleans—why, there is material here for a cycle of massive productions that would keep a director busy from now until Doomsday. The old prejudice against the costume drama is being worn down with each passing month, and there is no reason why these epics of early America, in terms of its cities, should not be both artistically and financially successful.

"Little Old New York" goes about it in just the right way. Had we made Robert Fulton, for instance, the central character, we should either have had to alter history to gain dramatic strength, or sacrificed drama in the interests of accuracy. When, however, we take the character of Patricia O'Day, we can take what liberties we like and still retain the correctness of the incidents around the well known historical characters. Every American city has a big story. Let us hope that others will have the courage that Mr. Hearst has shown here, that we may have more of them. Let us have the story of Wheat—the story of Iron—the story of Lumber—the story of Cotton—told in terms of living, breathing characters. Then will the screen have accomplished its highest destiny—it will have written in celluloid the story of the Soul of America.

* * *

OUR congratulations to J. D. Williams and Ritz-Carlton Pictures on one of the newsiest pieces of advertising that has appeared in this paper. It is a frank statement of the Ritz Company, its plan of marketing Valentino productions and last but not least, a clear exposition of the Valentino contract matter. We mean no disrespect to our editorial pages but in a business paper the advertising pages come first—or should come first—as mediums of commercial news; and how much more effective it is for a man to make his own statement in his own words, and his own typographical emphasis—and then sign it fearlessly with his own name!

* * *

AFTER an absence of many years, Beatrice Van, continuity writer for F. B. O., has arrived in New York to give the town the once-over in its shops and theatres.

* * *

IF proof were needed, "Ashes of Vengeance," Norma Talmadge's first ten reel production, would prove beyond doubt her right to first rank among the dramatic actresses of the screen. Of course, she has long since won that distinction. But her latest picture emphasizes the point, and for a rather curious reason.

Miss Talmadge does not appear on the scene until a considerable amount of footage has run past the spectator—at a guess we should say 1,500 feet. Nor is she at all times the mainspring of the action. On the contrary, it is Conway Tearle, in the role of the hero, about whom most of the sequences seem to center. The story demands such an arrangement. So we have the rather unusual situation of the star occupying less footage than the leading man.

Instead of injuring its worth, this willingness of the star to pay strict heed to the necessities of the story enhances the value of the picture. Miss Talmadge is charming as ever, and is always convincing.

There are many other qualities that may be put down to the credit of this romance of Old France. There are huge sets; there is splendor of atmosphere: there is sword-play. But the love-story is the outstanding point of merit. And the fans who used to delight in pictures in which Tearle and Miss Talmadge played opposite each other are going to find new delight in "Ashes of Vengeance." It strikes us as a picture for all the classes and all the masses.

* * *

ALL the activity today is not at Hollywood. C. C. Burr, in his compact and well equipped Glendale studios, is running three companies—Constance Binney, Doris Kenyon and "Chic" Sale.

* * *

FRANK LLOYD has excellent material for his first independent production which will be distributed through First National. Gertrude Atherton's "Black Oxen" has maintained its place at the head of the list of the best sellers for the past six months, and seems likely to stay there for some time to come. In Conway Tearle and Corinne Griffith, his two featured players, Lloyd is assured two excellent interpretations of the roles of Madame Zattiany and Clavering.

In "Oliver Twist" and the Norma Talmadge productions, notably "Ashes of Vengeance," Lloyd earned his spurs. His first independent production will be looked forward to with interest.

* * *

MR. AND MRS. WILLARD C. PATTERSON, of Atlanta, have been visiting in New York this week. The former is, of course, the manager of the Metropolitan theatre in the Southern city besides being one of the best-known and best-liked men in the industry. And Mrs. Patterson is the charming publisher of the *Weekly Film Review*, of Atlanta.

* * *

MERRITT CRAWFORD has been appointed Eastern representative for Wid's Weekly, of Los Angeles, and has begun his new work

* * *

CHALIAPIN, the Russian singer who was a member of the Metropolitan Opera last season, will desert the operatic stage for a while this Fall in order to play the hero in a film for which Maxim Gorky, the Russian novelist, is writing the script. Chaliapin, whose emotional talent is as gifted as his voice—and whose physique is fashioned on the Viking plan, will play the chief part—that of Stenka Rasin, a Russian bandit of folklore, a sort of Muscovite Robin Hood, who preceded the English Robin Hood by many years. The filming will be done in various Volga districts and will take six months of continual work. A large number of French, German and Russian players are to be engaged.

* * *

ACCORDING to Film Progress, a bulletin issued monthly by the National Committee for Better Films, the results of a questionnaire, calling for a report of the books of fiction published prior to January 1, 1920, in greatest demand at public libraries, has been published in the Library Journal. This study, conducted by Irving H. Hart, director of the Iowa State Teachers' College Extension Division, discloses that the following books, in order, were the ten most in demand: Three Musketeers, Treasure Island, Les Miserables, Tom Sawyer, Count of Monte Christo, David Copperfield,

Call of the Wild, Ivanhoe, Jane Eyre and Vanity Fair.

To quote Mr. Hart: "Two predominating influences are evident in determining the contents of this list: the 'movies' and required school readings. The permanence of the first of these influences in its effect upon the popularity of any particular book may be questioned, but its present importance may not be denied. One librarian says: 'I regret that our list is such a poor class of literature—dare I use that word at all?—but the public has made the demand. We are thankful that the movies have helped to add the only two really good ones ('Three Musketeers' and 'Connecticut Yankee').' The movie influence may be seen in the rank of the first five books in the list and in at least seventeen of the first twenty-nine. It is probable that 'The Three Musketeers' will always continue to be numbered among the books of fiction in greatest demand, but its immediate priority doubtless owes more to the art of Douglas Fairbanks than to that of Alexandre Dumas."

* * *

J. E. D. MEADOR, the director of publicity and advertising for Metro, has compiled an exploitation book of the company's stars and pictures for the coming season. Pages are devoted to the messages of Marcus Loew and W. E. Atkinson to the exhibitors and to publicity concerning the studio, stars and features. There are also a weekly calendar and classified index. The book is about the size of the News Booking Guide and is printed on coated paper with pantasote covers.

* * *

IRVING LESSER, general manager of distribution of Principal Pictures, left New York Tuesday for a two weeks' vacation.

* * *

THE National Board of Review—whose slogan is: Selection—Not Censorship—The Solution—has compiled its eighth annual catalogue of selected pictures—pictures covering the 1922-23 season. We give you their asterisks from A to Z. "Sure Fire Flint"—Affiliated Distributors; "Milady" and "Timothy's Quest"—American Releasing; "A Bill of Divorcement," "Conquering the Woman," "Grandma's Boy" and "The Sailor-Made Man"—Associated Exhibitors.

"The Bond Boy," "Brawn of the North," "East is West," "The Eternal Flame," "Fools First," "Fury," "The Hottentot," "Hurricane's Gal," "Lorna Doone," "The Masquerader," "Minnie," "Oliver Twist," "Omar the Tentmaker," "One Clear Call," "Smilin' Through" and "Sonny"—First National; "Above All Law," "Back Home and Broke," "Blood and Sand," "Borderland," "Clarence," "The Face in the Fog," "The Good Provider," "Her Husband's Trademark," "If You Believe It, It's So," "Is Matrimony a Failure?," "Kick In," "The Loves of Pharaoh," "Making a Man," "The Man From Home," "Manslaughter," "Mistress of the World," "Moran of the Lady Letty," "Nice People," "One Glorious Day," "The Ordeal," "Our Leading Citizen," "To Have and To Hold," "When Knighthood Was in Flower," "While Satan Sleeps," "The World's Applause" and "The Young Rajah"—Famous Players.

"The Third Alarm," "Two Kinds of Women" and "When Love Comes"—Film Booking Offices; "Chasing the Moon," "The Fast Mail," "The Men of Zanzibar" and "Silver Wings"—Fox; "A Blind Bargain," "Brothers Under the Skin," "Hungry Hearts," "Mr. Barnes of New York" and "Yellow Men and Gold"—Goldwyn; "The Affairs of Lady Hamilton," "Bulldog Drummond," "Cameron of the Royal Mounted," "Down to the Sea in Ships," "The Headless Horseman" and "The Kingdom Within"—Hodkinson; "Shadows"—Lichtman; "All the Brothers Were Valiant," "Hearts Aflame," "Peg o' My Heart," "The Prisoner of Zenda," "Quincy Adams Sawyer," "The Stroke of Midnight" and "Trifling Women"—Metro; "Dr. Jack" and "Nanook of the North"—Pathe.

"A Doll's House," "I Accuse," "The Man Who Played God," "Robin Hood," "The Ruling Passion," "Salome," "A Tailor-Made Man," "Tess of the Storm Country"—United Artists; "The Flame of Life," "The Flirt," "The Shock" and "Under Two Flags"—Universal; "A Front Page Story," "My Wild Irish Rose," "The Prodigal Judge" and "Too Much Business"—Vitagraph; "Rags to Riches"—Warner Brothers.

* * *

ARTHUR LEVEY, of Pathe Freres Cinema, Ltd., has arrived in this country to confer with Max Roth, manager of the foreign department of Principal Pictures, over the purchase of films for the United Kingdom and other countries on the continent.

* * *

CLARA BERANGER has returned to Hollywood from New York—with a wardrobe of new gowns and plenty of ideas for the adaptation of "Rita Coventry," William de Mille's next number.

* * *

LLOYD CARLETON of Lloyd Carleton Productions and his brother, John T. Carleton, business and production manager of the company, are in New York on business and pleasure. "Gotham isn't what it used to be," remarked Lloyd to the writer, "I can remember the old Metropole, the original Martins, the original Churchills, The Hoffman House, the Fifth Avenue Hotel, the Holland House, the Victoria Hotel, Little Egypt, Considine's Cafe, Tom Sharkey's, Browne's Chop House of a decade ago. The town had considerable color back in those days. Now all you see are orangeade stands and alphabet restaurants with rainbow-hued pastry in their windows.

* * *

HERBERT CROOKER, who has been associated with Pathe the past four years in publicity exploitation, has joined Warner Brothers' publicity department—succeeding Lou Marangella who has gone to Los Angeles to handle studio and production items.

* * *

HOLBROOK BLINN, who has been playing a counterpart of Mexican's fiery bandit, Villa—who was assassinated the other day—upon the stage for several seasons and who recently completed work in a screen version of "The Bad Man," has left for the East to occupy himself with other production duties.

* * *

JOSEPH URBAN is responsible for reconstructing and redecorating the Park theatre into the new Cosmopolitan theatre which houses the Marion Davies attraction, "Little Old New York." His staff of artists and artisans have made it over into one of the most palatial and modern playhouses in America—adopting a style of Colonial architecture, with a little emphasis on the modern.



Southwest Exhibitors Give Evidence

Federal Trade Commission Hearings Are Adjourned From Dallas to Boston

EXHIBITOR testimony featured the hearings held in Dallas on the Federal Trade Commission charges against the Famous Players-Lasky Corporation group. At the conclusion of the Dallas sessions it was announced that the trial would be resumed in Boston, August 20.

Much of the testimony given in Dallas had to do with the alleged "wrecking crew" of Southern Enterprises, whose work, according to the witnesses, was to break down the morale of theatre owners in the Southwest. C. J. Musselman, of Paris, Texas; H. S. Cole, of Ranger, Texas, and F. R. Newman, of Greenville, gave testimony along this line.

Robert T. Swaine, of counsel for Famous Players, objected to the introduction of testimony concerning the so-called "wrecking crew" and referred to statements about the existence of such a group as mere gossip.

According to the testimony, efforts were made to buy Musselman, Cole and Newman on threats that Southern Enterprises, Inc., would build opposition houses and take Paramount service away from these exhibitors in their various towns. It was testified that in Ranger and in Greenville, this threat was actually carried out and that Cole's unfinished contract was cancelled. After advanced prices had been agreed to and Newman could not renew, the testimony showed, Musselman in Sherman, Cole in Ranger and Newman in Greenville then waged an admission price war. Newman claimed that he was prosperous until Southern Enterprises entered Greenville and when they retired, he said he was ready to quit.

Ed Foy, owner of neighborhood theatres in Dallas, testified that he cut his admission prices and refused a new Paramount contract unless he restored prices to the former scale. The evidence showed that the Queen, a downtown theatre maintained by the Enterprises, is showing Paramount pictures second run for a dime.

Barney Resnick, of McAlester, Okla., told of his dealings with J. C. Boss, whose testimony was one of the features at the initial hearings held in New York. Several exhibitors testified that they had to book all Paramount pictures or none. H. B. Robb, of the R. and R. Circuit, said he would have bought only twenty-five per cent. of the "39," but added that he considered Paramount fair except in the matter of block-booking.

Tom H. Boland, of Oklahoma City, testified that he played Paramount solid from the beginning until 1919 when he found that the prices asked were too high.

Al E. Fair, director of Southwest theatres, or Southern Enterprises, was then re-examined. He said his company owned fifty per cent. of the stock of the San Antonio Amusement Co., of which W. J. Lytle is general manager and the owner of the remaining stock interest. Contrary to the common understanding in local film circles, this arrangement does not include all of the Lytle theatres but only four, the Empire, the Princess, Royal and Grand. Lytle is in full charge of operations, under the arrangement and has the power to book all attractions or reject any contract made on his behalf. The general office of Southern Enterprises merely co-operates with him.

The final witness of the hearing was L. B. Remy, Goldwyn manager, who testified that at a dinner at the Adolphus in Dallas, at which Samuel Goldwyn, Hiram Abrams, Oscar Price, E. H. Hulsey and he (Remy) were present the conversation turned to United Artists releases with Hulsey asking Abrams why he had sold the Pickford pictures and others to S. A. Lynch when Lynch didn't have any theatres in this territory. The answer was, according to Remy:

"We are selling our pictures where we can get the most money."

Then, according to Remy, Hulsey's comment followed:

"If that's to be the attitude of the distributors, I might as well sell my theatres to Lynch."

The witness testified that he heard the next day that announcement was made of the Lynch-Hulsey merger.

Buffalo Meeting to Talk Admission Tax

THERE will be a meeting of the executive committee of the Motion Picture Theatre Owners of New York, Inc., in Buffalo early in September at which the main topic of discussion will be plans for the elimination of the admission tax. The principal speaker will be Congressman Clarence MacGregor, sponsor of the bill to be introduced at the next session of Congress calling for the repeal of the tax on admissions. There will be other men, prominent in the industry, who will speak.

Exhibitors from all over the western end of the state are urged to attend and theatre owners in all parts of the country will be invited, according to J. H. Michael, chairman of the executive committee.

Better Films Executive Board Organized

The Southeastern Executive Board for Better Films, launched under the auspices of the Southeastern Committees for Better Films and sponsored directly by the Atlanta committee, had its organization meeting at the Atlanta Woman's Club on July 23, the following representatives of Better Films Committees being present: Mrs. B. M. Boykin, representing Georgia; Mrs. Eugene Reilly, representing North Carolina; Mrs. C. K. Earle, representing South Carolina; Mrs. Charles Ohme, representing Alabama; Miss Ruth Rice, representing Florida; Mrs. McCord Roberts, representing the Better Films Bulletin; Turner Jones and A. C. Cowles, representing the Public Relations office of Southern Enterprises; Col. Jason Joy and John Donaldson, of New York City, representing the Committee on Public Relations co-operating with the Motion Picture Producers and Distributors of America.

The first board as elected will be composed of the following: Mrs. B. M. Boykin, president; Mrs. Eugene Reilly, vice-president; Mrs. T. Frazier James, treasurer; Mrs. Conrad Ohme, secretary; Mrs. McCord Roberts, executive secretary; Mrs. E. C. Willingham, chairman of extension; Miss Ruth Rich, chairman of publicity.

An entire day was spent in conferences and it was decided to make the Bulletin published by the Atlanta committee the official organ for the organization.

Kansas Exhibitors, Trade Board Heal Breach

THE non-relationship existing between the M. P. T. O., Kansas and the joint board of arbitration of the Kansas City Film Board of Trade came to a termination this week at a luncheon of a delegation of M. P. T. O. Kansas officials and the film board of trade at the Hotel Biltmore, Kansas City.

Acceptance on the part of the film board of the three Kansas exhibitor members appointed at the last Kansas convention and an agreement whereby claims will be settled on the basis of the uniform contract, healed a breach which had progressed to such an extent that the M. P. T. O. K. refused to recognize the decisions of the film board and even instructed Kansas exhibitors that the M. P. T. O. K. would stand back of all members who refused to abide by film board rulings.

Fred Meyn, Pershing theatre, Kansas City, Kans.; C. M. Smith, Tenth Street theatre, Kansas City, Kans., and R. R. Beichele, Osage theatre, Kansas City, Kans., the three original members named at the Kansas convention, will serve as members of the joint board at its initial meeting under the new plan next week.

Delaware, Virginia Charter New Amusements

Loew's Boston Theatre Company, operating under a Delaware charter, has just declared a quarterly dividend of 25 cents a share on the common stock, payable August 15.

The Red Point Beach Co., dealing in real estate, amusements, etc., received a Delaware charter recently, the capital being given as $100,000.

The Van Plank interests operating the Van Plank and other theatres in the all-year round resort towns of the western Carolinas secured a North Carolina charter for the Southland Film Company, of Greensboro, to manufacture and deal in films, their copyrights and the purchase and sale of same, and the sale and purchase of theatres and studios. The capital was named as $100,000. Incorporators are: B. Walstein Culver, W. T. M. Van Plank and M. S. Van Plank.

West Virginia reports the charter of the International Enterprise Company, Short Creek, W. Va., $5,000. They plan to operate theatres and amusement parks. Promoters include Wellington A. Blankenship, Benjamin Spencer, George C. Porter, M. H. Burrell, James Lukes.

Newest Wells Enterprises Operate in Virginia

Virginia's State Corporation Commission stopped chartering numerous industrial and financial enterprises, long enough to recognize the newest Wells enterprises, two theatre operating companies, one for Norfolk theatres, and the other for Richmond. Both concerns are headed by Jake Wells, well known Virginia metropolitan exhibitor as president.

The maximum capital for each unit is listed as $25,000 and the minimum as $5,000. The Virginia law requires the maximum-minimum capital figure. Moe Levy, of Norfolk, is secretary for the operating units, while General Manager Otto Wells, of Norfolk, is the third incorporator.

T. O. C. C. In War On Block-Booking

Call On Hays To Correct Evil

At an important meeting of the Theatre Owners' Chamber of Commerce of New York last week President Charles L. O'Reilly introduced resolutions denouncing the policy of block-booking and calling upon Will H. Hays to bring about its elimination or satisfactory adjustment. A committee, consisting of A. H. Schwartz, A. J. Wolf, Harry Traub, Sol Brill, Louis F. Blumenthal, Benjamin Sherman, Max Barr, Louis Schneider and Max Gold, was appointed to bring the matter before Mr. Hays.

The evil of block-booking, Mr. O'Reilly pointed out, was of large consequence to the entire industry. He referred to the leading principle of the Producers and Distributors' Association, namely, "to attain and maintain the highest possible standards of motion picture excellence," and stated that such standards could not be had under a booking policy that forced inferior pictures upon the public.

William Brandt denounced the block-booking policy as an attempt to secure known prices for unknown values and said that no other business would countenance such a procedure. Bernard Edelhertz characterized the resolution as a declaration of an Exhibitors' Bill of Rights.

A sort of bombshell was thrown into the meeting when Arthur Hirsh stated from the floor that, according to information he had just received, a prominent concern would shortly announce a new policy; all of its pictures were to be tried out in key cities and an exhibition value set accordingly.

General applause greeted this statement. "We only hope it is true," was the general comment.

Following is the text of the resolutions against block-booking adopted by the T. O. C. C.:

"Whereas, the motion picture is universally recognized as the greatest medium of visualized expression and is the greatest recreational, entertaining and educational factor in the life of the general public, and

"Whereas, the theatre owner and exhibitor of motion pictures is responsible directly to the public for the quality of pictures presented at his theatre, and

"Whereas, the exhibitor has never been consulted by the producer of motion pictures. as to the quality, caliber, type, nature or kind



A view of Universal's building at the Motion Picture Exposition held in Los Angeles.

of picture he is to exhibit to the public at his theatre, and

"Whereas, a majority of the producers under the present system compel the exhibitor to purchase pictures unseen from descriptive titles, while their production is only in contemplation (the quality, nature and type of which is problematic and highly speculative), and, furthermore, most of the producers insist upon and compel the purchase of pictures in group form and deny the exhibitor the right to view the product before purchase, or to make selection of the same to conform to the needs of his house or to the taste of his patrons, and

"Whereas, the exhibitor feels a deep sense of responsibility and obligation to the public in his endeavor to furnish them wholesome entertainment, artistic, educational and recreational in value, and to attain that end,

"Be it therefore resolved, that the members of the T. O. C. C. go on record as being opposed to the present system of purchasing pictures before they are produced or while the production is only contemplated.

"(2) That they are opposed to the purchase of pictures in group form or any form without the right of selection.

"(3) That they are opposed to purchase of pictures before an opportunity is given them to review the finished product.

"That the interests of the theatre-going public will be best served, fostered and promoted by establishing and maintaining the principles stated above.

"Whereas, the T. O. C. C. recognizing the fact that statistics prove that attendance at motion picture theatres have considerably decreased within the past two years, and believing that this is due to the continued system of forcing theatre owners to contract for pictures which they are not given an opportunity to see or have reviewed before buying same, thus forcing the theatre owner to accept many pictures which are far below the standard accepted by the patrons of motion pictures.

"Be it therefore resolved, that the T. O. C. C. urge and request the M. P. Prod, and Dist. of America, Inc., to discontinue the practice of forcing exhibitors to buy what they cannot see, to the end that better pictures may more consistently be presented to the public.

"Be it further resolved, that our Committee on Business Relations are instructed to call up Will H. Hays, President of the M. P. Prod. and Dist. of America, Inc., and present to him the contention of this body as set forth in this resolution."

There was also considerable discussion on the subject of compulsory playdates demanded by the big companies when contracts were signed, and this led to argument over the playdate provisions of the uniform contract. Some members even went so far as to express the fear that there was a joker in the document aimed at the exhibitor. It was finally decided to appoint a committee, consisting of John Manheimer, Bernard Edelhertz, Joseph Jame, Leo Brecher and Louis F. Blumenthal, to confer with Mr. Hays on the matter.

The third subject, over which heated discussion arose, concerned the "Enemies of Women" and "Little Old New York" contracts. President O'Reilly charged Goldwyn with having broken its promise not to approach other exhibitors on these two pictures until the situation was straightened out. He asserted that Goldwyn, nevertheless, had booked "Enemies of Women" over the Loew Circuit.

Unless the situation was adjusted the T. O. C. C. would take legal action, Mr. O'Reilly went on.

Big Insurance Policies on Valentino, Williams

INSURANCE in the name of the Ritz-Carlton Pictures, Inc., has been taken out on the lives of Rudolph Valentino, first Ritz star, and J. D. Williams, President of the Ritz Pictures, in the sum of one million dollars, for Mr. Valentino, and five hundred thousand dollars for Mr. Williams. The policies have been distributed in several companies and are already effective.

"This insurance," said Mr. Williams, "is a business protection against any contingencies that may arise and is not secured for any other purposes. Ritz Pictures are not now and will not be a one-man organization, and we propose to insure our personnel whenever the company is effected.

Government Releasing New Industrial Film

The Department of the Interior announces the release of a new industrial film, "The Story of Fire-Clay Refractories." The film was prepared in co-operation with the Laclede-Christy Clay Products Company. It depicts the mining of the raw clay, both in underground mining and by steam shovel stripping operations.

The various processes used in mixing fire clay, in moulding the clay by hand or machine, and in pressing the clay are shown in a series of graphic pictures. Laboratory methods for the examination of clays and fusion tests for determining their ability to withstand high temperatures are demonstrated. The actual burning of fire-clay refactories in kilns, in temperatures ranging up to 2400 degrees Fahr., is illustrated.

Copies of the film may be obtained by applying to the Motion Picture Engineer's office, Bureau of Mines, Department of the Interior, Pittsburgh, Pa.

Famous Denies Admission Raise in N. Y. Houses

DENIAL that any advance in admission price is contemplated for the Rialto, Rivoli and Criterion theatres, which it controls, was made yesterday by the Famous Players-Lasky Corporation, following a published report from Atlantic City that motion picture theatres were going to raise their price to $2.

Harold B. Franklin, head of the Theatrical Department of the Famous Players-Lasky Corporation, said dispatches from Atlantic City, where the Motion Picture Theatre Owners' Association is in session, apparently confused special film presentations with those in the regular motion picture houses.

Decision Favors Music Publishers

Report of Special Master Recommends Damages and Costs Against Theatres

WALTER C. DOUGLAS, Special Master for the District Court of the United States for the Eastern District of Pennsylvania, has handed to that court his recommendation in the so-called "Philadelphia Cases" involving suits brought against various motion picture exhibitors of Philadelphia. These suits were brought by various publishers for alleged infringement of the copyright laws as they pertain to the use of copyrighted music.

The recommendations of the Special Master are for the complainants as follows:

"That complainants be awarded damages in the sum of $250 in each case."

"That complainants be awarded a counsel fee of $150 in each case."

"That complainants be awarded the costs of the action, including the Special Master's fee."

"That complainants have injunctive relief."

"Counsel are requested to prepare and submit forms of decree in conformity with this report to be passed on by me, and transmitted to the court, together with my recommendations thereon. For my services as Special Master herein I request that I be allowed a fee of $2,000.

(Signed) "WALTER C. DOUGLAS,
"Special Master."

In all, thirty-nine similar suits were referred to the Special Master for the purpose of taking testimony, hearing the evidence and reporting on same to the court, together with finding of fact and conclusions of law in each case.

As a part of his report the Special Master says:

"While counsel for the several respondents have vigorously contested the various suits, demanding full proof, and interposing many objections, they have submitted no requests for findings or conclusions, nor have they submitted a brief. The facts present no real difficulty, nor do I find on an examination of the authorities, that there is any great doubt as to the law.

"Objection is taken to the rights of the respective complainants to maintain the suits on the ground that they have severally executed and delivered to an organization known as the American Society of Composers, Authors and Publishers, a paper designated 'Assignment of Performing Rights' and that that society is the proper plaintiff.

"It appears by this paper that the various publishers in January, 1921, assigned to the society for a period expiring January 1, 1926, the exclusive right of public performance for profit, the music of each work belonging to the assignor, or licensor, or which during the period should be written, acquired or composed by him. The agreement further provides that the words 'public performance' shall be construed to mean non-dramatic renditions with musical instruments.

"The composer, owner of the copyright, retains the right to dramatic renditions, though he parts with his interest in non-dramatic productions, for valuable considerations, for a limited period, and he empowers the society to prosecute actions for violation of copyright, in his name or in the name of the society. It would appear that these suits are being prosecuted by the society in the names of the owners of the copyrights. As between the copyright owners and the society, the latter had this right by virtue of their agreement. And in view of the provisions of the copyright laws, this seems the proper course."

Kansas City Is Ordered Closed on Sundays

"ALL motion picture theatres, soda fountains in drug stores and concessions in places of amusements, and all other business and amusements that are within the meaning of the law, will be closed on Sundays in Wyandotte County, Kansas."

That was the statement of Justus N. Baird, county attorney, that provided a dark outlook for Kansas City, Kans., exhibitors Wednesday. Kansas City, Kans., the largest city in the state, being in Wyandotte County.

"It matters not what we think of the law," said Baird. "It is on the statute books and should be enforced. I am a sworn officer to enforce all laws and I shall carry out that pledge to the people to the utmost of my ability."

Baird said he was acting on a decision arrived at after months of investigation and study and not on the petition of any radical element. Sunday baseball does not come under the provision of the law, he said.

The Kansas labor law, a relic of years ago, has not been enforced for years and exhibitors are at a loss to understand Baird's actions in the matter.

Cleveland Operators Ask Big Wage Increase

Cleveland motion picture exhibitors are up against a big increase in operative costs, if the new wage demands of local musicians and operators are acceded to. The musicians, who have been out of employment ever since the first of July when their last year's contract expired, have presented their new scale to the Cleveland Motion Picture Exhibitors' Association. It asks for an increase over last year's scale of 20 per cent. The proposition submitted by the musicians is now in the hands of the executive committee of the Cleveland Motion Picture Exhibitors' Association.

The operators also presented their new scale to the exhibitors' association early this week. They are asking for a 17 per cent increase over last year.

Visual Education Draws Many Students

A class that taxed the capacity of the projection room at Crandall's Metropolitan Building, attended the Americanization School of Visual Instruction last Tuesday night. The class was in charge of Mrs. Helen C. Kiernan, teacher especially assigned to this work. The Department of Agriculture's film, "Sugar Cane and Cane Sugar," was used for the visual instruction program. After the first showing of the picture the students discussed it freely, this constituting their English lesson. During the second screening the pupils read the subtitles aloud, and were requested to converse upon it as the picture progressed.

Congressman MacGregor to Fight for Tax Repeal

President Henry B. Varner of Lexington, N. C., newly elected president of the North Carolina M. P. T. O., is in receipt of a letter from Congressman Clarence MacGregor asking that North Carolina exhibitors line up solidly behind him in his effort to repeal the admission tax at the next session of Congress, declaring that he already has the bill prepared for introduction and expects organized theatre owners throughout the country and especially in the strong independent state of North Carolina to give him every aid possible.

President Varner has already written Congressman MacGregor and also states that he is now in communication with certain Treasury Department officials in Washington on the same subject and will make a strong concentrated drive against this tax as soon as Congress opens.

American Films Dominate Field in Italy

Vice Consul Frederick W. Baldwin of Florence writes to the Bureau of Foreign and Domestic Commerce that "About 40 per cent of the motion pictures shown in Italy are of American origin; twenty per cent come from Germany; ten per cent from France, and the rest are of local production."

Some time ago the Italian studios produced most of the films shown in Italy; now, however, conditions have altered and the waning Italian studio output is being replaced by an increasing proportion of American product.

Indicative of Italy's ability to absorb film entertainment is the fact that in this small war and volcano-torn land there are 2,200 picture theatres and some 4,000 privately owned halls, giving occasional film programs.

Goldman Is Nominated for N. Y. Legislature

The Republican nomination for Member of the Lower House of the New York State Legislature was unanimously accorded to Paul Goldman in the Seventeenth Assembly District. This District comprises one of the most populous residential theatrical neighborhoods in New York City, lying between 101st St. and 118th St.

The candidate is in charge of the Educational Department of the Famous Players-Lasky Corporation in the New York territory and has always been an ardent advocate of superior pictures.

Reports Show Increases in Washington Taxes

The District of Columbia License Bureau reported collections aggregating $612,855.35 for the last fiscal year to the District Commissioners and the Treasury Department. Of the 37 miscellaneous sources listed, 21 showed an increased revenue over the preceding year, and 14 a decrease. Two theatres and boarding houses, were listed separately because they were new taxes and showed neither an increase nor a decrease.

This new theatre tax is reported to be the latest form of the 17 to 34 varies of tax torture the local exhibitor has to pay.

Industry Honors Harding's Memory

Theatres and Film Offices Close

THE motion picture industry throughout the country paid tribute to the memory of President Harding by observing the National Day of Mourning, Friday, August 10.

The Board of Directors and Executive Committeemen of the M. P. T. O. A., meeting at Atlantic City, adopted resolutions of regret on the President's death and called upon all exhibitors to close their theatres Friday afternoon.

The M. P. T. O. A. officials also urged theatre owners to give their houses for public memorial services at that time.

In New York the theatres closed on Friday until six o'clock and this practice seems to have been followed generally through the country. The action was determined upon at a meeting held in the office of Augustus Thomas, and attended by Will H. Hays and Charles L. O'Reilly.

All the important film companies closed down. Famous Players issued an announcement that its branches throughout the world would thus honor the dead President, and Fox gave out a similar statement as did the other concerns. MOTION PICTURE NEWS closed its office on the National Day of Mourning.

In Washington, D. C., the picture theatres closed on Wednesday—the day of the services at the National Capital—and Friday from 10:30 a. m. to 6:30 p. m. This was done by agreement at a conference in which Lawrence Beattus, of the Loew interests; Nelson B. Bell, representing Harry M. Crandall, and Tom Moore participated.

Services Are Held

In San Francisco, all the theatres were closed August 2 until after the funeral train with President Harding's body left the Golden Gate for Washington on its mournful transit across the country. A meeting was held at which all the leading theatrical managers were present when the action to close was taken.

The first memorial service in Indianapolis was held at the Circle theatre, August 2, when the program was halted for a three-minute prayer by the Rev. Allen B. Philputt, of the Central Christian Church. The Palace theatre also broke the program for a moment of reverence that day.

The WHN radio station, controlled by Loew and located in the Loew State Theatre Building in New York remained silent all day Friday, during the funeral, and when it reopened at 9:30 practically the entire evening was devoted to a memorial to Warren G. Harding.

One of the chief features of the program was a specially written talk about his dead chief by Will H. Hays. Mr. Hays went to Washington for the services at the Capitol. He was deeply affected by the President's death.

The Pathe News forces so co-ordinated their activities that they were able to furnish theatres in Eastern cities in time for the Tuesday shows, film views of the funeral procession in San Francisco and the passage of the funeral train eastward as far as Omaha. Negatives rushed from Omaha by special airplane service developed and printed at the Pathe News Jersey City factory late Monday night and prints delivered to New York theatres at 9 o'clock Tuesday morning. Other prints reached Washington, Baltimore, Philadelphia and Boston by noon of the same day. This was accomplished by means of swift airplanes which out-distanced the fast air-mail service. Not only theatres in the eastern cities, but throughout the Middle West as far as Chicago, gained at least 24 hours in their presentation of the all-absorbing news event of the week.

On Sunday morning Pathe News' Staff Cameraman C. C. Chapman, at the Chicago office, an expert flyer, received long distance 'phone orders from Acting Editor Albert J. Richard to engage a fast plane, meet those two trains at Omaha, receive all negatives and rush them by the air route to the Jersey City factory. Chapman was at the Chicago office.

News Weeklies Active

He had already prepared plans in anticipation of such orders, which included a small fast plane to be piloted by Nimmo Black. The flight from Chicago to Omaha was made in ample time to intercept the Overland Express and take off the negative film shipped from San Francisco. A short delay enabled Chapman to secure also from the incoming funeral train all of the scenes taken en route.

As far as Chicago the return flight was made on the same plane driven by the same pilot. At Chicago a larger plane was waiting for the long leg of the flight eastward. This was piloted by Eddie Stinson—Chapman continuing in charge of the film.

This flight, made at an average speed of more than 100 miles an hour, was uneventful up to about 7 P. M., Monday. Then occurred the only mischance of the whole flight enterprise. Reaching Dingman's Ferry, Pa., the plane was compelled to descend owing to the development of a thick haze.

After communicating with the home office by 'phone, Chapman transferred his film to a fast touring car, instructing his pilot to proceed to the Curtis Field on Long Island as soon as possible.

Driving at high speed, Chapman reached the New York office with his negatives at about midnight, and at 2 o'clock Tuesday morning the negative had been developed and titled and the making of an extra number of prints was under way.

Prints for Cleveland, Detroit, Cincinnati, Indianapolis, Chicago and all the Middle West were shipped early Tuesday morning.

International News Reel also established new records for enterprise and dispatch in the rapid distribution of the funeral scenes. At the helm throughout the week was Edgar B. Hatrick, general manager of the International News Reel Corporation. International's initial service was the prompt delivery to theatres on the announcement of the late President Harding's death of a complete screen obituary showing the highlights of his career. To these views were added scenes, taken just a few hours before, of President Coolidge on his farm in Vermont. This memorial section was made part of International News No. 64.

Meanwhile, E. Carl Wallen, staff cameraman for International with the Harding party, who photographed Harding's arrival in San Francisco and scenes connected with the last illness, was photographing the removal of the casket and the start of the funeral train. Along the route he made pictures showing a nation in bereavement, lining the railroad tracks with bowed heads for mile after mile. At Omaha all this film was rushed to a nearby aviation field and speeded to Chicago, well in advance of the funeral train. At Chicago, another plane, piloted by Nimmo Black, a noted civilian flyer, immediately "hopped off" for New York.

Airplanes Carry Films

The aviator made wonderful progress until over the mountains of Pennsylvania, where he encountered severe storms. For hours he battled for his life. A forced landing might have meant death. Then came the fogs. Altitude was of no avail. Finally, little short of exhaustion, he brought his plane to rest in a farmer's field. A commandeered flivver speeded the precious film to the nearest railroad station, where Black hopped a fast train for New York, arriving in time for International to get its message of mourning before New York's hushed audiences while the funeral train was still on its sad journey to Washington. Thus is recorded the story of International News No. 65.

Hatrick had meanwhile made arrangements to cover the funeral at Washington Wednesday, August 8. The Government had announced that civilian fliers would not be permitted to take off from Washington or vicinity during the funeral ceremonies. Mr. Hatrick immediately communicated with Will Hays, and Mr. Hays got in touch with Postmaster General New, with the result that the latter agreed to provide special mail planes to leave Washington immediately following the ceremonies for New York, Chicago and Boston. The Postmaster General also arranged for special mail planes to leave New York the following morning to carry International's films to the West.

Industry Holds Harding Memorial Service

A MEMORIAL service in honor of President Harding and participated in by members of the industry in New York, was held at the Rialto Theatre, beginning at one o'clock Friday, August 10.

The plan for the service was initiated by William Brandt, President of the M. P. T. O. of New York State, and found immediate response from all branches of the business.

The program at the Rialto was under the direction of Dr. Hugo Riesenfeld. After an organ solo, the Rev. Dr. Lissman offered prayer. Sophie Breslau then sang Gounod's "Ave Maria," and a quartette rendered "Nearer, My God to Thee."

Senator James J. Walker delivered the eulogy. There was a very large attendance of film folk, who universally mourn the dead President. He was a great friend of the motion picture and the industry.

Exhibitor Body Meets at Atlantic City

Eastern Pennsylvania, Southern New Jersey and Delaware Theatre Owners Hold Annual Convention

THE M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware met at the Hotel St. Charles, Atlantic City, Monday, Tuesday and Wednesday, August 6, 7, 8, the occasion being the annual convention, which, however, does not include election of officers.

The first day's session, Monday morning, began with the address of President H. J. Sehad of Reading, who reviewed the year's accomplishments and made recommendations for the future. Mr. Sehad was followed by C. E. Perrin head of the Theatre Inter-Insurance Exchange who gave a talk on insurance. George P. Aarons, recording secretary of the organization, also made an address devoted largely to the lack of co-operation between the producer and exhibitor and condemning alleged waste in production.

A resolution, advocating the closing of the organization's theatres during a portion of Friday, during the funeral of President Harding was adopted. This resolution was later amended to include the whole afternoon.

Tuesday's convention program was devoted largely to pleasure. A boat trip occupied the morning and an afternoon's entertainment included a reception at Steeplechase Pier at which Mayor Edwin O. Bader of Atlantic City delivered an address and formally welcomed the delegates to the city.

The big event of Tuesday, however, was the movie ball also held at Steeplechase Pier. The S. R. O. sign was out by nine o'clock and the affair was voted both a financial and artistic success. Among the stars who attended was Lucy Fox, Ralph Hutchinson, Mariam Battiste, Dolores Cassenelli, Dagmar Gadowsky, and the McCarthy Sisters.

The session held Wednesday morning was devoted almost entirely to speeches by officers and members of the Board of Directors of the national M. P. T. O. A. who at the same time were holding a meeting at the Ambassador hotel.

After the meeting had been opened by President Sehad with a request that all present should rise and offer a silent prayer for President Harding, the addresses began.

Harry Davis of Pittsburgh was first introduced who devoted his time to an appeal for organization, outlining the necessity of such action.

Mr. Davis was followed by William Bender, national treasurer who made a plea for funds with which to carry on the work of the national organization and explained to the delegates the plans for a "Movie Day" to be held November 19th.

R. F. Woodhull, president of the New Jersey M. P. T. O. and a member of the board of directors of the national body spoke on the educational opportunities of motion pictures and other speakers were Joseph W. Walsh of Hartford, Conn., A. R. Pramer of Omaha and National President Sydney S. Cohen.

Mr. Cohen reviewed briefly the work accomplished during the past three years and predicted even greater results in the future. "We have the house built," he said, referring to the M. P. T. O. A., "and now we are going to put in the furniture."

Mr. Cohen advised the theatre owners that one of the results of the conference being held at Atlantic City was a solution of the music tax problem and that within two weeks an announcement would be made in this connection. Such other matters on which action had been taken were also mentioned briefly by the national chief.

After the addresses, resolutions were adopted endorsing the "Movie Day" plan and authorizing plans for a campaign for the elimination of the admission tax in connection with the national body.

A banquet was held Wednesday evening at Ambassador at which the national officers and directors were present. Among the speakers at this function were Governor George Silzer of New Jersey, President Cohen and other notables.

Mike O'Toole acted as toastmaster.

New Jersey M. P. T. O. Officials and Board of Directors Hold Important Meeting

THE Board of Directors of the M. P. T. O. of New Jersey held a meeting at the Ambassador Hotel, Atlantic City, Monday, Aug. 7th, with President Woodhull and the following directors present: Joseph Seider, W. C. Hunt, Peter Adams, Arthur H. Smith, Ben Schindler, Henry Manus and Henry Nelson.

A resolution deploring the death of President Harding and requesting funeral participation action similar to that of the national directors also in session at Atlantic City was adopted.

Denial of alleged contemplated raise of admission prices was made.

A. J. Moeller, General Manager of the Motion Picture Theatre Owners of America, outlined the service phases as recommended in the annual report of President Sydney S. Cohen, going into detail as to the value of such a service station, following which outline, a motion was made and unanimously carried that such a service station be established with headquarters in New York City, and the finances necessary in this relation were underwritten by the Board of Directors and Officers.

A Legislative Committee was appointed and activities started to effect the repeal of the present admission taxes. These activities will conform closely to those of the National Organization.

The matter of insurance was fully discussed and action taken with a view towards saving the Theatre Owners of New Jersey a substantial amount on insurance premiums.

A fiscal policy was established and a committee on Constitution and By-Laws appointed, consisting of D. J. Hennesey, H. P. Nelson, Henry Manus, and R. F. Woodhull and Joseph Seider as ex-officio members. The Board of Directors was very much pleased with the report made by Chairman Joseph Seider, showing the progress made since the previous meeting, and it is anticipated that continued progress of a nature beneficial and protective to the theatre owners will manifest itself in the continued activities, particularly inasmuch as the plans made are of a most constructive nature.

N. Y. Operators Submit New Wage Scale

MOVING Picture Machine Operators Local 306, to which organization belong the projection machine operators for the better moving picture houses in the five Boroughs of Greater New York, August 2nd, submitted a new wage scale to the Theatre Owners Chamber of Commerce in session at the Hotel Astor. The scale submitted covers the period from September 1st, 1923, to September 1st, 1924.

The outstanding feature of the new scale so far as its application to a majority of houses owned by members of the Theatre Owners Chamber of Commerce is concerned, relates to a so-called "double shift" system, each shift not to exceed an actual operating period of 6 or 7 hours.

Harry Mackler, president of Local 306, issued the following statement on the new wage scale:

"In adopting the new wage scale theatre owners are relieved of the double scale payment which has been exacted by operators working the supper periods in place of men who were working on a basis of a ten hour day. I firmly believe this will appeal to the theatre owners when considered in connection with the fact that due to the men spending fewer hours pent up in the booth many advantages will result to exhibitors."

Injunction Binding In Suit Over Lease

A. J. Brylawski, Jr., is in Hagerstown, Md., this week in connection with theatre litigation there. It appears that Judge Albert A. Doub of Hagerstown has overruled tthe motion to dismiss the injunction granted tthe Washington Street Amusement Company against Charles C. Easton, A. H. Gennell, Charles S. Lane, Jr., and J. Ott Funkhouser. The Washington Street concern is controlled by Fred Nixon-Nirdlinger, of Philadelphia, and his local associate at Washington, A. Julian Brylawski.

Following the expiration of a local arrangement in May of this year, these metropolitan promoters seented the hidden opposition of members of the pool who were directors of the amusement company. Attempts were made to secure the options running for five or ten years on both the Academy and the Colonial theatres. The resultant injunction secured weeks ago by Brylawski and Nirdlinger against the directors of their corporation, Charles C. Easton, et al., charged conspiracy by Easton and his associates against the corporation through attempted interference in the operation of the Academy of Music by securing a lease from the owner, effective with the termination of the existing lease on the mutually operated theatre, unknown at the time to A. J. Brylawski and the major stockholders. The court held that "Easton should not have negotiated said lease without the knowledge of the amusement company.

Music Tax Problem Finally Solved

National M. P. T. O. Directors Meet

A MEETING of the officers and board of directors of the M.P.T.O.A. at which interesting developments were forthcoming was held at the Ambassador Hotel, Atlantic City, August 6, 7, and 8.

Those present at the meeting were: Sydney S. Cohen, New York; Joseph Mogler, St. Louis; Martin G. Smith, Toledo, O.; Joseph W. Walsh, Hartford, Conn.; B. W. Collins, Jonesboro, Ark.: M. E. Comerford, Scranton, Pa.; C. A. Lick, Fort Smith, Ark.; C. E. Whitehurst, Baltimore, Md.; W. A. True, Hartford, Conn.; Harry Davis, Pittsburgh, Pa.; W. D. Burford, Aurora, Ill., Chicago; G. G. Shemidt, Indianapolis, Ind.; A. R. Pramer, Omaha, Neb.; Fred Seegert, Milwaukee, Wis.; Glenn Harper, Los Angeles, Cal.; R. F. Woodhull, Dover, N. J.; L. J. Dittmar, Louisville, Ky.; John A. Schwalm, Hamilton, O.; Charles T. Sears, Nevada, Mo.; Wm. Bender, Jr., South Bend, Ind.; George P. Aarons, Philadelphia, Pa.; N. J. O'Toole, Scranton, Pa.; A. J. Moeller, New York; N. N. Bernstein, Michigan City, Ind.

Associated with the meeting was an emphatic denial that M. P. T. O. theatre admissions were to be increased as stated in an article appearing in some of the New York and Philadelphia papers Monday.

"Movie Day" Planned

Monday, November 19, was unanimously designated as National Motion Picture Day for the purpose of further advancing and dignifying the motion picture business generally, and also adding to the importance of theatre owners in their respective communities.

The day is to be known as "Movie Day" and M. P. T. O. exhibitors will be asked to give 25% of their receipts to the national body. This is the plan of National Treasurer Bender who needs funds for important work planned.

The theatre owners of the Dominion of Canada sent a personal representative, Vincent Gould of Montreal, to the meeting and applied for a charter in the organization. A complete report of all activities in this regard was submitted by National President Sydney S. Cohen, and a resolution was unanimously adopted ratifying and confirming all action in the matter and a charter was authorized, and arrangements were made for the officers to attend a convention to be held in Canada during September to present the charter.



International News Reel picture of President Coolidge on the farm taken a day or two before President Harding's death.

A nationwide campaign was inaugurated for the purpose of eliminating theatre admission taxes. These plans are to be announced later after the details have been perfected.

Motion was also taken on the death of President Harding, and resolutions passed deploring the loss to the nation and the people generally, and a committee of twenty-five Ohio theatre owners was named to attend the funeral of the late President at Marion, Ohio, on Friday, representing the Motion Picture Theatre Owners of America.

Insurance Committee Appointed

Theatre insurance was taken up and a line of activity projected by which the regular insurance rates in certain sections of the country were reduced. In many instances, the saving was as high as 40 per cent., which showed that this saving throughout the nation would amount to millions of dollars to theatre owners. A committee with power to act was appointed for the purpose of making it effective throughout the country.

A committee was appointed for the purpose of conferring with the Goldwyn-Cosmopolitan Corporation to secure for all theatre owners, the pictures "Little Old New York" and "Enemies of Women" contracted through the Famous-Lasky Corporation.

A letter of appreciation was sent to Congressman MacGregor for his offer of assistance in the repeal of the admission tax.

On Wednesday the officers and directors of the national body were guests at the convention of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware and also attended the latter organization's banquet held Wednesday evening. The text of the resolution relative to the death of President Harding follows:

RESOLVED: By the officers and Board of Directors of the Motion Picture Theatre Owners of America, in session assembled at the Ambassador Hotel in Atlantic City, N. J., August 7, 1923. That we deeply deplore the death of our beloved President, Warren Gamaliel Harding, realizing, that in his death, the American Nation lost a true, upright and conscientious chief executive, the people generally, a noble, honorable and self-effacing fellow-citizen, whose highest purpose and great desire was to be of the greatest possible service to his fellow countrymen, and women, no matter how great the personal sacrifice and in the pursuit of these purposes, he did give up his life.

RESOLVED, That we join all other divisions of the theatrical business and our fellow-citizens generally in the nation, in the general mourning occasioned by his death, and in memory of his accomplishment in this relation, utilizing the theatre in the advancement of government enterprises, we re-dedicate ourselves and the use of our theatre screen to the service of this great nation to which he gave the most valued years of his life, and recommend that as tribute of special respect to the memory of our late President, that all Motion Picture Theatres in the United States be closed during the afternoon of Friday, August 10, the date of the funeral in the late President's home city of Marion, Ohio, or in conformity with such local memorial services as may be arranged.

RESOLVED, That we further recommend that the theatre owners tender the use of their theatres to the Mayor or other executive officer of their city or town, or to a committee of clergymen or other citizens for the purpose of holding public memorial services during the afternoon of the funeral.

South New Jersey M. P. T. O. to Join Northern Body

AN important unofficial development of the several conventions of M. P. T. O. bodies held at Atlantic City this week was the opening of plans that will soon divorce the Southern New Jersey Theatre Owners from Eastern Pennsylvania and Delaware and unite them with the organization in the northern part of the state of which R. F. Woodhull of Dover is president.

The change, which will take place shortly is made advisable by the need of concerted action on legislative matters and other problems not directly connected with the booking and playing of pictures.

The Southern New Jersey exhibitors have been affiliated with Delaware and Eastern Pennsylvania because Philadelphia exchanges serve the territory. The change has been under discussion for a long time and it is thought will serve the interests of both sides to better advantage.

Theatre Concern Formed in Connecticut

The Hammond Amusement Co., Inc., of Bridgeport, Conn., has been incorporated to lease and manage motion picture houses, according to a certificate filed with the Connecticut Secretary of State this week. Authorized capital is set at $10,000, the corporation to start business with $2,000. The incorporators given are George E. Hammond, L. Alphonse Laporte and John F. Cronin, all of Holyoke, Mass.

Resignation Is Tendered by C. L. (Bill) Yearsley

IT became known this week that C. L. Yearsley, advertising manager and publicity director of Associated First National since the inception of that organization, had tendered his resignation, although it was announced by the company that it had not yet been accepted.

Mr. Yearsley's intention, it is understood, is to go into business for himself, handling special accessory display material.

He has been regarded as one of the most stable executives in the industry and the announcement has come as a distinct surprise. He was associated with J. D. Williams in Australia, and when Williams organized First National, he was installed as advertising head, a position which he has filled continuously and capably since.

In the event that his resignation is accepted, MOTION PICTURE NEWS joins with Film Row in extending heartiest good wishes for the fullest success.

Woody Named Manager of Associated

Continues Spectacular Rise In Industry With Appointment From Arthur S. Kane

ARTHUR S. KANE this week confirmed the appointment of John S. Woody to the post of General Manager of Associated Exhibitors. Thus is renewed a business alliance which dates back to The O. T. Crawford Organization in 1908 when Mr. Kane was general manager and Mr. Woody was in the sales ranks.

"Jack" Woody's rise in the industry has been spectacular. Salesman, branch manager and district manager, he refused to tarry at each grade longer than was necessary to accumulate the experience which would fit him for a fresh start toward more important capacities.

As general sales manager of Select Pictures Corp., 1918-19, manager of Selznick Pictures Corporation, 1922-1923, Mr. Woody has made wonderful records in his part of the operations of those companies. His friendships among exhibitors, exchangemen and salesmen over the entire United States are legion.

In a statement to the trade, Mr. Woody says: "I am mighty enthusiastic over the outlook of Associated Exhibitors. I am gratified to be again in close association with Mr. Arthur S. Kane and I look upon this new affiliation as my big opportunity. It is both a home-coming and a new start toward higher levels of usefulness.

"With such attractions to handle as Douglas Maclean in 'Going Up,' Mable Normand in 'The Extra Girl' and Charles Ray in 'The Courtship of Myles Standish,' it is certainly up to me to tackle the assignment with all the energy I possess in order to gear myself to the class and quality of such sterling product."

Commenting upon his appointment of General Manager Woody, Mr. Kane says: "With his vigor, wonderful personality, fairness and foresight, Mr. Woody may well look to Associated Exhibitors, as he does, with its line of coming big pictures as the greatest opportunity of his career. He is a man of judgment and vision, both as a sales executive and business administrator. Our association has lasted through General Film Company, Select Pictures Corporation, Realart Pictures Corporation, and now begins anew in Associated Exhibitors."



JOHN S. WOODY
New General Manager of Associated Exihibitors.

Cast Being Selected for "Man from Brodney's"

David Smith, whose next production is "The Man from Brodney's," picturized from George Barr McCutcheon's novel, is casting this picture which will be one of the twenty-six 1923-4 specials released by Vitagraph.

Miss Dupont, whose performance in "Foolish Wives" attracted wide attention, and Wanda Hawley, have been selected for important roles in this production.

Schertzinger Will Make "Faint Perfume"

Zona Gale's novel, "Faint Perfume," will be filmed by Preferred Pictures as a Victor Schertzinger Production. This is one of the fifteen popular stories and stage plays to be made in the near future by Preferred under B. P. Schulbuerg's supervision.



Some of the striking action scenes from Houdini's latest, "Haldane of the Secret Service," An F. B. O. picture.

Doris Kenyon To Appear In Burr Features

Doris Kenyon has been engaged by C. C. Burr to appear in a series of special feature pictures, which he will produce for the Independent market. She will make her reappearance under the Burr banner in "Restless Wives."

Miss Kenyon recently co-starred with James Kirkwood in "You Are Guilty," directed by Edgar Lewis for release by Mastodon Films, Inc., of which C. C. Burr is president. She also appeared under the Burr management in "Sure Fire Flint." Mr. Burr loaned his star to B. F. Zeidman for his production, "Bright Lights of Broadway," which was made at the Burr Glendale studio.

London to See "Covered Wagon" in September

A cable received from E. E. Shauer, director of the Foreign department of the Famous Players-Lasky Corporation, states that arrangements have been completed for the opening of "The Covered Wagon" at the Pavilion theatre in London early in September. The production will be presented by Gilbert Miller, of Charles Frohman, Inc.

John C. Flinn, of the New York Paramount office, who has been actively connected with "The Covered Wagon" since last January, supervising its openings in New York, Chicago and Boston, and has been associated with J. J. McCarthy in arranging road tours for the production, sailed for London Saturday on the Homeric to supervise the exhibition at the Pavilion.

Lloyd Carleton To Start "Flying Dutchman"

Lloyd Carleton, producer of Wagner's opera, "The Flying Dutchman," will start a new production immediately to be released by the Film Booking Offices. Mr. Carleton has obtained a story and will return to the Coast where operations on the new production will begin with his arrival. No star has been selected as yet.

Seastroms Honor Guests at Exposition

Director Victor Seastrom and his wife were guests of honor on Swedish Day at the motion picture exposition. They were welcomed by their fellow nationalists and given a big ovation.

First National Completes "Thundergate"

First National this week completed the filming of "Thundergate," its screen adaptation of Sidney Herschel Small's "The Lord of Thundergate," a dramatic story of American and Chinese life.

This picture, which was directed by Joseph De Grasse, is the second of a series of features to be made this season at the United studios by First National's own producing unit. It will be followed by "Her Temporary Husband," a farce comedy to be directed by John McDermott.

Owen Moore, who played the leading role in the De Grasse picture, will also have a prominent part in the new production. Another First National feature player who appeared in "Thundergate," and will have a role in the second picture is Sylvia Breamer.

"Thundergate," is to be released early in October. Its cast comprised Owen Moore, Sylvia Breamer, Virginia Brown Faire, Tully Marshall, Robert McKim, Richard Cummings, Ynez Seabury and Edwin Booth Tilton.

Lou Marangella Goes to Coast For Warners

Lou Marangella, for the past two years handling publicity for Warners in New York, left for the Coast Thursday to direct the Warner Brothers publicity from that end. He is succeeded in the New York office by Herbert Crooker, who has resigned from Pathe to handle the new assignment.

Barker Production Title Is Changed

The Reginald Barker production for Metro which has been prepared under the title of "Master of Woman" has been changed to "The Eternal Struggle," under which title it will be released.



Scenes from the Principal Pictures Corporation Production, "Bright Lights of Broadway."



These scenes are taken from "Fair Cheat," starring Dorothy Mackaill. It is an F. B. O. production.

Universal Names New Sales Chief

Art Schmidt Resigns and Carl Laemmle Appoints Edwin J. Smith As Successor

ART SCHMIDT, for the past two years general sales manager of the Universal Pictures' Corporation, has resigned, it has just become known. Carl Laemmle, Universal head, has appointed Edwin J. Smith, a former Universal executive, as the new general sales manager. For the past year and a half, Smith has been general manager of the European Motion Picture Company, Ltd., of London, distributors of the Universal product in the British Isles.

Schmidt has severed his connection with Universal in order to take over the active direction of a motion picture enterprise of his own. His resignation was a great surprise to his Universal friends, and he is followed by best wishes and good will for success in his new venture. He is at present out of town for a few days, but it is understood he will make an announcement of his future plans shortly after his return.

When Carl Laemmle, who now is in Europe, received cable news of Schmidt's resignation, he immediately got in touch from Paris with E. J. Smith and induced the London film executive to sever his connections with the European Motion Picture Company as soon as possible and to hurry to New York. It is expected that Smith will be on his way in a few days.

Smith's rise in the motion picture world has been remarkable, and is one of the most striking examples of Carl Laemmle's loyalty to faithful and efficient employees. Although in the film game less than six years, Smith has jumped from salesman to exchange manager, from exchange manager to division manager, from division manager to sales manager of the London Corporation and now into the highest sales position in the world-wide Universal Corporation.

A native of Buffalo, N. Y., he entered Universal's Buffalo exchange as a salesman. His record there during his first year was so exceptional that he soon was slated for an exchange manager's position. Soon the opening came and he was placed at the head of the Universal exchange in Cleveland. There he again merited Laemmle's attention.

Scarcely a year later he was transferred to Philadelphia, where he took over the Atlantic division of the Universal sales forces—including the Atlantic Seaboard and contiguous territories from New Jersey to South Carolina. He had been in this position about a year and a half when he received the offer to head the European Motion Picture Company, then an infant organization.

Playgoers' Feature for August 5th Release

"Tipped Off," Playgoers' current offering, the five-part feature is set for August 5th release.

Heading the cast are Noah Beery, Tom Sanstchi, Stuart Holmes, and Arline Pretty. Supporting these players are Harold Miller, Zella Gray, Thomas O'Brien, Bessie Wong, James Alamo, Jimmie Truax, Si Wilcox, James Wang, and Scotty MacGregor.

"Tipped Off" was adapted from Frederick Reel Jr.'s tale, "Scarlet Shadows."

Filming Is Completed On "The Huntress"

Production was completed this week on "The Huntress," a First National picture, featuring Colleen Moore. The film is now in the hands of the editors.

"The Huntress," which is a film version of Hulbert Footner's story of the same title, was directed by Lynn Reynolds.

Other members of the cast are Russell Simpson, Walter Long, Wilfred Lucas, Charles E. Anderson and Wilfred North.

Billie Rhodes Starts First for Grand-Asher

Billie Rhodes starts her first feature picture with Grand-Asher, produced by Ben Wilson, in about a month. The title is "Leave It To Gerry" and Mr. Wilson will direct. The story is by Adam Hull Shirk, scenario editor for Grand-Asher, and it will be adapted by a well-known continuity writer. A fine cast will be chosen to support the dainty little star.

N.Y. Premiere for "Silent Command"

Fox Announces King Story Will Supplant Opening of "Monna Vanna" at Central

"THE SILENT COMMAND," Rufus King's story which has been adapted for the screen and given a prominent place on the array of Fox Film Corporation specials for the screen of 1923-24, will enjoy its world premiere on the New York Rialto on September 2nd in the Central theatre, according to a statement from the eastern headquarters of the film company.

Thus the showing of "The Silent Command" will supplant the previously announced opening of "Monna Vanna," another special feature on the Fox program which is the screen version of the celebrated Maurice Maeterlinck's drama of that name.

The King story which was directed by J. Gordon Edwards and forms the forty-ninth feature production on this noted director's list of successes is said to present an unbroken series of thrilling incidents on shipboard, at the Panama Canal, in Washington and in New York, the Edwards company having journeyed to all these localities for the actual filming.

Following the private showing of the picture to a number of Washington executives, Theodore Roosevelt, Jr., Assistant Secretary of the Navy, dispatched an unsolicited testimonial to Fox Film Corporation. It was dated July 31, 1923, and reads:

"I saw your film, 'The Silent Command,' today, and I wish to congratulate you on the excellent lesson it teaches.

"This country is a republic and therefore we will have the exact measure of national defense that the average citizen considers necessary. It is, therefore, of vital importance that proper information of our naval needs should be given the widest publicity. In your film you show clearly the great importance to our country of the navy and the Panama Canal. What you have done is of real educational value and I hope the film may be widely shown throughout the country.

"Believe me,

Yours very truly,

(Signed) Theodore Roosevelt."

This is the first time in his tenure of office that the former president's son has openly and voluntarily testified to the merit of a motion picture. And similar commendation came to Fox officials from many of the minor executives at the Capitol.

The tense human interest story is portrayed by a cast of ability and popularity. Among its more prominent names are Edward Lowe, Martha Mansfield, Byron Douglas, Alma Tell, Bela Lugosi, Carl Harbaugh, Gordon McEdward, Betty Jewel and Martin Faust.

Boston Extends Welcome To Mrs. Reid

Mrs. Reid's arrival in Boston marked the biggest ovation ever given a member of the motion picture profession by the people of that city, according to F. B. O. Her arrival was simultaneous with the opening of her production, "Human Wreckage," at the Tremont Temple.

She will spend her time while in Boston in speaking before the Rotary, the Elks, the Masons and seven well known Massachusetts women's clubs. She is accompanied by Carolyn Wagner, secretary of the Anti-Narcotic League of Los Angeles.

Chaplin's Own Production Near Completion

Charlie Chaplin's first dramatic production for the screen is nearing completion and scheduled for early autumn release under the title, "A Woman of Paris," through United Artists' Corporation.

The story is Chaplin's own. He personally prepared it for the screen, he has personally directed the picture and it is his own independent production.

Farnum's Latest Nearing Completion

Dustin Farnum is nearing completion of his new feature, "The Plugger," under the direction of David Solomon. Margaret Fielding is leading lady.



William Fox presents David Belasco's stage success, "The Governor's Lady," a Harry Millarde production from which these scenes were taken.



"Cameo Kirby," a John Ford production, is among the William Fox presentations. These scenes are from the picture.

Ryan Goes To Coast As Fox Casting Director

James Ryan has been appointed by the Fox Film Corporation as chief casting director of the Fox studio at Hollywood. For the past two years Mr. Ryan has been the casting director of the Fox studio in New York City. His appointment to fill the larger and more important post in Hollywood came last week and he left immediately for the cinema city.

The new chief casting director has been with the Fox company since 1916, when he joined as property man. In 1917 he was made an assistant director. After making four pictures he became casting director of the Eastern studio.

F. B. O. Selects "Born of Cyclone" Cast

With a cast chosen to support Derelys Perdue in the leading role, production of "Born of the Cyclone" has been started at the Powers studios, under the direction of Emile Chautard.

Lloyd Hughes, Ralph Lewis, Josof Swickary, Joseph Dowling, Max Davidson, Emilie Fitzroy and Caroline Rankin are the players in this latest F. B. O. offering.

"Born of the Cyclone" is taken from the stage play by G. Marion Burton. It was adapted for the screen by Beahan and Stillson. The scenes are laid in Louisiana, and the principal characters are gypsies.

Continuity Prepared For "Pleasure Mad"

The continuity of "Pleasure Mad," the forthcoming Reginald Barker production based upon Blanche Upright's novel, "The Valley of Content," has been prepared by A. P. (Bill) Younger. This is the production, a Louis B. Mayer presentation and Metro release, upon which Mr. Baker is working at present, following his completion of "The Eternal Struggle," formerly titled as "The Man Thou Gavest Me."

Alan Crosland To Direct "Three Weeks"

After many consultations, a director has been selected for Goldwyn's film version of Elinor Glyn's novel, "Three Weeks," which will soon enter into production. The choice fell upon Alan Crosland. He is the man who guided the destiny of Cosmopolitan's "Enemies of Women."

The actual production of "Three Weeks" will start in three weeks. Mme. Glyn, Mr. Crosland and Carey Wilson, who is preparing the continuity, are in daily conference at the Goldwyn studios in regard to this picture. No member of the cast has yet been announced.

Virginia Valli In "Wild Oranges" Lead

The cast for Goldwyn's second King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel, has been completed with the selection of Virginia Valli to play the leading feminine role opposite James Kirkwood. The complete cast consists of the following: James Kirkwood, Virginia Valli, Nigel de Brulier, Ford Sterling, Chas. A. Post.

Director Vidor and the five members of the cast left Los Angeles on Thursday of this week for Jacksonville, Fla., where they will establish headquarters, making location trips into the swamp lands in the neighborhood of Savannah, Ga. The whole story, with the exception of one interior set, will be filmed in Georgia.

New United Artists Branch For Cincinnati

Under the management of William Bein, a new United Artists Corporation branch office has been opened at Film Building, Cincinnati, Ohio. The branch will be under direct supervision of Maurice Safier, head of the Cleveland office.

Mr. Bein is one of the youngest branch managers in the industry and has worked his way up in the Ohio territory from a job as shipping clerk.

John Webb Dillion Signed to Fox Contract

In consideration of his work in a leading role in the Fox special, "No Mother to Guide Her," John Webb Dillion has been signed to a Fox contract and sent to that company's West Coast studios to play in features.



Thomas Meighan on his arrival at Los Angeles to start work on "Woman Proof" for Paramount. From left to right in the foreground are George Ade, A. E. Green, Tom Geraghty and Thomas Meighan.



Here are shown a number of scenes from Wesley Barry's latest for Warner Brothers, titled "The Printer's Devil."

Sol Lesser to Make European Trip

Will Arrange for Distribution of All Product of Principal Pictures Corp.

SOL LESSER, president of Principal Pictures Corporation and vice president of the West Coast Theatres, Inc., and Associated First National Pictures, Inc., is preparing for a trip to Europe. The film executive will leave the West Coast within a few days, and will sail for England late in August.

The purpose of Lesser's European tour will be a dual one. He will arrange for the distribution of all products made and to be made by Principal Pictures Corporation. He will also make arrangements for the establishing of a foreign sales department for the West Coast, with Los Angeles as the "hub" of the enterprise.

As vice president of Associated First National Pictures, Incorporated, the film official will visit all of the principal film exchanges in Europe and confer with the managers on the current and future activities of the motion picture industry in so far as First National Pictures are concerned.

Lesser has also given out information to the effect he will attend to important business for many of the film producers in the West. He expects to remain in Europe two months and during this time will visit and confer with film executives in England, Italy, Spain, Germany, France, Russia and many other important European countries.

Among the pictures that Lesser will arrange for foreign distribtuion are "The Meanest Man in the World," the Harold Bell Wright series, of which the first, "When a Man's a Man," is completed; the Louis H. Tolhurst series of insect pictures titled "Secrets of Life;" the Harry Langdon series of two-reel comedies, the "Super-Five" specials completed and now released in the United States by Principal Pictures Corporation, and many other Principal Pictures Corporation products. Arrangements will also be made by Lesser for the new series of "Peck's Bad Boy" pictures, the first of which is now in production titled, "Peck's Bad Boy and His Pa."

Two Jackie Coogan productions which Lesser presents will also be given his attention during his European stay. These are "Oliver Twist" and the recently completed "Circus Days."

Prior to sailing, Lesser and Michael Rosenberg, who is accompanying him to New York, will confer with his brother, Irving M. Lesser, manager of the New York offices of Principal Pictures Corporation. He will remain in New York two weeks before his departure for London.

"Flyin' Fool" to be Next Tom Mix Feature

"The Flyin' Fool" is the title finally selected by Fox Film Corporation for the next Tom Mix star series feature which had been announced previously under the name of "The Gun Gentleman." The production will follow the release of "The Lone Star Ranger" which will be ready for distribution early in September. The latter picture is a screen adaptation of the novel by Zane Grey.

"The Flyin' Fool" will be directed by Lambert Hillyer who was signed recently to a Fox contract to produce at the West Coast Studios. The story is a film version of Max Brand's narrative adapted by Robert N. Lee.

Betty Jewel will play the feminine lead, Other members of the cast include J. Gordon Russell, James Mason, Duke Lee.

American Releasing Corporation in Bankruptcy

An involuntary petition in bankruptcy against American Releasing Corporation was filed in Federal Court Thursday.

The action is brought by some of the defunct company's creditors who did not enter into the agreement proposed by a creditor's committee formed for the purpose of salvaging the assets of American Releasing.

Three Join Pickford Cast

Three more players have been added to the cast of "Valley of the Wolf," Jack Pickford's forthcoming screen production, actual filming of which will be started in a few days.

These new players are Frank Leigh, Ralph Yearsley and "Mammy" Peters.

Grand Back on Coast to Develop Studios

After spending several days in conference with Harry Asher in the New York office, Samuel V. Grand returned to the Pacific Coast where he will take up the work of developing the Grand studios. While in New York, Mr. Asher accepted the plans for building a new indoor stage for the Grand studios.

Several plays were bought by Mr. Grand. With the exception of Sir Philip Gibbs' new novel, "The Middle of the Road," whose rights Grand-Asher will control, the titles of the new features have not yet been announced.

The scenario department, headed by Adam Hull Shirk, is reported to be negotiating with Sam Hellman, popular Saturday Evening Post author of humorous sport stories, for a series of plays for the three Grand-Asher comedy units which star Sid Smith, Monty Banks, and Joe Rock.

New Barthelmess Story Is Selected

"Wild Apples," a novel by Grace MacGowan Cooke and Alice MacGowan, has been selected for the next Richard Barthelmess picture to be produced by Inspiration Pictures under the direction of John S. Robertson, for First National release. This production will follow "The Fighting Blade," which Barthelmess has just completed and which has been scheduled by First National for October release.

Dorothy Mackaill will have the distinction of being the first leading lady to play opposite the star in two pictures since he started independent production for First National. She has completed the leading feminine role in "The Fighting Blade" and has already been selected by Mr. Robertson to play an important part in "Wild Apples."

Carolinas Foresee Boom In Attendance

CONDITIONS throughout the Carolinas, with special reference to attendance at motion picture theatres, seem to be slightly improved over the past several months. Theatre owners of many cities are spending real money in remodeling, renovating and enlarging, no less than twenty-seven such starts having been reported in the state of North Carolina alone during the past week.

Enthusiasm over the outlook for the greatest season in several years during the coming winter, is chiefly predicated upon the advance announcements of the leading producing and distributing companies, giving a forecast of the greatest array of worth-while box office attractions ever released in a single season.

Goldwyn Renews Contract With George Walsh

George Walsh has just been assigned by Goldwyn Pictures Corporation to one of the big roles in Rupert Hughes's new picture on divorce, tentatively called "Law Against Law." Coincident to the announcement, Goldwyn states that its contract with Walsh has been renewed.

Carpenter to Adapt Novel

Grant Carpenter, a member of the Warner Brothers scenario department, has been assigned the task of adapting for the screen the Elinor Glyn novel, "How to Educate a Wife," which will be one of the eighteen features scheduled for fall release by the Warners. Actual production of the novel will be started within the next few weeks.

"Scarecrow" An Early Fall Hodkinson Release

Announcement comes from the offices of the W. W. Hodkinson Corporation relative to the releasing early in September by that corporation of Percy MacKaye's "The Scarecrow," which will be presented upon the screen under the title of "Puritan Passions."

Glenn Hunter plays the difficult role of Lord Ravensbane, the Scarecrow. The balance of the cast consists of Mary Astor in the role of Rachel, Osgood Perkins as Dr. Nicholas, Maude Hill as Goody Rickby, Frank Tweed as Gillead Wingate, Dwight Wiman as Rugby, and Thomas Chalmers as the minister.

"Wife In Name Only" For Early Fall Release

Among the early fall releases announced by the Selznick Distributing Corporation will be Bertha M. Clay's melodrama, "Wife in Name Only."

The production was directed by George Terwilliger who assembled the cast, including Edmund Lowe, Florence Dixon, Mary Thurman, Arthur Housman, Tyrone Power, Edna May Spooner, Ora May Jones and William H. Tooker.

Lucy Fox Signs for "Around the Town" Role

Lucy Fox has been engaged for a leading role to support Gallagher and Shean in their William Fox special, "Around the Town," now in production at the Fox New York studios. Direction is by Bernard J. Durning.



Some of the striking incidents of Marion Davies latest Cosmopolitan Picture, "Little Old New York," adapted by Luther Reed from the New York stage success of the same name.

Tourneur Starts Shooting "Jealous Fools"

Maurice Tourneur started shooting on his third production for M. C. Levee at the United studios last Monday when he filmed the opening scene for "Jealous Fools," an original Tourneur story.

Laid in California, the story discloses Jane Novak, through courtesy of Chester Bennett Productions, and Earle Williams, Vitagraph star for twelve years, as the wife and husband around whom the plot revolves.

This marks the first appearance of both Mr. Williams and Miss Novak under Tourneur's direction. Bennie Alexander, now under contract with M. C. Levee, will also appear under this director in "Jealous Fools" for First National this week. The latest acquisition to the cast is Carmelita Geraghty in the part of a Spanish girl, one of the leading characters in the piece.

Al Lichtman On Visit To Charnas Exchanges

Al Lichtman, president of Preferred Pictures, left the home office Sunday for a tour of the Charnas exchanges. Mr. Lichtman was accompanied by Harry L. Charnas, who owns the Preferred franchise in Cleveland, Detroit, and Cincinnati, where he operates under the name of Standard Film Service Company, and in Pittsburgh, where he controls the Federated Film Exchange.

Mr. Lichtman, together with Mr. Charnas, will visit the salesmen in order to go over the plans on the new Preferred Fifteen, and will also meet many of the exhibitors in the territories mentioned. He will return in ten days or so.

Cast Is Named for Lloyd Hamilton Comedy

The cast for Lloyd Hamilton's first five-reel comedy, "Mammy's Boy," will include Irma Harrison, Tom Wilson, Lucille LaVerne and Edna May Spurl.

Director Jack Noble began photographing the action yesterday at the Mamaroneck Studios, where the picture is being produced.

The cast is largely the same as that selected for Al Jolson before he tendered his abrupt resignation from motion pictures.

Universal Acquires Story For Gladys Walton

Universal has bought "High Speed," a fast moving society drama by Fred Jackson, as a starring vehicle for Gladys Walton, it has just been announced. The story was published in the Argosy Magazine, and recently came to Mr. Carl Laemmle's attention. He immediately commissioned Robert F. Roden, Universal's Eastern scenario editor, to secure it. A deal involving the screen rights of the story finally was arranged through Cora C. Wilkening, literary agent.

Cruze Completes "Ruggles of Red Gap"

James Cruze has completed "Ruggles of Red Gap," his production for Paramount of Harry Leon Wilson's novel, with Edward Horton, Ernest Torrence, Lois Wilson, Fritzi Ridgeway, Charles Ogle and Louise Dresser featured. Anthony Coldeway adapted the Wilson story to the screen and Walter Woods served as production editor.

Special U. S. Plane Service Carries Funeral Films

THREE air mail planes of the Postal Air Service were used by the United States Post Office Department to expedite country-wide distribution of films of news photos and movie news reels of the Washington memorial exercises in respect to the late President.

A special plane started from Washington at 12:15 noon, Wednesday, for Chicago, due to reach there at 7 p. m. A second plane departed at 1 p. m., reaching New York at 3, and Boston at 5:45. A relay plane hopped off from Hazlehurst, Long Island, at 7:45 o'clock Thursday morning for Chicago, arriving there at 5 p. m.

Meighan Cast Completed for "Woman Proof"

After searching for three months for suitable types for the cast of Thomas Meighan's new starring vehicle, "Woman-Proof," the list of players has been completed.

The following is Mr. Meighan's supporting cast as announced by Jesse L. Lasky, first vice president in charge of production of the Famous Players-Lasky Corporation: Lila Lee, John Sainpolis, Louise Dresser, Robert Agnew, Mary Astor, Edgar Norton, Charles A. Sellon, George O'Brien, Vera Reynolds, Hardee Kirkland, Martha Maddox and "Bill" Gonder.

Norma Talmadge Ready For Next Production

The stir and bustle attendant upon the launching of production is in evidence around the Joseph M. Schenck quarters at the United studios, where preparations are being made for Norma Talmadge's next starring vehicle, "Dust of Desire," which First National will release.

Joseph Schildkraut will play the chief supporting role. Others in the cast are: Arthur Edmund Carewe, Hector V. Sarno, James Cooley, Earl Schenck, Laurence Wheat, Albert Prisco and Mario Carillo.

Selznick Announces Sales Personnel Changes

The sales department of the Selznick New York exchange announces through David R. Blyth, director of sales and distribution, the following changes in the sales force:

Irving Gumberg, Jersey salesman, has been placed in that territory, succeeding Anthony Ricci, resigned.

J. D. Jameson has the South Brooklyn territory formerly handled by Seymour Schussel, the latter having been made assistant to Mr. Adler. Mr. Schussel, in addition to his office duties, is handling part of the territory of Upper New York, formerly worked by Louis Weinberg, also resigned.

Eve Unsell Is Preparing "The Boomerang"

Eve Unsell, Preferred Pictures' versatile screen write, has completed the script of the next production to be made by Alan Holubar to whom she was temporarily loaned by B. P. Schulberg. She is now actively engaged in preparing the adaptation of David Belasco's play, "The Boomerang," which is to be Victor L. Schertzinger's first picture under his contract with Preferred.

Burr Arranges Ambitious Production Schedule

C. C. Burr is in the midst of the most ambitious production schedule of his career and the Glendale Studio is humming with activity. Ten big features are in preparation and several are already in production. Four pictures starring Constance Binney, two with Charles "Chic" Sale and four with Doris Kenyon are underlined.

The Constance Binney series is being produced for distribution through Associated Exhibitors. Miss Binney's initial Burr feature, directed by Kenneth Webb is now in the cutting room and will be ready for early Fall release. Richard Thorpe appears opposite the star. Others in the cast are Mary Carr, Edmund Breese, William N. Bailey, Russell Griffin and Edna May Oliver.

Charles "Chic" Sale is well advanced upon his first Burr release in his series which Associated Exhibitors will distribute. Gregory La Cava, who made the Burr All-Star Comedies is directing Sale. Nick Grinde is the assistant. Polly Archer is Sale's leading lady and others appearing in his support are Robert Bentley, William Black, Russell Griffin, Harlan Knight and Leslie King.

Doris Kenyon's series of four pictures will be made for the States Franchise market. Miss Kenyon is now reading the manuscript of her first picture which is entitled, "Restless Wives."

Louise Fazenda Gets Long Term Warner Contract

Louise Fazenda, who has played prominent roles in a number of the Warner Brothers' current productions, is reported to have been placed under a long-term contract by the Warner organization. Miss Fazenda is recognized as one of the best comediennes in the picture industry.

Starting as an "extra" in a Mack Sennett comedy the latter part of 1915, Miss Fazenda has rapidly climbed among the foremost motion picture players.

Fox Productions Editor Is Back From Abroad

Hettie Gray Baker, productions editor of the Fox Film Corporation, recently returned from a flying trip to Paris and the British Isles. It was her first extended vacation in eight years and she reports she was simply "up in the air" over Paris and London. The explanation is that she went from one city to the other by aeroplane.

The trip was chiefly for sight-seeing and rest, and visits to the various Fox agencies kept her from feeling homesick. She returned on the anniversary of her joining the Fox organization and began her eighth year there.

F. B. O. Cast Announced for "Fair Cheat"

The Film Booking Offices this week announce the names of the cast in the Burton King feature they will release in the Fall starring Dorothy Mackaill and featuring Edmund Breese entitled "The Fair Cheat."

Edmund Breese plays the part of Morgan Van Dam, Wilfred Lytell as John Hamilton, Dorothy Mackaill as Camilla, Marie White as Gloria Stark, William Robyns as Rutledge Stone, Harold Fashay as Crittenden Scott Buckley, Bradley Barker as Floman Ziegler.

Big Year Ahead Predicted for Short Subjects

Educational in Stating Plans for Coming Year Announces 30 Per Cent Increase in Product

A GREAT year for Short Subjects is indicated in the announcement just made by E. W. Hammons, president of Educational Film Exchanges, Inc., of the production and distribution plans for the 1923-1924 season outlined by his big Short Subjects organization.

An increase of approximately thirty per cent. in the number of pictures to be released during the year over those handled last season is noted in a resumé of the plans for Educational Pictures.

Coming as it does after a careful and thorough study of the theatre situation throughout the country by Mr. Hammons and the Educational home office executives and the branch organizations operating the thirty-six exchanges in the United States and Canada, Mr. Hammons' statement is good evidence that the season is going to show much more extensive use of the one and two-reel films than the year just closed, when the tendency for over-long features often crowded out the briefer subjects and militated against the well-balanced program.

"Our program for the new season," said Mr. Hammons, "will contain two brand new series of two-reel comedies and a group of three special comedies of the same length in addition to the Christie, Mermaid and Hamilton Comedies, which will be continued on a more elaborate scale.

"Our plans for single-reel subjects are not yet complete, but we can announce one new and novel series, and others may be added to our releasing schedule later.

"The two new series of two-reel comedies will be the Tuxedo Comedies and the Juvenile Comedies and the addition to our one-reel pictures is the 'Sing Them Again' Series, whose great popularity seems assured by several previews which have been given in New York and other cities, where the audiences joined most heartily in singing the old favorite songs revived by these pictures. Jack White will provide the three comedy specials.

"The year 1923-1924 is going to be a Short Subjects year, and already indications are that



Al Christie, head of the Christie Comedies producing organization.



Earl W. Hammons, president of Educational Film Exchanges.

the quality pictures of brief length are going to come much nearer to receiving the exploitations which they deserve from wide-awake exhibitors."

The program of Educational Pictures as announced includes twenty new two-reel Christie Comedies, twelve Mermaid Comedies in two reels, six two-reel Hamilton Comedies, six Juvenile Comedies in two reels, six two-part Tuxedo Comedies and three two-reel Jack White Comedy Specials, as well as twelve single-reel subjects in the "Sing Them Again" Series and twenty-four one-reel Cameo Comedies. The current series of Lyman H. Howe's Hodge-Podge and of Wilderness Tales by Robert C. Bruce will continue into the fall, and when these are complete new groups of both these one-reel classics will be announced.

Kinograms will continue as Educational's news reel, and plans are now worked out for additions to the staff and improvements in the news service that will assure this twice-a-week news reel of unquestioned leadership in the field of screen and news pictorial.

One of the outstanding features of the new production plans for pictures to be released through Educational exchanges is the great extension of Jack White's work and the very considerable increase in the number of Jack White Productions over which he will have supervision.

In addition to supervising personally each of the twelve Mermaid Comedies, White is responsible for the Juvenile Comedies, production on which is now well under way under the direction of Norman Taurog, and he will also lend his advice in the work on the new group of Cameo Comedies when these go into production later.

Production and direction on the new series of Hamilton Comedies starring Lloyd Hamilton will also be under White's supervision, so that the star may be able to devote all his time and efforts to the study and portrayal of his various comedy roles.

Among White's most important work of the year will be three two-reel comedy specials, which this young genius will personally direct, and in which will appear some of the screen's best known comedians and comediennes.

The entire Fine Arts Studio, where D. W. Griffith created such masterpieces as "The Birth of a Nation," "Intolerance" and "Broken Blossoms," has been taken over for the White and Hamilton companies by E. H. Allen, Educational's production manager with these units. The entire studio is undergoing a rebuilding process costing approximately $100,000, which will bring it up to date in every respect.

Lige Conley, whose rise to fame as a comedy star has been but little less spectacular than that of the young producer-director under whom he has worked, will continue to be White's leading star in the Mermaid Comedies, supported by such old favorites as Lillian Hackett, Otto Fries, Jack Lloyd, Eva Thatcher and those great colored comics, Spencer Bell, who has been renamed "Moonlight," and Henry Trask.

Ruth Hiatt, who was discovered by Hamilton and gained recognition as his leading lady in three of the last series of Hamilton Comedies, as well as in two Mermaid Comedies, will be his principal feminine support, with Del Loriee, who is expected to set a new style in screen vampires. With Gil Pratt as director, under White's supervision, Hamilton will also have the help of such scenario writers, "gag" men and supporting actors as Hank Mann, Lloyd Bacon, Andrew Arbuckle and R. Hildebrand.

The first picture in the group of six Juvenile Comedies will feature Bennie Alexander and Ernest Butterworth, both of whom will be remembered for their leading parts in "Penrod and Sam," with George Ovey and a fine cast of child and adult actors.

Bobby Vernon, Neal Burns, Dorothy Devore and Jimmie Adams will be the featured players in the early releases of the new series of Christie Comedies. Vernon, Burns and Miss



Jack White, supervising director of Educational-Mermaid comedies.

Variety of Releases Set by Pathe for August 19th

WITH "Her Dangerous Path" presenting Edna Murphy in the second of her thrilling woman's problems, titled "Fetters of Gold," Snub Pollard, Leo Maloney and "Dippy Doo Dads" further vary Pathe's release program of nine subjects for August 19.

Snub Pollard is starred in the two-reel comedy, "The Mystery Man," in which he plays the role of a "thousand-eyed detective" "Warned in Advance," of the two-reel Leo Maloney Range Rider Series, is a cattle-ranch whirlwind of excitement over the suspected "abduction" of the heroine, her actual elopement to the office of the County Judge to be married, and a mistaken identity mix-up.

Hal Roach presents the "Dippy Doo Dad," "Be Honest," enacted by two monkeys, a dog, a mule and a flock of geese. "The Bad Bandit," "Aesop's Film Fable," with Milton Mouse in the title role and Farmer Al Falfa the agitated victim, comically points the moral: "Never Give Up the Chase."

Robt. Bruce Filming Scenes in Vaucouver Island

Robert C. Bruce and his party left Portland Thursday, August 2, for Vancouver Island, British Columbia, where they will make at least one picture. Bruce has been joined by Guerney Hayes, technical man, who has been with Lewis Moomaw filming "The Cheechakos" in Alaska. Selmar Jackson again is leading man and David W. Gobbett cameraman. After a week or so the company, which travelled north in a touring car and truck, will be joined by Irene Hall, who has had roles in several of the five pictures already completed this summer in Oregon for the Wilderness Tales series. Bruce plans to make a total of 10 pictures before returning to New York.

Chadwick Corp. Gets Full Rights to Post Series

Chadwick Pictures Corporation, which had earlier in the year effected distributing arrangements with the Post Pictures Corporation to distribute their new series of forty travel pictures, which were taken abroad by Clyde Elliott and his staff, have by purchase acquired all rights in this series.

Immediately upon the completion of this deal, rights for New York State and Northern New Jersey were disposed of to Commonwealth Film Corporation.

Chas. Christie on Business Trip to Europe

Charles H. Christie, general manager of the Christie Film Company, is in New York and will sail immediately on his second business trip to England and the continent.

Mr. Christie's journey comes right on the heels of his brother's vacation trip to Europe, but the present tour will be a business visit to the firms which are handling the foreign sales of Christie comedies.

Missouri, St. Louis, Books Baby Peggy Comedies

The Missouri theatre of St. Louis, one of the Paramount first run houses, has booked the second series of Century Comedies in which Baby Peggy plays the star role. The pictures will have one-week runs at this Para-

Milk Fund Aids Baby Peggy Picture in Dallas

Down in Dallas, Texas, the Universal exploiteer, Jack Meredith, tied up with the Dallas Dispatch on a Milk Fund, which Baby Peggy, Century Comedy star, started on its merry way with a five-dollar bill.

The idea was simply this: Meredith interested local charitable organizations in a Milk Fund for the Deserving Poor. He paid the $5 Peggy sent as a starter, and promised that the 25 local Baby Peggy Kiddie Clubs would contribute toward the Fund. Twenty-four of the Clubs did, and checks, small and large, poured in from all parts of the city. The Milk Fund was a huge success, and Baby Peggy's name helped the box office of theatres running her comedies during the Milk money drive.

Big Year Ahead Predicted for Short-Subjects

(*Continued from preceding page*)

Devore have been Christie favorites for some time, while Jimmie Adams, who recently signed a contract as a Christie star, has already been seen in the leading roles of "Green As Grass" and "Roll Along."

These popular stars, with such well-known supporting players as Vera Steadman, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Babe London, Lincoln Palmer and Bill Irving, make up one of the biggest and finest companies of players ever gotten together for a series of film comedies.

That the new Christie Comedies will be truly feature productions in two reels is indicated by the first picture of the season, "Navy Blues," in which Dorothy Devore is featured. This is to be one of the most elaborate short comedy productions ever released. It was made with the co-operation of the Navy Department, Director Scott Sidney and his company having spent several weeks on board the U. S. S. California, the pride of the Pacific Fleet, where most of the scenes were taken.

Christie production, as heretofore, will be under the personal supervision of Al Christie.

The Tuxedo Comedies, produced by Reel Comedies, Inc., will present popular stars of the stage and screen in a group of polite farce comedies somewhat after the fashion of the popular Mr. and Mrs. Sidney Drew pictures. In settings, production and direction, they will be equal to the best thing in longer features, as is indicated by the first of the series, "Easter Bonnets," which will be released late in August.

"Easter Bonnets" features Ned Sparks and Harry Tighe, while later releases will show other popular stars in addition to these.

The "Sing Them Again" Series, by Norman Jefferies, is the novelty of the season. A modernized revival of the songs you used to sing, these one-reel pictures will invite the audience to join in singing the choruses of all the old favorite songs. Each subject will introduce three old songs, after pictures carrying the spirit of the song.

Several previews in representative houses of different sizes in New York, Philadelphia and Newark brought forth instantaneous response, with the audiences joining heartily in the singing.

The first picture of this group will be "Close Harmony," introducing "In the Shade of the Old Apple Tree," "Sweet Rosie O'Grady" and "Sweet Adeline."

Universal Sets "The Gumps" for Early Release

PRODUCTION on "The Gumps," the two reel comedies being adapted at Universal City from Sydney Simth's newspaper cartoon strips, has progressed to the point where Universal is able to announce a definite release schedule for the first five comedies.

They will be released one a month, beginning September 1st being characterized as an added feature to the Universal Short Subjects program. In the order of their release, "The Gumps" will be as follows:

"Uncle Bim's Gift," "Watch Papa," "Oh, What a Day," "Aggravatin' Mama," and "Oh, Min."

Andy Gump is played by Joe Murphy, formerly a popular vaudeville star. "Min," Andy's wife, is played by Fay Tincher. Little Chester is played by Jackie Morgan. "The Gumps" are being produced by Sam Van Ronkel, who has a five year contract with the cartoonists. Four of the first five "Gump" two-reelers have been received in the East. They were directed by Norman Taurig.

Fox Educational Scheduled for Aug. 19th Release

Among the new Fox Educational entertainments for the coming season is "A Gold Fish Story," to be released August 19. This reel shows a goldfish "farm" in Indiana, where they raise about 6,000,000 goldfish, weighing 120 tons, each year. Goldfish were first produced in Japan some 2,000 years ago and their development in this country has been reduced to a science.

Many unusually picturesque shots were taken of the pools when the fish were raised. Close-ups are shown of the beautiful variations in color and design of these members of the fin family. The titles throughout have a clever vein of comedy.

Plantation Prologue Staged for "Roll Along"

Presentation of the first order was staged by Edward J. Weistfeldt, manager of Saxe's Strand theatre, Milwaukee, for the run of the Educational-Christie comedy, "Roll Along."

The comedy was billed in the lights and was also given prominent space in the newspaper advertising as a novelty presentation.

Mr. Weistfeldt erected a full stage set, a reproduction of a negro cabin on a southern plantation, and engaged four colored musicians. During the showing of the picture, which is a comedy in black-face, the musicians sang southern melodies and darky songs, accompanying themselves on guitars and banjos.

Century Gagman Promoted To Directorship

The first official act performed by Julius Stern, upon his return to his Hollywood studios after a fourteen weeks' absence, was the promotion of Edward Luddy from gagman of the Herman unit to director of his own comedies for Century.

Monty Banks Finishes New Comic for Grand-Asher

Monty Banks has just completed number nine of his Grand-Asher comedy series, called "Home Cooking," directed by Herman Raymaker, and started number ten with Harry Edwards at the megaphone.

Film Resumé of Harding's Career

Pathe News Staff Prepares Special in Time for Showing Friday Morning

PATHE News won further distinction for speedy work last week in its preparation of a special film resumé of the late President Harding's career, following the report of his passing in San Francisco. By working all night after the receipt of the news the staff was able to issue the special for showing Friday morning in New York, Boston, and Philadelphia theatres barely twelve hours after the tragedy occurred. At 5:30 A. M. forty prints were ready for shipment to Chicago in charge of a special messenger.

The account of the assembling of the Harding Special, as related in a statement from the Pathe home-office, is a story of enterprise not without its dramatic touches. The statement reads in part as follows:

"Albert Richard, Acting Editor of Pathe News in the absence abroad of Emanuel Cohen, received word of the President's sudden death within an hour of the event. He was at his home and had retired, convinced of late reports that Mr. Harding was having a restful night.

"Mr. Richard aroused the members of the Pathe News staff by telephone, summoning them to headquarters. Then occurred a nerve racking hitch. The 'phone at the house of Robert Richards, Superintendent of the factories at Jersey City and Bound Brook, didn't work. Robert Richards lives at Bound Brook.

"Mr. Richard solved this problem by getting the Bound Brook Chief of Police on the job —after consuming fifteen minutes in convincing him that the President actually had passed away. Aroused by the police Superintendent Richards rushed to the Chief's office in his pajamas, got the Jersey City factory on the 'phone and ordered Acting Editor Richard's instructions followed.

"In the meantime the Pathe News home office and laboratory staff was correcting its prepared resumé of the President's career and titling the latest pictures, received a few hours before. At 4:30 A. M. the complete negative had been received at the Jersey City factory.

"An hour later 40 prints were ready for shipment to Chicago in charge of a special messenger.

"At 6 A. M. prints for all the big eastern cities were ready for shipment.

"Prints for the New York theatres were delivered in ample time for morning matinees, thus enabling each exhibitor to screen the President Harding Special at his regular opening show at 2 P. M.—and exhibitors in Philadelphia and Boston fared equally well."

This Pathe News Special was issued also as part of the regular Saturday issue, and included pictures of Coolidge, Harding's successor, leaving Boston for Washington.

Al Herman Completes "Sea Girls" for Century

"Sea Girls" has been finished by Al Herman, and is enroute to New York for previewing before a release date will be given it.

Herman, who directed it, is in charge of the Buddy Messinger unit, but during Messinger's vacation Herman was assigned to the Century Follies Girls unit until a suitable director could be engaged.

"Sea Girls" will be the first of the new girlie comedies series. Five more will be made with the follies girls. Jack Cooper, it is expected, will appear in the remaining pictures, having been forced to remain out of "Sea Girls" on account of illness.

New Fox Comedies Announced

Two new William Fox comedies announced for early release are "The Cyclist" and "Jungle Pals." In the former Clyde Cook cavorts in the title role, while the latter belongs to the Sunshine Comedy brand.



Harry Gribbon and Kewpie Morgan as a pair of card sharps and Billy Bevan as a sailor with an imagination furnish the fun in Mack Sennett's new comedy offering for Pathe release, titled "Nip and Tuck."



Monty Banks in "Paging Love," a Grand-Asher comedy.

Prominent Educator Is Consultant on New Serials

Dr. Ernest L. Crandall, director of visual education in the New York public schools, who is at present on the Coast, is sitting in as a consultant on the final chapters of "In the Days of Daniel Boone," Universal's historic chapter-play, starring Jack Mower and Eileen Sedgwick. According to word from the Universal home office in New York, Dr. Crandall will pass three weeks at Universal City, conferring with Fred J. McConnell, director of Universal serial productions.

Following the final scenes on "Daniel Boone," it is announced, Crandall and McConnell will plan details for the next historic play, principally along the line of research. Dr. Crandall is an advocate of the use of the motion picture in the class room. One of his ideas is the picturization of a course in American history from Columbus down to the present day.

"The historic play is perhaps the most valuable adjunct I know to the teaching of this subject," said Dr. Crandall, "and I believe that the future will develop the picture into the most valuabe all-around factor in the field of education. The historic play as developed by Mr. McConnell at Universal City has reached the maximum of efficiency in the schools, because while it portrays history it still keeps its human interest."

Bruce Finishes Two "Wilderness Tales" in West

Robert C. Bruce and his company of players are back in Portland this week after making two pictures for Educational's "Wilderness Tales" series in Eastern Oregon. After completing laboratory work here, the company will go to Vancouver Island, B. C. Selmar Jackson, former leading man with the Baker Stock Company, is playing leading roles with Bruce. As a tribute to the maker of "Wilderness Tales" his "By Lantern Light" is to be screened again soon at the People's theatre.

Cameo Comedy "West Is West" Booked by N. Y. Rialto

The Educational-Cameo Comedy, "West is West," has been booked into the Rialto theatre for a two weeks' run starting Sunday, Aug. 5.

Lloyd Hamilton Under Griffith Banner Temporarily

LLOYD HAMILTON is temporarily out of the short-subject field, having undertaken the leading role in D. W. Griffith's feature-length production, "Black and White," which is now being staged under Mr. Griffith's direction at the latter's studios in Mamaroneck, N. Y. The part taken by Hamilton is that which was intended originally for Al Jolson, who has gone to Europe. It is stated that Griffith's selection of Hamilton was made only after careful consideration of the screen's comedians.

Hamilton will be in New York for about two months, or as much longer as is necessary for the completion of the picture. Immediately after finishing work on the Griffith production, Hamilton will return to Los Angeles and resume his work on the series of two-reel comedies he is producing for Educational release.

"Black and White" will be the first feature-length production in which Hamilton has appeared.



A Century Comedy set for release in August is "Lots of Nerve," from which the scenes above have been taken.

To Hold "Baby Peggy Day" at Erie Beach, N. Y.

August 16 will be Baby Peggy Day at Erie Beach, near Buffalo, New York. This well known resort, only fifteen cents ferry fare from Toronto, Canada, has designated that this day be set aside in honor of the four-year old Century Comedy starlet.

Mr. H. Conboy, head of the Erie Beach Amusement Company, is responsible for this idea, and on this day Baby Peggy comedies, Baby Peggy contests, and the distribution of the Baby Peggy Dolls, as well as the singing of "That's My Baby" are on the program.



"In Wrong Right" is a "comedy of errors" laid in a Western setting with Leo Maloney and Josephine Hill in the featured roles

Educational Managers Meet in N.Y.

Sales Policies and Advertising Plans for New Year Are Discussed in Detail

OPTIMISM over the outlook for a bigger year for Short Subjects was the keynote of the convention of branch managers and home office executives of Educational Film Exchanges, Inc., which was held at the Pennsylvania Hotel, New York City, for three days last week.

The convention was called to order by Mr. Hammons on Monday morning, with thirty-seven present representing the home office and the many exchanges throughout the United States and Canada.

Following a general resume by A. S. Kirkpatrick, assistant general manager, the rest of the day was given over to a general discussion of sales problems under the direction of D. J. Chatkin, acting domestic sales manager.

On Tuesday there was a review of the extensive advertising and exploitation plans for the new season. These plans, as outlined by Gordon S. White, director of advertising and publicity, call for the biggest exploitation campaign ever given to a similar number of short subjects.

This day was also marked by the announcement of the production plans for 1923-24, which revealed an increase in Educational's product of about thirty per cent. Following this discussion, the convention adjourned to Wurlitzer Auditorium, where the delegates viewed some of the new pictures being prepared for early release.

On the closing day there were talks by Mr. Kirkpatrick, J. R. Wilson, of the Domestic Sales Department, Mr. Chatkin and Captain George McL. Baynes, head of the Kinogram Publishing Company, publishers of Educational's news reel, Kinograms, as well as a brief general discussion, before Mr. Hammons made his closing remarks.

"The last year," said Mr. Hammons, "has been marked by a great evil, one of the worst the motion picture industry has faced. I refer to the tendency toward too-long, padded feature pictures. The "Robin Hoods" and 'Knighthoods' and similar pictures which justify extreme length are mighty few, and when the average program feature becomes so long that the exhibitor cannot give his patrons a whole evening's entertainment with a well balanced program, then the industry is bound to suffer.

"But the year has also been marked—or the latter part of it at least—by a pronounced reaction against this type of picture. I have been present at a number of exhibitor gatherings within the last few months, and this topic has never failed to come up for discussion. And on every occasion the over-long, padded feature has been severely condemned.

"During the coming season features are going to be shorter. A careful study of the situation indicates that by the middle of the year the average feature production will be down almost to normal length, so that a comedy and other short subjects can be arranged around it, building up a program that is bound to please everybody.

"The year 1923-24 is going to be the best year short subjects have had—and this means greater popularity for the motion picture generally."

"Daniel Boone" Completed at Universal City

Word comes from Universal City that the final touches have been put on the last chapter of "In the Days of Daniel Boone," the historical chapter-picture now being released by Universal. The serial is just midway in its run, the eighth chapter being released this week.

Eileen Sedgwick and Jack Mower are the featured players in the "Boone" serial, Miss Sedgwick playing "Susan Boone," a daughter of the famous scout, and Jack Mower taking the role of a young frontiersman reared by Boone. Boone is played by Charles Brinley. The serial is being directed by William Craft. It is the fourth in Universal's series of "thrills-from-history" serials. The others have been "Winners of the West," "In the Days of Buffalo Bill," and "The Oregon Trail," each having to do with a vital phase of American history.

Resumé of Current News Weeklies

INTERNATIONAL NEWS NO. 64—Seattle, Wash.—Boat crew of U. S. S. Arizona wins Navy boat race. Paris, France—Thousands of gymnasts in massed drill formation pay homage to French Unknown Soldier. Mt. Etna, Sicily—Showing how Umberto Romagnoli, International news cameraman, braved death to get remarkable crater pictures of erupting volcano. In Memoriam—a film obituary of President Warren G. Harding, showing the highlights of his remarkable career down to and including pictures of his recent arrival in Seattle from his fatal Alaskan trip—also new and exclusive pictures of the new executive, President Coolidge, made the day of Harding's death, on the Coolidge farm in Vermont, showing the new leader at work in the fields. This memorial is 600 feet in length.

INTERNATIONAL NEWS NO. 65—Washington, D. C.—Coolidge arrives to take reins of Government, while his sons, one at work in a Massachusetts tobacco field and the other in training at Camp Devens, carry on. New York City—Eugene Criqui, defeated French featherweight, leaves for home, cheered by Johnny Dundee, his victor and pal; Sen. Robert M. LaFolette sails for Inter-Allied Parliamentary Union at Geneva. Trenton, N. J.—Daredevil leaps gap and loops loop in air in auto. San Francisco—Last pictures of Warren G. Harding; crowds cheer President upon arrival from Alaska. New York City—Harding memorial services in Wall Street. Washington, D. C.—The White House in mourning; Harding's private office; Woodrow Wilson calls to leave note of condolence. On Harding Funeral Train—First pictures of President Harding's body leaving San Francisco and the mourning crowds en route.

PATHE NEWS NO. 63—Harding Dead! Latest pictures up to San Francisco and resume of career. New York City—40,000 books and 4,000 manuscripts added to library of Jewish Theological Seminary. In the Limelight—U. S. Senators sailing to study foreign conditions. San Francisco, Cal.—"Upside-down Man" daredevil distributing newspapers. Paris, France—Fitting feline rat-catchers with glasses. Lausanne, Switzerland—Treaty signing; evacuation of foreign troops from Straits and other peace signs in Near East. London, England—Demonstrations of British Royal Air Forces.

PATHE NEWS NO. 64—New President of the United States; First pictures of President Coolidge en route from Vermont farm to Capital; Mrs. Coolidge and boys; Coolidge scenes at Washington; resume of career, and oath administered by his father in Vermont. Hamburg, Germany—Governments interested in new methods of teaching navigation, an on Argentine schoolship, "Presidente Sarmiento." Shanghai, China—Dragon boat festival scenes. Nation Honors Dead President—San Francisco scenes before and after President's death; transfer of casket from hotel to funeral train observed by crowds; honorary pallbearers, Secretaries Hoover, Work and Wallace, Attorney General Daugherty and General Pershing shown; funeral train scenes en route and Harding death news scenes pictured in Washington and New York; scenes at Marion, O,. where President's aged father receives sad news. This whole section completed to date with San Francisco and funeral train pictures rushed by airplane from Omaha to New York.

FOX NEWS, VOL. 4, No. 87—Cleveland, Ohio—Chick Evans wins the Western championship at golf for eighth time, defeating H. W. Gardner. Paris, France—Nungessor, who won 39 decorations for downing 44 planes in war, weds American. Munich, Germany—With all of Germany's troubles she still has plenty of good beer. New York City—Foolish question: Why live in a skyscraper? Salt Lake City—An epic of the pioneers; Mormons celebrate the arrival of their wagon train in Utah in 1847. San Francisco, Cal.—President Harding, on return from Alaska, is stricken gravely ill; rest of trip cancelled. Montana—Boy Scout camp in the Rockies at Highland City. Camp Dix, N. J.—Regulars train Reserve Officers in modern war tactics. Coronado, Cal.—Aquaplane experts pyramid and "submarine" at 40 miles an hour.

KINOGRAMS, 2274—The last pictures of President Harding. San Francisco—Arrival of Mr. Harding at San Francisco, a few days before he died; hotel where the Chief Executive passed away; his doctors and nurses. Washington—President Coolidge pays his first visit to temporary executive offices and poses for cameraman; the dead President's desk, just as he left it; Government buildings fly flags at half-mast. Fair maids hold pageant in water; co-eds at University of California in picturesque water sports. Giant "Majestic" goes into dry dock—Boston: Mammoth British liner in only dock in world big enough to hold the largest ships. Royal family has a busy afternoon—London: Prince of Wales and his royal father and mother in ceremonies at historic buildings. Personalities in the news of the week—E. H. Sothern; Patricia from Shelby; Volstead; women tennis stars; Jack Dempsey, etc. A "Texas Twister" hits New England (New York City prints only). Springfield, Mass.—Violent storm works great damage. More than a mile of babies in show (New York City prints only). Long Branch, N. J.—Baby parade with novel features opens new half-million dollar boulevard.



Even an orange grove and packing plant hold possibilities of a humorous sort as is proved by Stan Laurel in the Pathe comedy, titled "Oranges and Lemons."



George O'Hara as he appears in and out of the ring in the latest "Fighting Blood" offering, "The Three Orphans," being released by F. B. O.

Pollard's Visit to Australia Reaps Good Results

Snub Pollard recently took enough time off at the Hal Roach studio to visit Australia, his native country. According to word from General Manager Cowen of the Union Theatres, Limited, Melbourne, Pollard not only enjoyed a surcease from the labors of the lot but added to his own popularity in Australia and the good will of Australians towards the picture industry in general. As Mr. Cowen is an executive of a company which controls eighty theatres in his corner of the world his word as to the value of personal contact between screen actor and the public carries considerable weight. He expresses the opinion that "if other well known picture artists could be induced to visit Australia it would conduce to the mutual benefit of all concerned."

"Wedding Bells" Title of Monty Banks' Vehicle

"Wedding Rings" is the title chosen for Monty Banks' eighth Grand-Asher comedy release, directed by Harry Edwards. This picture has just been completed and Herman Raymaker has started the ninth of the series of twelve for the season, which as yet is untitled. Ena Gregory is leading woman.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

Children of Jazz—
Lively attendance all week. (Middle West.)

A poor picture. Business bad. (East.)

A mediocre picture that did not please a great many of the spectators. Business not up to the standard. (West.)

Theodore Kolsoff not a big drawing card and picture did only fair business. (East.)

A Gentleman of Leisure—
Just a fairly good picture. Business fair, weather a factor. (East.)

With inclement weather to overcome played to very satisfactory business. (East.)

The Law of the Lawless—
An entertaining picture. Did not create much interest or enthusiasm here. Business only fair. (West.)

Bluebeard's 8th Wife—
Played to a good attendance all week. (Middle West.)

Homeward Bound—
A wonderful production. A ticket getter. (East.)

The Purple Highway—
Was well liked by our patrons. Madge Kennedy and Monte Blue are favorites. Good receipts. (Middle West.)

FIRST NATIONAL

Circus Days—
A great picture for the kids and grown-ups. Did excellent during hot week. (Middle West.)

Trilby—
An artistic success. Business good. (Middle West.)

Brass Bottle—
Unusually interesting production. It didn't draw as well as expected, but we ran into very hot weather, which may account for the poor showing. (Middle West.)

Sunshine Trail—
Only a fairly good picture, and didn't draw so very well. (Middle West.)

Slander the Woman—
The title was a little misleading for the type of story told. Business was just about fair, but as good as could be expected, considering the weather. (Middle West.)

GOLDWYN-COSMO.

The Spoilers—
This is an excellent picture with a lot of snap to it and the big fight in it went over tremendously well. (Middle West.)

Good picture, with strong cast, valuable title and author, and nearly everything in its favor. Business good on second week. (West.)

The Stranger's Banquet—
Not much of a picture, but played to fairly good business. (Middle West.)

UNIVERSAL

Bavu—
Proved a good drawing card and pulled especially well at night. Well liked. (West.)

Far fetched picture. Didn't take. Business of routine sort. (East.)

Trifling With Honor—
A very good picture. Business fair. (Middle West.)

Merry-Go-Round—
Played to capacity houses and held over for second week. Acclaimed a splendid production. (East.)

This fine picture did fine business on a second and last week of its engagement. Could easily have been shown longer. (East.)

Legally Dead—
Did fair business in beastly hot week. Picture up to standard. (Middle West.)

METRO

Cordelia the Magnificent—
Just an average picture. It played to average summer business. (Middle West.)

Clara Kimball Young has large following, and they turned out well for this. Press liberal in praise. (East.)

Success—
Good entertainment, but devoid of any big talking point. Did not do very much business. (West.)

Enter Madame—
Clara Kimball Young at her best. Full house every night. (Middle West.)

The Fog—
A bad picture throughout. (East.)

HODKINSON

The Rapids—
A nice picture and should take well with any audience. Fair receipts. (Middle West.)

The Critical Age—
Ordinary picture. Attendance about as expected. (Middle West.)

The Kingdom Within—
Unusually good show. Weak business. (Middle West.)

The Man from Glengarry—
Splendid out-of-doors picture. (East.)

A Social Error—
Picture far below average. Business bad. (East.)

F. B. O.

Divorce—
No drawing power in picture here. Business away off. (East.)

A good picture well received. (East.)

Jane Novak popular and picture drew exceptional summer crowds. (East.)

Westbound Limited—
No attempt made to put picture across, and had only fair houses. (East.)

Human Wreckage—
Now on its second week and still drawing big. (Middle West.)

Played to capacity noon to midnight every day. Held over for second week. Has a big message. (Middle West.)

STATE RIGHTS

Environment—
Business much better than the average for the week. (Middle West.)

Broadway Gold—
Failed to ring the bell. (East.)

PATHE

Black Shadows—
An interesting travel picture, used to advantage on a double-feature bill, as the supporting picture. Business only fair. (West.)

The Inner Man—
Not much of a picture for us, not enough action. Business was poor. (Middle West.)

SELZNICK

Quicksands—
A fair picture. Business fair. (Middle West.)

Fairly interesting, average business. (Middle West.)

Very interesting. Good business. (East.)

Average picture and we did average business. (Middle West.)

Fairly good picture; about an average box office attraction. (Middle West.)

Queen of Sin—
The worst picture of the year; fairly good box office attraction. (Middle West.)

UNITED ARTISTS

The Girl I Loved—
One of Charles Ray's finest productions that met with the approval of nearly everyone that appreciates good pictures. Business good on second week of run. (West.)

VITAGRAPH

The Man Next Door—
This is a fine audience picture with solid interest all through it. Considering the excessive heat, it did very well indeed. (Middle West.)

Masters of Men—
Fine picture, well acted; drew well here. (Middle West.)

Ninety and Nine—
Fairly good picture and box office attraction. (Middle West.)

FOX

While Justice Waits—
An average production that got by and did a pretty good business. (West.)



Dainty light-face ad for "Trilby" at the Circle theatre, Indianapolis

PROGRAMS FOR THE WEEK OF AUGUST 5TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers — The Spoilers (Goldwyn), Capitol Magazine (Selected).
Musical Program—"Fourth Symphony" (Overture), "Il Bacio" (Vocal), Ballet from "Faust" (Divertissements), "Trail of '98" (Prologue), Organ Recessional.

Rivoli Theatre—
Film Numbers—Hollywood (Paramount), continued.

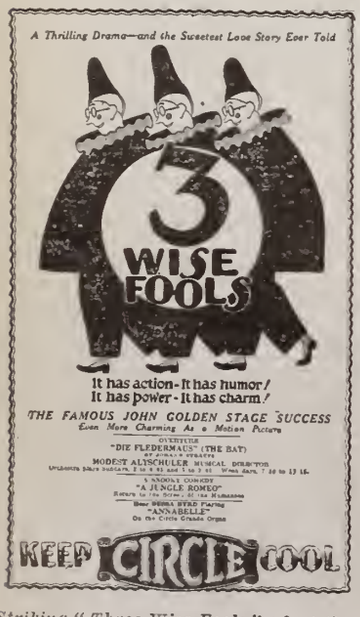
Rialto Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), Budapest (Post Scenic), Rialto Magazine, West Is East (Educational).
Musical Program—"Sixth Hungarian Rhapsody" (Overture), Riesenfeld's Classical Jazz, "Zigeunerweisen" (Mandolin Solo), "Prince Charming" (Soprano Solo), "Runnin' Wild" (Dance Specialty).

Mark Strand Theatre—
Film Numbers—Circus Days (First National), Odds and Ends, Mark Strand Topical Review (Selected), Be Honest (Pathe).
Musical Program—"Il Guarney" (Overture), "Musical Toys" (Divertissements), "Prologue to 'Circus Days'" (Specialties), Recessional (Organ).

Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Central Theatre—
Film Numbers—Loyal Lives (Vitagraph).

Cosmopolitan Theatre—
Film Numbers—Little Old New New York (Cosmopolitan), continued.



Striking "Three Wise Fools" ad at the Circle theatre, Indianapolis



The Metropolitan theatre, Baltimore, used this three-column art ad for its showing of "The Hero"

Cameo Theatre—
Film Numbers — Broadway Gold (State Rights), continued.

BROOKLYN

Mark Strand Theatre—
Film Numbers—Trilby (First National), Topical Review (Selected). Special memorial film of Harding.
Musical Numbers — "Nabucodonosor" (Overture), Symphonized Jazz including "Gypsy Love Song," "Wonderful One," "World Is Waiting for the Sunrise" and "My Sweetie Went Away"; Group of new melodies in special setting, including "Morning Will Come," (Soprano), "Who's Sorry Now," (Tenor-Soprano Duet), "Beside A Babbling Brook" (Tenor), "Wildflower" and "Bambalina" (Ballet), "Queen of Sheba" (Organ Recessional).

LOS ANGELES

Loew's State Theatre—
Film Numbers—The Common Law (Selznick), International News, Felix Cat Cartoon (State Rights), Topics of the Day (Pathe).
Musical Program — "You Are Mine" (Overture), Selections from "The Fortune Teller" and "When Hearts Are Young" (Orchestral Concert).

Kinema Theatre—
Film Numbers — The Grubstake (Selznick), International News, Out of the Inkwell Cartoon (Hodkinson).
Musical Program — "Marcheta" (Organ Solo with Slides).

Miller's Theatre—
Film Numbers — Safety Last (Pathe), continued.

Grauman's Third Street Theatre—
Film Numbers — Shadows of the North (Universal), Pathe News, Christopher of Columbus (F. B. O.).
Musical Program—Selections from "The Fortune Teller" (Overture), "From the Shores of Italy" (Organ Solo), Russian Musical Act, Ben Black's Trio (Musical Act).

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Metropolitan Theatre—
Film Numbers—Homeward Bound (Paramount), Pathe News.
Musical Program — "The Melting Pot" (Overture), Summertime Song Revue, Lily von Kovacs (Pianiste), Bob Pender Troupe (Dancing).

Pantages Theatre—
Film Numbers — Wildcat Jordan (Feature).
Musical — Program—Six Acts of Vaudeville.

Hillstreet Theatre—
Film Numbers—Pawn Ticket 210 (Fix), International News, The Eagle's Talons (Universal), Aesop's Fables (Pathe), Tut, Tut, King (Universal).

California Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Dippy Doo Dad Comedy (Pathe), International, Fox and Local News, Topics of the Day (Pathe).
Musical Program — "Hungarian Dance No. 6" (Orchestral Concert), Claire Forbes Crane (Pianiste).

Mission Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

SEATTLE

Coliseum Theatre—
Film Numbers — Wandering Daughters (First National), Fun from the Press (Hodkinson), Judy Punch (F. B. O.), Kinograms and Pathe News.
Musical Program — "Rhapsody Espana" (Overture), "Waltz Llewelyn" (Saxophone Solo).

Blue Mouse Theatre—
Film Numbers—Brass (Warner Brothers), return engagement.

Strand Theatre—
Film Numbers—Girl of the Golden West (First National), continued.

Columbia Theatre—
Film Numbers—East Side, West Side (State Rights), Topics of the Day (Pathe), Carmen, Jr. (Universal), International News.
Musical Program—"Samson and Delilah" (Overture), Anna Carson in Jazz Dance (Specialty).

Liberty Theatre—
Film Numbers—The Purple Highway (Paramount), Pathe Review, Where Is My Wandering Boy This Evening? (Pathe), International and Liberty News.



World premiere ad for "The Call of the Wild" at the California theatre, Los Angeles

Musical Program—"Nola" (Overture), "Ten Thousand Years From Now" (Organ Solo).

Winter Garden Theatre—

Film Numbers—Calvert's Valley (Fox), Fun from the Press (Hodkinson), Hero at Zero (Vitagraph), Pathe News.

Musical Program—Overture (Orchestra).

ROCHESTER

Eastman Theatre—

Film Numbers—Circus Days (First National), Eastman Theatre Current Events (Selected), Black Shadows (Pathe).

Musical Program—"The Merry Wives of Windsor" (Overture), "Gypsy Love" (Soprano Solo), Royal Marimba Band, Recessional (Organ).

ST. PAUL

Capitol Theatre—

Film Numbers—The Bright Shawl (First National), Pathe and International News, The Wreck (Educational), Two Short Subjects (to be selected).

Musical Program — "Katinka" (Overture), "My Butterfly Gown" (Divertissement), Josef Diskay (Tenor), "Louisville Lou" (Organ Recessional).

BALTIMORE

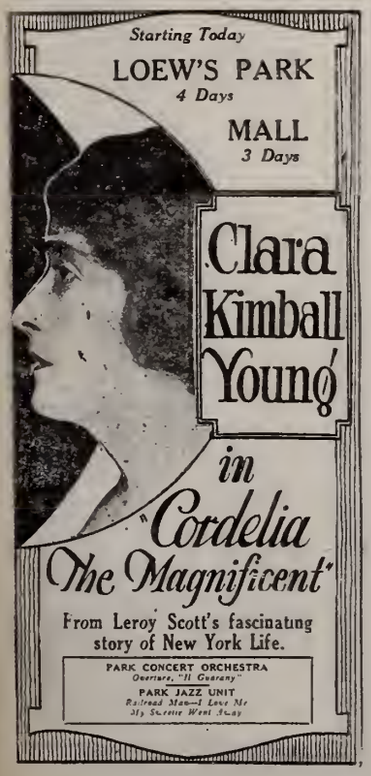
New Theatre—

Film Numbers — Salomy Jane (Paramount), Pathe News, Selected Comedy.

Musical Program—Orchestral Concert, Daniel Wolf (Composer-Pianist).

Century Theatre—

Film Numbers—Three Wise Fools (Goldwyn), Comedy (Selected), Century Topical Review and Magazine.



Unusual layout of ad on "Cordelia the Magnificent" for Loew's Park and Mall theatres, Cleveland

Musical Program—Orchestral Concert, "Lucia di Lammermoor" (Tabloid Opera).

DALLAS

Palace Theatre—

Film Numbers—Merry-Go-Round (Universal), News Weekly, Topics of the Day (Pathe), Tours, Aesop's Fables (Pathe).

Musical Program—"Beside A Babbling Brook" (Organ with Slides), "A Bouquet of Roses" (Specialty), Geraldine and Belarre Waggle, of Dallas, appearing in feature (In Person), Orchestral Concert.

Old Mill Theatre—

Film Numbers — The Abysmal Brute (Universal), News Weekly, Prizma Subject, Comedy (Educational).

Melba Theatre—

Film Numbers—The Brass Bottle (First National), Kinograms, Bray Cartoon (Hodkinson), The Enchanted City (Educational), The Salesman (Fox).

SALT LAKE CITY

American Theatre—

Film Numbers—Rupert of Hentzau (Selznick), Flapper Number One (State Rights), International News, Fun from the Press (Hodkinson).

Musical Program — "Barney Google," "Honky Tonk" and "Snake's Hips" (Orchestra).

Kinema Theatre—

Film Numbers — The Probation Wife (State Rights), Back to Earth (Universal), International News, Topics of the Day (Pathe).

Paramount Empress Theatre—

Film Numbers—Homeward Bound (Paramount), Oil's Well (State Rights), Pathe News.

Musical Program—Selections (Orchestra).

State Theatre—

Film Numbers — Her Accidental Husband (State Rights), Be Honest (Pathe), Pathe News, Aesop's Fables (Pathe).

Musical Program—George and Ivy Wheeler (Specialties), Selections (Orchestra).

ATLANTA

Howard Theatre—

Film Numbers — Merry-Go-Round (Universal), Howard News and Views (Selected), The Uncovered Wagon (Pathe).

Musical Program—"Blue Danube" (Overture), Elks' Troubadours (Vocal), "Hail, Orpheus, Hail," "Call Me Back, Pal of Mine" and "Tunes from the Southland" (Soprano and Tenor Duets).

Metropolitan Theatre—

Film Numbers — One Exciting Night (United Artists), Kinograms, Fun from the Press (Hodkinson).

Musical Program — "The Only Girl" (Overture).

Rialto Theatre—

Film Numbers—Sure Fire Flint (State Rights), International News, The Vagabond (Comedy).

Musical Program—Overture (Selected), Frances Jane Burke (Dances).



Three-column "Girl of the Golden West" ad used by the Orpheum theatre, Topeka

INDIANAPOLIS

Circle Theatre—

Film Numbers—Trilby (First National), The Panic's On (F. B. O.), Pathe News, Kinograms.

Musical Program — "Bohemian Girl" (Overture).

Apollo Theatre—

Film Numbers — Trifling With Honor (Universal), Round Five of the Third Series Leather Pushers (Universal), Fox News.

Musical Program — "Barney Google" (Vocal Solo), Virgil Moore's Apollo Entertainers in Popular Selections.

Colonial Theatre—

Film Numbers—Quicksands (Selznick), Marathon Dancing (Pathe), Pathe News.

Musical Program—American Harmonists in Popular Selections.

DES MOINES

Des Moines Theatre—

Film Numbers—Three Wise Fools (Goldwyn), Western Stuff (Goldwyn), International News.

Musical Program—"Cut Yourself a Piece of Cake" (Organ Solo).

Strand Theatre—

Film Numbers—Homeward Bound (Paramount), Uneasy Feet (Educational).

Musical Program—"Cut Yourself a Piece of Cake" (Vocal Solo).

Garden Theatre—

Film Numbers—Daddy Long Legs (First National).

Orpheum Theatre—

Film Numbers—A Noise in Newboro (Metro), Pathe News and Topics, Aesop's Fables (Pathe).

SAN FRANCISCO

Loew's Warfield Theatre—

Film Numbers — The Meanest Man in the World (State Rights), Pointed Paragraphs (Pathe), Minute Views (Pathe).

Musical Program — "So Long, Mary" (Violin Solo), "Medley of Cohan's Favorites" (Overture), Chinese John McCormack in Special Songs, Cinderella Roof Orchestra in Ultimate Jazz.

Granada Theatre—

Film Numbers—Divorce (F. B. O.), News Film (Fox and International), Felix, the Globe Trotter (State Rights), Pathe Review.

Musical Program—Selections from "Merry Widow" (Overture), "Valse Blue," "Love Tales," "Lady of the Evening," and "Just an Old Love Song."

California Theatre—

Film Numbers—The Ragged Edge (Distinctive), F. O. B. (Educational), Screen Magazine, International News Review.

Musical Program — "Southern Rhapsody" (Overture), "Louisiana" and "Gallagher and Shean" (Vocal), "The Cat and Canary Sauce."

Tivoli Theatre—

Film Numbers—Her Fatal Millions (Metro), Nobody (First National), News Weekly (Educational).

Imperial Theatre—

Film Numbers — Merry-Go-Round (Universal), continued.

CLEVELAND

Stillman Theatre—

Film Numbers—Revivals: The Affairs of Anatol (Paramount), Flame of the Desert (Goldwyn), She Loves and Lies (Select), The Nut (United Artists), The Woman Thou Gavest (Paramount), Miracle Man (Paramount), The Four Horsemen of the Apocalypse (Metro).

State Theatre—

Film Numbers—Trilby (First National), Where Is My Boy This Evening? (Pathe), International News.

Musical Numbers — Vernon-Owen



The Ohio theatre used this ad in Indianapolis newspapers for "The Remittance Woman"

Orchestra playing "Roses of Picardy," "Two Time Dan," "Asleep in the Deep," "Bambalina," "Yes, We Have No Bananas," and "Egyptian Shimmy."

Park Theatre—
Film Numbers — A Gentleman of Leisure (Paramount), Full o' Pep, Pathe Review, Topics of the Day (Pathe), Kinograms.
Musical Program—"The Beautiful Galatea" (Overture), Jazz, "My Electric Girl."

Reade's Hippodrome—
Film Numbers—Itching Palms (F. B. O.), Plain Dealer Screen Magazine.
Musical Program—Jazz Medley.

Standard Theatre—
Film Numbers—Quicksands (Selznick), Sweetie (Universal), International News.

DETROIT

Adams Theatre—
Film Numbers—Quicksands (Selznick), Current Events (International and Free Press), Snub Pollard Comedy (Pathe).
Musical Program—Bruce Benjamin (Tenor).

Broadway-Strand Theatre—
Film Numbers—When the Desert Calls (Selznick), Current Events (International), Down to Earth.

Capitol Theatre—
Film Numbers—Alice Adams (Associated Exhibitors), Current Events (Pathe and Local Lafs), Special one-reel views of late President Harding (Pathe).
Musical Program—Roscoe (Fatty) Arbuckle in person.

Fox-Washington Theatre—
Film Numbers—Daddy Long Legs (First National), Current Events (Fox News), Tin Nights in a Hall Room.



Three-column pen-and-ink ad for "Trilby" at the Rialto theatre, Omaha

Madison Theatre—
Film Numbers—The Scarlet Lily (First National), Current Events (Pathe News and one reel of House of David), Lodge Night (Pathe).
Musical Program—Quartette of House of David in Popular Songs.

PHILADELPHIA

Stanley Theatre—
Film Numbers—Main Street (Warner Brothers), Current Events (Pathe and International), Topics of the Day (Pathe), Pathe Review (Pathe).
Musical Program—"The Singing Girl" (Overture), Aria from "Gioconda," and "A Dream" (Vocal), "Hindu Devotional" (Dance).

Stanton Theatre—
Film Numbers—Human Wreckage (F. B. O.), Current Events (Fox), The Cuckoos Secret (State Rights), Aesop's Fables (Pathe).

Karlton Theatre—
Film Numbers — Slander the Woman (First National), Current Events (Pathe), Kinograms, Movie Chats (Hodkinson), Fighting Blood Round No. 2 (F. B. O.).

Victoria Theatre—
Film Numbers—Wandering Daughters (First National), Adventures in the Far North (State Rights), Current Events (Pathe), Don Coyote (Universal).

Capitol Theatre—
Film Numbers—Girl Who Came Back (Preferred), Kinograms, Back Stage (Pathe), False Alarm.

KANSAS CITY

Newman Theatre—
Film Numbers—Three Wise Fools (Goldwyn), Jimmy Adams Comedy (Educational), Newman News and Views (From Pathe and Kinograms).
Musical Program — "Sicilian Vespers" (Overture), Ruth Oswald and Donald Carroll (Vocal Duet), Robinson's Syncopators Negro Jazz Band, Selections (Organ Solos).

Liberty Theatre—
Film Numbers—The Victor (Universal), Down to Earth (Universal), Capitol Shots (Pathe), Screen Review of the career of President Harding, Pathe and Fox News.
Musical Program — Selections (Overture), Selections (Organ Solos).

Royal Theatre—
Film Numbers—Human Wreckage (F. B. O.), continued.

Twelfth Street Theatre—
Film Numbers — The Heart Raider (Paramount), Red Russia Revealed (Fox), Screen Magazine (From Pathe News).
Musical Program — Selections (Overture), Selections (Organ Solos).

ST. LOUIS

Missouri Theatre—
Film Numbers—Homeward Bound (Paramount), Carmen, Junior (Universal), Felix Cat Cartoon (State Rights), Universal News, Fun from the Press (Hodkinson).
Musical Program — "Stradella" (Overture), "Annabelle" (Orchestral Jazz), Organ Solos, "Who's Sorry" and "Carolina Mammy" (Missouri Trio), "On the Road to Mandalay" (Baritone).

Grand Central, Lyric Skydome and Capitol Theatres—
Film Numbers — Main Street (Warner Brothers), Back Fire (Educational), Golf (Educational), Current Topics (Pathe News), Topics of the Day, Aesop's Fables (Pathe).
Musical Program — Orchestral Overture and Organ Solos and Accompaniments. Grand Central only, Miss Elsie Thieda (Solos).

Kings Theatre—
Film Numbers—Human Wreckage (F. B. O.), Comedy, International News.
Musical Program — Orchestral Numbers.

Delmonte Theatre—
Film Numbers—Michael O'Halloran (Hodkinson), Traffic (Educational), Felix Cat Cartoon (State Rights), Fun from the Press (Hodkinson), International News.
Musical Program — Orchestral Overture and Accompaniment, Florence Gorman (Soprano Soloist).

Rivoli Theatre—
Film Numbers—The Love Brand (Universal), New Leather Pushers Final Round (Universal), International News.
Musical Program — Orchestral Overture and Accompaniments.

NEWARK

Branford Theatre—
Branford Review of Events, Topics of the Day (Pathe), No Wedding Bells (Vitagraph), The Fog (Metro).
Musical Program—"Don Fatale" and "Meet Me by the Moonlight" (Contralto Solo), "From Grand Opera to Jazz" (Specialties).

CINCINNATI

Capitol Theatre—
Film Numbers—The Brass Bottle (First National), Current Events (International News), Backfire (Educational).
Musical Program — "Old-Time Musical Comedy Hits" (Overture), including "Mary," "I Want Sympathy," "Cuddle up a Little Closer," "Love's Old Sweet Song," "I Picked a Lemon in the Garden of Love" and "The Message of the Violet." "I Love Me" (Orchestral Selection, with words on screen).

Walnut Theatre—
Film Numbers—Temporary Marriage (State Rights), Current Events (Pathe), Aesop's Fables (Pathe), Three Strikes (Educational).
Musical Program—"Medley of Popular Hits" (Overture).

Strand Theatre—
Film Numbers—Alice Adams (Associated Exhibitors), Current Events (Pathe), Uneasy Feet (Educational).
Musical Program — "You're In Love" (Overture).

Grand Theatre—
Film Numbers—The Victor (Universal), The Flame of Life (Universal), Current Events (International).
Musical Program—Louise Law Trio (Cello, Violin, Piano), Popular and Classical Selections.

OMAHA

Sun Theatre—
Film Numbers—Garrison's Finish (Allied P. & D.), A Tough Winter (Vitagraph), Current Events (International News).
Musical Program—Lyric Quartette (Vocal).

Moon Theatre—
Film Numbers—The Ragged Edge (Distinctive), The Last Moment (Goldwyn), Pop Tuttle's Tactics (F. B. O.), Current Events (Moon Topical Review).

World Theatre—
Film Numbers—Her Fatal Millions (Metro), Fighting Blood, Round 12 (F. B. O.), The Imperfect Lover (Universal).
Musical Program — Six Acts of Vaudeville.

Strand Theatre—
Film Numbers—Homeward Bound (Paramount), Easter Bonnet (Educational), Current Events (Fox News).
Musical Program—"The Barber of Seville" (Overture).

Rialto Theatre—
Film Numbers — Sixty Cents an Hour (Paramount), The Artist (Fox), Current Events (Kinograms).
Musical Program — Popular Medley (Overture), "Carolina Mammy" (Organ Solo), Walter Heirs in person.



The Majestic theatre, Portland, Ore., used this ad on "The Last Moment"

Exhibitors' Service Bureau—Pages 771-777



ONE OF THE WINDOW TIE-UP DISPLAY POSSIBILITIES CONTAINED IN "CIRCUS DAYS"
This photo shows one of the 35 special window displays in Chicago recently, tying up with the run of "Circus Days" (First National) at the Chicago theatre

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.
E. C. Horator, Alhambra theatre, Toledo.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
Leo A. Landau, Alhambra and Garden theatres, Milwaukee.
E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.
Stanley Chambers, Palace theatre, Wichita, Kan.
Willard C. Patterson, Criterion theatre, Atlanta.
R. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
J. A. Partington, Imperial theatre, San Francisco.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.
Phil. Gleichman, Managing Dircetor, Broadway-Strand theatre, Detroit.



PULLING THE "BRASS" RING APART
Use of the stock paper for a cut-out on "Brass" (Warner Brothers) by Manager F. J. Miller of the Modjeska, Augusta, Ga.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.
Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.
L. L. Stewart, Dircctor of Exploitation Theatre Dept., Famous Players-Lasky.
Joseph Plunkett, Managing Dircctor, Mark Strand theatre, New York.
Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.
Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.
George Tooker, Manager, Regent theatre, Elmira, N. Y.
W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.
Harold B. Franklin, Director of Theatres, Famous Players-Lasky.
J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.
William J. Sullivan, Manager, Rialto theatre, Butte, Mont.
H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.
Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.
G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Atmospheric Lobby Display Given "Lost and Found"

When "Lost and Found" was the attraction at the Lyric theatre, Minneapolis, the lobby display was given its drawing power mainly by the use of poster cut-outs. Palms and grasses and posters by the house artists were also used, though less conspicuously.

On each side of the entrance, under the marquise, was placed a cut-out of Pauline Starke in native costume from the 24-sheet poster. The figure was considerably more than life-size, so that it at once attracted the eye.

Mounted on the ticket booth, in the centre of the entrance, were palms. The upper part of the booth was covered with grasses. Around the ticket window were cut-out heads from the smaller posters of House Peters, Pauline Starke and Antonio Moreno.

The head of Miss Starke, with hair flowing, was used by the staff artist for a series of six posters. Frames of stills and oil paintings were placed on the sidewalk under the marquise.

Fakes Marine Lobby to Aid "Wonders of the Sea"

Being in an inland town, it was necessary for Manager George A. McDermit, of the Capitol theatre, Macon, Ga., to "fake" a sea lobby for "Wonders of the Sea," which was nicely managed in the following manner.

Among some old material, discarded for year or such matter an old light house was found. This was repainted and set up in the lobby of the Capitol. Then automobile tires were wrapped with white paper, serving for life rings and also to convey the title of the attraction.

Luckily, Manager McDermit stumbled upon an individual who was the possessor of some mounted fish, and these were loaned for the display. With the addition of some old tennis nets, representing fish nets, the desired effect was procured and at little expense.

A sporting goods house gladly gave their co-operation, resulting in an interesting display of fishing tackle and cards tying up with the picture and theatre.



"FIGHTING BLOOD" STREET STUNT
Ballyhoo truck in the Electrical Pageant, Los Angeles, on "Fighting Blood" (F. B. O.)

Department Store Window Aids "Vanity Fair"

When "Vanity Fair" was shown at Moore's Rialto theatre in Washington, D. C., William N. Robson, Goldwyn-Cosmopolitan exploitation man, made a tie-up with Jellet's, one of the most exclusive ladies' wear stores in the city, whereby the center section of their window was used to advertise their goods in connection with the showing at the Rialto.

A cut-out from the six-sheet was placed six inches from the wall. Behind this were concealed electric lights which threw the cut-out into silhouette against the wall and made a shadow to accommodate the position of the spectator. Above and suspended from a brass rail were the letters spelling "Vanity Fair" cut from the six-sheet. This was illuminated from the concealed lights with a footlight effect. In front of this background was an elaborate display of Vanity Fair silks, underwear, etc.

Mr. Robson also arranged for a millinery window display tie-up with Louis Gold & Co. on F street in which he used the cut-out from the one-sheet showing the girl sitting in the hat box.

"Grumpy" Stunt Helps City Clean-Up Campaign

SANTA FE, N. MEX.—"Grump" was kept on the front page of the newspapers for a week, through the co-operation of the Paris theatre with the city in the annual Clean-up campaign.

The theatre offered the prizes for the cleanest back-yard ranging from $5 to free tickets.

Manager Finds Family Night Definite Business Builder

Clearwater, Fla.—H. Pitman, who operates the Capitol theatre at Clearwater and the Royal at Tarpon Springs, Fla., has the honor of originating a new house packer, and he now passes it along for the benefit of his brother exhibitors. Mr. Pitman calls his new stunt "Family Night," and tells the story as follows:

"I have tried the country store, amateur night and a dozen other of the so-called sure-fire box office attractions. I found that few of them had the desired effect. They might be good for a few weeks, but they failed to hold up. Finally I hit upon the plan for 'Family Night,' and after several weeks' trial, I feel that at last I have an attraction that will hold up for the entire summer.

"First I selected an off-night. This happened to be Thursday with me, so I advertised that on each Thursday evening, during the summer months, I was going to turn my house over to the family. All that was required was the head of the family must buy a ticket, at my regular admission price of thirty cents, and I would admit all of his, or her, immediate family free of charge.

"The stunt worked better than I had expected. I never saw such crowds. It brought out people who had never attended my shows before, and, of course, it brought out the whole family, too. I can see the good effect upon my other nights, as well, for 'Family Night' is making new fans for me.

"My shows are packed to capacity every Thursday night, from the opening hour on, and even with the great free list I am taking in more money than I did before on this night—and, families, why, I never had any idea there were such big families in my towns."



ARTISTIC ENCLOSED FRONT ON "DOUGLAS FAIRBANKS IN ROBIN HOOD" IN YAKIMA
Pleasing front, with plenty of action, for "Douglas Fairbanks in Robin Hood" (United Artists), at the Liberty, Yakima, Wash., of which H. A. Gillespie is exploitation manager

Local Angle Played Up on "Mighty Lak' a Rose"

ATLANTA, GA.—Familiarity with a local angle enabled Manager Willard C. Patterson of the Metropolitan theatre to put over some profitable exploitation on "Mighty Lak' a Rose." Through his familiarity with local events and celebrities he was able to connect the picture, as soon as it was announced, with the fact that Frank L. Stanton, writer of the song "Mighty Lak' a Rose" was an Atlanta.

In publicity and advertising it was announced that the run of "Mighty Lak' a Rose" was dedicated to Mr. Stanton.

The result was good word of mouth advertising and additional attention from the newspapers. The Atlanta Constitution, for example, sent its star feature man, Ralph T. Jones, to cover the picture, an honor seldom accorded Atlanta exhibitors.

"Rustle of Silk" Given Aid of Local Department Store

Palestine, Texas.—Manager J. P. Read of the Gem theatre advertised "The Rustle of Silk" by means of a tie-up effected with the Hodge Dry Goods Company, whereby the store donated two large show windows in which were placed displays of cut-outs and photographs in connection with an elaborate display of silks. The title of the picture, "Rustle of Silk," was painted in water colors across the windows and in all the newspaper ads of this store, "The Rustle of Silk" with cuts of Betty Compson and Conway Tearle were featured, so the tie-up not only brought window displays but additional newspaper advertising.

This same store loaned the Gem theatre enough silk to dress up a large cut-out of Betty Compson, which was placed in the center of the theatre lobby. Silks were displayed in the foyer of the theatre one week in advance of play date, which attracted the attention of every woman who passed in and out of the theatre.



HOW A PEARL TIE-UP WORKED OUT ON "OMAR THE TENTMAKER"
Window display on "Omar the Tentmaker" (First National) arranged by Manager Charles F. McManus of the Colonial theatre, Tacoma, Wash., based on a pearl tie-up

First "Human Wreckage" Campaigns

Personal Appearance of Mrs. Reid is Made Basis of Stunts in Many Cities

FIRST runs of "Human Wreckage," tied up with the personal appearance of Mrs. Wallace Reid, are being heavily exploited, details of some of these early campaigns being given below:

When "Human Wreckage" opened at the Royal theatre, Kansas City, Mo., Mrs. Reid, who was to speak at the opening of the picture, was unable to get there on time from Detroit because of poor train connections and plans for a large reception parade were set aside. Mrs. Reid arrived on Monday and was tendered a reception by many organizations which included American Legion, American Red Cross, American Sunday School Union, American Woodmen, Boy Scouts, Camp Fire Girls, Catholic Women's Club, Girl Scouts, The Gold Star League, K. C. Business Women's Club, K. C. Sunday School Association, Knights of Pythias Hall, Y. M. C. A., Y. W. C. A., Abdallah Shrine Club, Big Sisters Club, Chamber of Commerce, Children's Bureau, City Club, Club Presidents of Round Table, Co-operative Club, Elks Lodge & Club Rooms, Knights of Columbus, Rotary Club, Woman's City Club.

Many tie-ups were made to advertise the picture in advance but the outstanding one in the way of out-door advertising was in the billing of twenty-two Monarch Oil Filling stations. These stations occupy some of the principal corners of the town and were well bannered with "Human Wreckage" paper. In addition to this on Mrs. Reid's arrival twelve planes from the army field hovered over the railway station dropping flowers. A special committee consisting of Frank H. Cromwell, Albert Reeves, Fudge Stone, Mrs. Claude Records and Mr. and Mrs. R. V. Muddlebrook, Dr. Holmes of the Girls Reform School, Mabel Landon, Mrs. Paul Copel, Mrs. Fred Cornell, Mrs. Fannie Raylor, Mrs. T. C. Balbrath, Mrs. Paul A. Johnstone, Mrs. Fred W. Foltz, Dr. and Mrs. Lursch, also met Mrs. Reid on her arrival.

Striking Lobby Paintings

An unusual lobby display was arranged for "Human Wreckage" at the Lyric theatre in New York, the display consisting of twelve oil paintings in 40 x 60 frames. The paintings, exquisitely colored, practically turned the lobby into an art gallery, while colored baby spots, playing on the pictures, added greatly to the picturesqueness of the display.

The paintings are worked in delicate shades of green, in order to coincide with the general idea of the production.

One of the outstanding pictures of the set, is that showing the drug-addicted mother nursing her baby and thereby unconsciously and indirectly making the infant a drug addict.



HOW A BATHING SUIT DISPLAY WAS TIED UP TO "THE EXCITERS"
Bathing suit window display, tying up with the run of "The Exciters" (Paramount) at the Palace theatre, Fort Smith, Ark., arranged by Manager Hugh Plath

Midnight Matinees Aid Picture

Boost "One Exciting Night" Runs; Other Exploitation Measures Used

ONE of the most appropriate exploitation plans being used by exhibitors on "One Exciting Night" is that of the midnight matinee, particularly appropriate because of the atmosphere of the picture. Descriptions are given below of the detailed procedure used by several exhibitors in carrying out this scheme.

Manager C. A. McFarland, of the Queen theatre, Houston, Texas, held a midnight matinee on the evening before the picture opened, which was attended by two hundred and thirty people and a unique demonstration preceded the flashing of the picture on the screen. The audience was startled when two officers entered the theatre on a run shooting "blanks" at a man who ran down the main aisle. It was generally conceded that the man had committed some crime and that a tragedy was about to be enacted.

At the critical moment when the audience was almost spellbound with surprise and fright, the lights of the theatre went out and "One Exciting Night" flashed across the screen. The crowd soon realized that the shooting demonstration was only a novel introduction, a sort of prologue of the picture and it is needless to say that this stunt alone increased their enthusiasm.

The Texas-Cola Company, the Rice Cream Company, the Stude Baking Company and the Kerr Florist assisted Mr. McFarland in making this midnight matinee so successful. Soft drinks, ice cream and cake were the refreshments and flowers were presented to all the ladies. The newspapers gave this advance showing splendid write ups and in choice locations in the newspapers.

Charges Regular Admission

Manager E. B. Roberts, of the Majestic theatre, Austin, Texas, felt that during the summer there were not enough prospects in Austin to warrant an invitation affair, so he trusted to his advertising to bring the people to the theatre and charged regular admission prices.

The idea that the Queen theatre, Houston, used in presenting the picture was also used at the Majestic. A man ran through the audience firing a gun, a woman's scream was heard on the back stage then another shot—then the woman came rushing out on the stage—all the lights except the blue were turned off—she began to scream, "John, John, what was that? Where are you?" She carried a flashlight and advanced slowly across the stage. At the center of the stage the light fell on a masked man who was about to commit murder. The woman screamed again and another shot and the man fell dead. As the woman bent over the dead man's body was seized by the throat, another scream, another shot and the woman fell. A man rushed from back stage carrying a flashlight, picked up a bloody knife and examined it and then turning to the audience asked, "Who killed Johnson?" Immediately the house was darkened and the picture flashed on the screen.

Effect Machines Add Novelty

Two weeks in advance of play date, Manager Charles E. Sasseen, of the Queen theatre, Houston, Texas, announced his special midnight matinee.

Invitations and telephone were employed to invite the people to this special showing, but as luck would have it a rainstorm spoiled the party so the special showing had to be called off. However, the telephone calls and invitations helped to advertise the picture when it opened to its regular showing on Sunday.

During the engagement a bit of atmosphere was created in the theatre for this picture by making use of the rain, wind and thunder machine and by flashing the lights during the storm scene in the picture. This stunt created talk.



LIBERAL USE OF HEARTS IN "RACING HEARTS" LOBBY
Display material on "Racing Hearts" (Paramount) prepared by C. B. Stiff, manager of the Rialto theatre, Chattanooga, Tenn.



MINIATURE "CHURCH" DISPLAY
F. H. Dowler, Jr., manager of the Tivoli, Chattanooga, prepared this attractive lobby display on "The Little Church Around the Corner" (Warner Brothers)

Florist Aids "Thorns and Orange Blossoms"

Manager John P. Read exploiting "Thorns and Orange Blossoms" at the Gem theatre, Palestine, Texas, by means of a tie-up with a local florist, who furnished 1,000 flowers, which Mr. Read attached to a card that carried catchy copy as follows:

"Thorns and Orange Blossoms Make a Pretty Decoration, but Mrs. McNaughton, Florist, Always Has a Variety of Seasonable Flowers. 'Say It with Flowers,' and See 'Thorns and Orange Blossoms' at the Gem."

In addition to donating the flowers, the floral shop put in a most attractive window display which featured the title of the picture and the theatre.

Mr. Read also secured seven window displays from the different stores around town. Some advertised the picture in connection with pretty clothes, others in connection with wedding gifts and others featured the wedding ring.

"Blind Bargain" Stunt is Based on Odd Angle

Manager John W.Hawkins, of the Capitol theatre, New Bedford, Mass., and Buddy Stuart, Goldwyn exploitation man, appealed to the human desire for long life in exploiting "A Blind Bargain."

Three thousand envelopes with the following matter printed on them: "Do you want to live to be a hundred and fifty years old?" were mailed to prospective patrons and distributed in offices, hotels and stores. Inside the envelope was a card reading: "See Dr. Lamb at the Capitol theatre," etc.

Five thousand heralds were distributed from house to house. The posting consisted of 200 one-sheets, four 24-sheets, four three-sheets, two six-sheets and 200 window cards.

On thousand special cards, "Would you part with one of your glands to give long life to some one else?" were distributed freely.

Some Tested "Safety Last" Ideas

Advertising Methods Which Worked

ONE of the heavily exploited pictures of the moment is "Safety Last," and a few selected stunts are presented below, taken from many campaigns of this picture.

The Colonial theatre, Seattle, added a novel "jingle" contest feature to the newspaper tie-up ad exploitation it used in connection with its "Safety Last" engagement. Local merchants took liberal space in successive issues, and the theatre furnished the free tickets awarded to the "jingle" winners.

The Buster Brown Shoes space, two columns wide and carrying a Harold Lloyd "Safety Last" cut, covered the proposition in this way: "'Safety Last' may be all right with Harold Lloyd, but Safety First should be your motto when buying children's shoes.

"The person bringing in the best jingle containing the words, 'Safety Last,' 'Harold Lloyd' and 'Buster Brown Shoes' will be given two tickets to the Colonial theatre for Harold Lloyd's picture, 'Safety Last.'"

Getty Book Shop, the Sayles Motor Company, the United Bakery and Florence Oil Cook Stoves tied up with the Colonial theatre and "Safety Last" with ingenuity after the same fashion.

Insurance Policies Given Out

Interest was created in advance by Manager H. B. Clarke of the Garing theatre, Greenville, S. C., by tying up with the Mutual Life Insurance Company and distributing 2,000 "Life Insurance" heralds. In return for the publicity given the insurance company, they gave the theatre an ad.

The street cars were cooperated with and cards specially made up were mounted on the front of every car in the city.

A special showing was given to newspaper men on Sunday before opening, resulting in free publicity highly commending the picture.

The schools also were approached and they cooperated to the extent that the principals gave permission for the teachers to write on one corner of the blackboards in the various class rooms: "Harold Lloyd in 'Safety Last' at the Garing."

In the lobby a large cut-out of Harold Lloyd occupied the central space, cut out of the 24-sheet, while smaller ones were placed about the lobby, such as the one of Lloyd clinging to Safety Last post. In addition, a hundred round cards with the head of Harold Lloyd on them were hung all around the lobby.



CENTER PIECE ON "RUSTLE OF SILK"

Arthur Swanke, ad manager of the Rialto theatre, El Dorado, Ark., painted this center piece in lavendar, black and white for "The Rustle of Silk" (Paramount)

Sensational Ballyhoo Featured

Norman Johnson, publicity director for Hunt's Theatres, Inc., demonstrated a novel, trick ballyhoo upon the roof of the Hunt's New Casino theatre, Wildwood, N. J., during the theatre's run of "Safety Last."

A life-sized dummy was dressed up, impersonating Harold Lloyd, and placed upon a chair, the back legs of which were hinged to a corner of the New Casino roof, and upon which was printed "Safety Last." At night a searchlight played from the roof of a building opposite, the rays sweeping through the crowd on the boardwalk and traveling upward to the figure of Lloyd on the roof. When the light reached the dummy a rope attached to the chair was pulled causing chair and figure to tilt at an angle and apparently fall at the proper moment. Another rope was pulled, raising the chair to an upright position, giving the impression of Lloyd being saved by a miracle. Spectators gasped at the reality of the exhibition and elicited much gossip-making comments.

Old Song Utilized to Exploit "Trail of Lonesome Pine"

Atlanta, Ga.—A stunt which got unusual publicity for "The Trail of the Lonesome Pine" was used by Manager William R. Bedell of the Rialto theatre when he tied up with WSB, the Atlanta Journal's broadcasting station, announcing over radio that a season's pass to the Rialto would be given the first person delivering to the theatre a copy of the song, "Trail of the Lonesome Pine." Many copies were tendered, but the one winning the season pass called the radio station before the conclusion of the program, offering a copy which he would deliver the following morning to the theatre. Through this means more publicity was secured than would have been from paid-for advertising. In addition to announcing the message over radio, publicity was given the picture in a story which appeared on the radio page of the Journal.

Mr. Bedell continues his policy of advertising through the distribution of a number of passes on his two weakest days of the week, Monday and Thursday. These gain word-of-mouth advertising for him, in addition to establishing good will for the theatre.

As an added attraction the services of a male quartette were secured, the Southland Harmony Four. Among their selections they include as a climax "The Trail of the Lonesome Pine."



LOBBY DISPLAY AND POSTER IDEAS OTHER MANAGERS HAVE USED TO ADVERTISE "FURY"

Left—A portion of the lobby display Manager Cliff Denham of the Royal Victoria, Victoria, B. C., used on "Fury" (First National); Centre—Novel poster idea used by Manager R. B. McLean of the Palace theatre Washington Court House, Ohio, with ones and a three-sheet; Right—Cut-out on "Fury" at the Kentucky theatre, Louisville

Practical "Vanity Fair" Stunts

Ideas that Have Been Used by Other Exhibitors and Exploiteers in Field

NUMEROUS stunts given the acid test of actual use in the exploitation of "Vanity Fair," collected here for the convenience of other exhibitors, follow:

Special tie-ups with window displays of Vanity Fair women's lingerie were obtained in half dozen of the biggest stories in Providence in the exploitation campaign for "Vanity Fair" when it played at the Emery-Majestic theatre. Manager Martin and Goldwynner Buddy Stuart, of Boston, got these displays in Shepard's stores, the Boston Store, in Richards, and in the Washington Street store. Along with the displays of garments were special window card tie-ups arranged by Eddie Bonns, manager of Goldwyn exploitation, with the Vanity Fair Silk Mills and special cards calling attention to the showing of "Vanity Fair" at the Majestic.

The Spa gave a tie-up on "Vanity Fair" beauty soap, using one of the big display posters, several of the smaller sheets as well as photographs and special cards telling about the picture.

Offer to Send Photographs

The showing of "Vanity Fair" at the Normandy theatre in Brooklyn, N. Y., was exploited by Charles Cohen, Goldwyn Cosmopolitan exploitation man at the New York exchange, by offering to send to the fans who wrote in for them, an autographed photograph of Miss Ballin.

One of her autographed photographs was placed in the center of a card, 30 x 40 in. in size, which was lettered as follows:

Free! Would You Like to Have One of These Autographed Photographs of Mabel Ballin, Star of "Vanity Fair"? Write Miss Ballin a Letter Telling Her How You Enjoyed Her Performance in "Vanity Fair." Address Your Letter Care of This Theatre. The Management Will Forward It To Miss Ballin Who Will Then Mail the Photograph Direct To You.

Turtles Become Swimming Ads

Mayor Kohler of Cleveland, since assuming office, has had every public building in Cleveland, every fence, bridge, traffic line, etc., painted a bright orange with black lettering.

When "Vanity Fair" was being shown at the Hippodrome theatre, Eddie Carrier, Goldwyn Cosmopolitan exploitation man, stole Mayor Kohler's thunder and turned it to "Vanity Fair" exploitation purposes. He got hold of twenty-five large turtles with a back expanse of about twelve inches and painted their shells a bright orange with the title of the picture and the name of the Hippodrome in black letters across their backs.

As is the case with all mayors, Mayor Kohler has opposition in Cleveland, and the newspapers which are opposed to him and to his choice of colors for decorating city property printed long articles about the fact that he was even selling the advertising rights to the backs of the turtles in the little pond in the park and letting his colors be used on them. While most of these stories did not mention the picture, "Vanity Fair," the novelty of the turtles being painted yellow and black attracted great crowds to the pond where they could read the name of the picture and the place where it was showing for themselves.

Telegrams and Floral Idea Exploit "Remembrance"

For the showing of "Remembrance" at the Orpheum theatre, Fort Wayne, Ind., 2,500 of the fake Western Union telegrams were used by H. T. Snowden, Goldwyn exploitation man.

The stunt was worked up with the aid of J. W. Daly, manager of the theatre, and netted unusually effective publicity as the list of persons to whom the fake telegrams were sent was selected with great care.

A special tie-up was arranged with Flick, the florist, and Snowden and Daly "sold" him on the idea of giving away a thousand flowers to women attending the showing at the Orpheum theatre the week preceding the booking of "Remembrance." Attached to each flower was a card, advertising the florist and the picture.



APPROPRIATE LOBBY ARTWORK FOR "THE WOMAN WITH FOUR FACES"
Manager Ollie Brownlee of the Palace theatre, Muskogee, Okla., prepared this attractive lobby display recently for "The Woman with Four Faces" (Paramount)



HAND-PAINTED "RAGGED EDGE" DISPLAY
Showing the special front display used by the B. S. Moss Broadway theatre, New York City, on "The Ragged Edge" (Distinctive)

Realistic Lobby Display Built on "Adam's Rib"

The main feature of the "Adam's Rib" campaign put over by Manager Ray Beall at the Imperial theatre, Asheville, N. C., was the lobby display, which carried out in detail the prehistoric forest scene in the picture.

The box office was covered with papier mache to represent a large boulder. All about the lobby shrubbery, trees and undergrowth were distributed, and all overhanging foliage was draped with Florida moss. A stuffed tiger on one side of the lobby and a stuffed wildcat on the other gave realism to the scene, as did also quantities of stuffed birds placed in various positions in the foliage of the trees. The "wilderness" effect strived for was reached.

In the centre was a cut-out from the six-sheet, the lovers in embrace, and standing just over them another cut-out of Milton Sills with club in hand. Thus was given the life punch and dramatic effect, essential in creating interest. The entire scene at night was illuminated by a flood of green lights.

Comic Racetrack Built for "Garrison's Finish"

Manager Hugo Plath, of the Palace theatre, Fort Smith, Ark., put over an extensive campaign on "Garrison's Finish."

During the run of the engagement the lobby of the theatre was turned into a miniature racetrack with the horses moving around the track. This effect was produced by having the toys attached to a belt which was pulled by a motor. In place of naming the horses such as Spark Plug, etc., the cartoon pictures of Spark Plug were cut out of the comic sheets and mounted on cardboard and placed on the track, showing Barney Google "hot-footing" it behind his faithful Spark Plug. Another comedy element of the display was the cartoon cut-out of Andy Gump riding on Chester's horse, Salvador, close on the heels of Barney Google.

Appeals to Booklovers in "Only 38" Campaign

Advertising on "Only 38" was begun well in advance of play date by Manager J. P. Read, of the Gem theatre, Palestine, Texas, by mailing 500 postal cards to a list of "readers" which he compiled from the public library and local book stores. This card called attention to the clean entertainment the picture offered, the cast and that William de Mille directed it.

The book stores co-operated further by allowing attractive window displays showing photographs of the stars and one or two cut-outs. The public library, for the first time, allowed the theatre to display photographs on the library bulletin board. This privilege was accorded the theatre in return for a book donation matinee which secured for the library over 150 copies of books and novels. Those donating novels were admitted free at the Gem theatre to see "Only 38" at a special matinee held Friday afternoon.

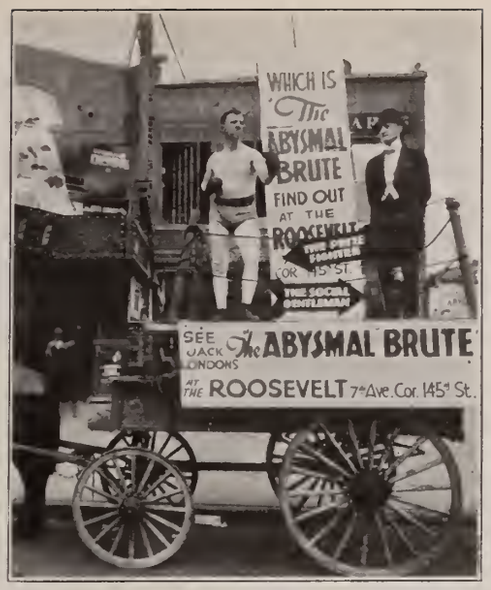
Ford Rental Station Is Lobby for "Sixty Cents an Hour"

Greenville, S. C.—Developing the "Rent-a-Ford" idea in "Sixty Cents an Hour," Manager H. B. Clarke of the Casino theatre prepared a lobby on that picture which represented a "Rent-a-Ford" establishment.

Across the entire front a beaver board arch was constructed. This announced that cars were for hire at sixty cents an hour. One-sheet cut-outs were mounted on each side of the arch, at the top, while the post served as still boards, photos being mounted on each one.

The idea was further carried out by a Ford car which stood directly underneath the arch.

The top of the arch was electrically lighted, so that the lobby as a whole made quite a display at night.



STREET BALLYHOOING "THE ABYSMAL BRUTE"

Special display used on the street in connection with the showing of "The Abysmal Brute" (Universal) at the Roosevelt theatre, New York City

Photographic Stunt on Street to Exploit "Adam's Rib"

Allentown, Pa.—For a week previous to the showing of "Adam's Rib" at the Colonial theatre, a photographer in a Durant car, which was loaned to the theatre for the purpose, rode around and took pictures of different pedestrians. Cards with photograph space advertising the picture were placed in different merchants establishments with the following wording on the card:

"If this is your photo call the manager of this store and receive from him a pass to see 'Adam's Rib.'"

The house profited by this stunt, as it is a generally admitted fact that every pass brings more paid admissions.

Music Lovers' Night Used with "Refuge" Opening

A particular effort is being made by the management of the Royal theatre, Victoria, B. C., to offset the summer slump.

To effect this result the manager started off the run of "Refuge" with a Music Lovers' Night on Monday, with the idea of making this a permanent feature of the Monday openings if it draws, and the results to date have justified the special event. Inasmuch as Victoria is strongly British in population and sentiment, English airs constitute the main part of the musical program. The blending of these two factors in audience appeal have contributed in large measure to the way in which summer business is holding up at the Victoria.

"Three Wise Fools" Given Beach Exploitation

The exploitation campaign for "Three Wise Fools" at the Capitol theatre, New York City, had for its principal features an advertising and publicity campaign in the New York daily press and a free use of heralds, hangers, etc., on the most prominent beaches around New York and in the suburbs.

A newspaper advertising and publicity campaign was begun two weeks in advance of the showing and netted unusual space in the newspapers.

As the showing was held in the middle of the summer, when all New York puts in as many hours as possible at the beaches and bathing resorts, special attention was paid to exploiting the picture at the beaches. "Three Wise Fools" heralds, auto hangers, throw-aways and other accessories were used freely at Long Beach, Far Rockaway, Manhattan and other bathing resorts. The one-sheet poste and special posters were used in billing the attraction in the suburbs.



IDEAS USED BY EXHIBITORS ABOUT THE COUNTRY IN EXPLOITING "MAIN STREET"

Upper left—Display sign used by Tivoli theatre, Chattanooga, Tenn. Oval—Bookstore window tying up with "Main Street" at the Grand, Columbus, Ga., J. Wright Brown, Manager. Upper right—Lobby by H. B. Clarke, Garing theatre, Greenville, S. C. Lower left—Bookstore window for the run at the Roosevelt, Chicago. Lower right—Lobby display for "Main Street" (Warner Brothers) at the Modjeska theatre, Augusta, Ga., F. J. Miller, Manager.

Opinions on Current Short Subjects

" The Mystery Man "
(Pathe—Two Reels)

SNUB POLLARD assumes the role of private detective in this one and the comedy element is derived from burlesquing the conventional Sherlock Holmes type of sleuth. Pollard's "big case" is the recovery of some valuable securities stolen from the auto of a rich man, who is also the father of a very pretty daughter. The capture of the thieves is a comparatively simple matter, but nevertheless the detective, despite the assistance of hounds of all descriptions, the ever-handy microscope, and traditional curved-stem pipe, misses the trail entirely. The absurdity of his procedure will undoubtedly win some real laughter. He recovers the loot, but quite by accident. He captures the thieves, too, but again only by accident. These sequences, especially those showing the capture of the bandits, are decidedly funny. His pursuit of the robbers leads him into various adventures, one of which leaves him dressed simply in his B. V. D.'s. How he acquires some wearing apparel—only to lose it again—and then resorts to the old expedient of a barrel, which promptly sheds its staves, are also good for some laughs. In the end, he becomes mixed up in a marathon, where his union suit serves as an appropriate running costume. This idea has been used before, but it will probably prove laughable to most audiences despite the repetition.—*E. F. SUPPLE.*

" Rolling Home "
(Grand-Asher—Two Reels)

JOE ROCK enacts some of the difficulties that confront the head of a family with no roof to cover them except that of a Ford coupe. The houseless family, in search of quarters, has been done before, and some of the conventional comedy notes common to this type of fun film are sounded here again. But the subject is not without its novel touches. Rock and family travel bag and baggage around in a flivver for one thing—not an ordinary fliv, but one on which is built a full-fledged bungalow, with more equipment than would fill a fair-sized Harlem flat. The ingenuity of the contrivance will probably get as many laughs as the action itself. Then there is an exciting chase in which constables astride of all manners of bicycles—from the motorized variety of 1923 down to the tandem and tricycle of the '70s—give chase to the fleeing bungalow-dwellers. The finish, showing the family safely housed in a jail, with pop, mom, brother, sister and baby in striped uniforms, is particularly funny.—*E. F. SUPPLE.*

" Lots of Nerve "
(Universal—Two Reels)

THIS Century comedy shows Henry Murdock and a clever trick dog in a series of amusing stunts. The subject opens with the rather stereotyped situation of a hungry roomer in arrears and with no prospect of getting a breakfast. The comedy element is supplied by the cleverness of the dog in foraging food for his master from a neighbor's apartment. The canine's dexterity in concealing his master from the alert eye of the landlady is almost human in quality and is good for some real laughs. The second part of the subject introduces a note of romance; but here again the dog takes the featured role. While Henry's attention is devoted principally to the girl, the dog is kept busy keeping the stalwart rival at a distance from the spooning pair. The concluding scenes, showing how the dog drives Henry's rival inside the gates of the county jail, where he is promptly seized and put in the prison gang, are especially amusing. This subject ought to be popular where clever animal players are in favor.—*E. F. SUPPLE.*

" Paging Love "
(Grand-Asher—Two Reels)

MONTY BANKS takes two reels to sell an encyclopedia; the mishaps and rebuffs that he experiences in effecting the sale are employed as the comedy material in this subject. Monty doesn't endure the inconveniences and embarrassments of a salesman's life out of love for the profession, but to win the hand of the girl of his choice. Dad imposes the sale of the volume as the single condition to his consent to their marriage; so Monty, book in hand, goes forth to win customers and happiness. The idea is an old comedy theme, and much of the action is of a conventional pattern; but there is an occasional original flash, and some of the sub-titles are decidedly funny. The sequence showing Monty crashing in on the solemn conclave of the Book-Lovers' Club and the ensuing riot as the members rush to place their orders with the enterprising salesman ought to be good for a laugh anywhere.—*E. F. SUPPLE.*

" Rustlin' "
(Universal—Two Reels)

THE story of a deputy-sheriff who is "framed" by his friends in order to show himself qualified to hold down the job of the retiring sheriff and to prove he is worthy of the love of the town belle. Jay Morley plays the leading role and Margaret Morris appears opposite. The story is simply constructed and the end is always pretty well in sight. It is the fast action of the hard-riding, two-fisted sort, common to the western drama, that endows the subject with interest. The friendly plot is to announce to the young deputy sheriff the presence of a "killer" in the environs of the town and to order him to go out and get his man. The "boys" furnish the opposition, and knowing that the deputy has been previously deprived of his loaded gun they engage him to the limit. Morley and Miss Morris carry their roles in commendable fashion and the support is adequate.—*E. F. SUPPLE.*

" The Busher "
(Educational—Two Reels)

THIS Jack White production presents Lee Moran in a bush-league baseball story. In addition to the comedy ingredients, the picture has several elements of popular appeal. For one thing, Ring Lardner's "You Know Me Al" humorous letters, as written by a "busher" to his friend, serve as the basis for the action. George Grover Cleveland, the Chicago Cub pitcher, and some of his team-mates appear in a few of sequences. Then, again, Mike Donlin, who used to cover the second-base sack for the Giants of yesteryear, is seen in a prominent role. We understand that provision has been made for the insertion of a group scene of the McGraw Giants in place of the Chicago Cubs where such a substitution would be desirable. The historic game between the Snipeville Katydids and the Poseyville Caterpillars, with Moran on the mound for the former and Donlin in the box for the latter team, is the occasion for most of the fun. The action throughout is filled with diverting incident which ought to register effectively in any type of house. The sub-titles, too, will furnish some real laughs. The subject serves as an admirable comedy vehicle for Moran, and he makes the best of his opportunities. If you are looking for a two-reel comedy above the average, here's your film.—*E. F. SUPPLE.*

" A Man of Position "
(Grand-Asher—Two Reels)

THE ludicrous mishaps that befall a near-sighted bookkeeper, who suffers the added misfortune of working for a hounding boss, are used as the comedy material for the opening sequences of this one. Sid Smith, as the office slave, falls and stumbles all over the office furniture, dislodges the stenographer's wig while driving a nail through the wall, and in the end completely wrecks the office with an axe when he goes blindly in pursuit of a butterfly. Then the bookkeeper comes into a fortune unexpectedly, and with the advent of riches the defect of vision seems to disappear as the bookkeeper in the last half of the picture is shown at a summer resort, sans spectacles, winning his way to the hand and heart of the girl of his choice in a series of amusing adventures. Smith's ability to tumble is made good use of here to provoke some laughs.—*E. F. SUPPLE.*

" Warned in Advance "
(Pathe—Two Reels)

AN entertaining western drama in which Leo Maloney and Josephine Hill, youthful elopers, become entangled in a mesh of complications. The device of mistaken identity is employed to augment the perplexing situation involving the couple. Of course, it all turns out happily in the end; but not before the hero has been mistaken for a dangerous outlaw, pursued by the irate father of the girl he has eloped with, and set upon by the real outlaws, whom he engages in some lively fisticuffs. There is suspense in this subject and plenty of action. It ranks in our opinion among the best of the Range Rider Series.—*E. F. SUPPLE.*

" Be Honest "
(Pathe—One Reel)

THIS is another contribution to Hal Roach's series of animal comedies being released under the general title of "Dippy Doo Dads." The slight story element has for its main trend the pursuit and capture of a jail-breaker. Two monkeys carry most of the action, one in the part of the jail-bird, who has escaped from his cell; and the other in the role of the police officer, who goes after the fugitive. A clever dog also assists in some of the gags, all of which, of course, are planted to bring out the cleverness of the animals in their mimicry of real life. Ought to go well where animal comedies are in favor.—*E. F. SUPPLE.*

Pre-release Reviews of Features

Legally Dead

(Universal—6076 Feet)

(Reviewed by L. C. Moen)

AT last we have something new under the sun—the Governor's pardon does NOT arrive in time to save the hero from the gallows! Instead, he is hung by the neck until dead, dead, dead—whereupon the scientist enters upon the scene and with the aid of adrenalin brings him back to life.

We have here a novel and timely idea, and this picture seems to us to offer excellent entertainment by virtue of that novelty. Just how the hero escaped having his neck broken when hung is not made clear, but the idea is diverting and its plausibility is not the important feature ,since it is made to *seem* plausible, which is the same thing.

The role of the man who returns to life after he is legally dead is played by Milton Sills, which is sufficient gauarantee of an intelligent performance. He is his characteristic self, with his usual mannerism, and seems well cast in the role of the newspaper reporter who decided to find out for himself what the inside of a prison is like, with unexpected consequences.

The picture has been well constructed. It proceeds smoothly and coherently and the various pieces of apparatus used are "planted" so carefully that audiences should have no difficulty in grasping the idea involved. Personally, we got a great "kick" out of the climax in which adrenalin has been injected and the hero lies on the operating table, a sensitive electrical device recording the condition of the heart.

He is supported by a cast which includes Claire Adams opposite him, Margaret Campbell as his nagging wife, Edwin Sturgis as the murderer for whose crime he goes to the gallows, Charles A. Stevenson as the kind-hearted old banker, Joseph Girard as the District Attorney and others.

THEME. Bringing man back to life after he has been hanged through the use of powerful drug.

PRODUCTION HIGHLIGHTS. The hospital scenes near the close, in which the hero is restored to life. The scenes of prison life. The hanging. The work of Milton Sills and Claire Adams.

DIRECTION. Particularly commendable in the court-room, hospital and prison scenes, the proper atmosphere being well established in each case. Builds up to climax in good shape. Character touches good.

EXPLOITATION ANGLES. The star is important, but above everything else, hammer away on the idea of a dead man being brought back to life by Science. Get opinions from your local doctors—get your lawyers to issue statements on the status of a man declared legally dead and returned to life. Stir up discussion in every way possible.

DRAWING POWER. Should be very considerable, on the strength of the advanced idea.

SUMMARY. An entertaining screen story in which a new twist is given to familiar situations by the introduction of recent scientific discoveries.

THE CAST

Will Campbell.....Milton Sills
Minnie O'Reilly.....Claire Adams
Mrs. Campbell.....Margaret Campbell
Jake Dorr.....Edwin Sturgis
Jake's Sweetie.....Faye O'Neill
Malcolm Steel.....Charles A. Stevenson
District Attorney.....Joseph Girard
The Anarchist.....Albert Prisco
The Judge.....Herbert Fortier
The Governor.....Charles Wellesley

Story by Charles Furthmann. Scenario by Harvey Gates. Directed by William Parks. Photographed by Richard Fryer. Produced by Universal.

SYNOPSIS. Campbell, newspaper reporter, with nagging wife, disappears. Commits petty crime to get inside story of prison life. Foils escape of Jake Dorr, murderer. Meets heroine, serving a term also, and when they are both paroled he follows her to her home town, where she obtains a position for him in the bank. Detective trailing Jake Dorr is murdered by Dorr, who escapes. Circumstantial evidence convicts Campbell of murder and he is hanged, just as evidence clearing him is found. Scientist, through use of adrenalin, restores life. He learns that his wife has divorced him and he and the heroine find happiness.

The Midnight Alarm

(Vitagraph—Seven Reels)

(Reviewed by Laurence Reid)

IT'S impossible to take this picture seriously so saturated is it with every conceivable melodramatic trick of the ten, twent' and thirt' days. The incidents and thrills come so fast that it takes on the form of a serial. By not taking it as absolute fact the spectators are certain to be richly entertained. They will find amusement in all the old stock tricks, the various details of characterization and settings—and they will sit right up and pay strict attention over the volume of thrills which include a fast express train smashing an auto to pieces at a grade crossing—bringing a quick and merciful death to a widow, another train tearing along through the night approaching an open draw bridge though the scheming villains have signalled a clear track, and a vivid and actionful fire from which the picture takes its title.

Villainy stalks across the screen in constant conflict with virtue. There is a vicious murder before the story has progressed fifty feet, the executor of a rich man's estate putting him out of the way in order to win his widow. But the latter escapes from him only to lose her life in the auto accident. Then it's a hunt by her farmer parents to locate the missing child.

The latter is seen thirteen years later presiding over a news-stand in a tough neighborhood—and into her life comes a hero fireman, the desperate villain, his crafty henchman, a young bounder and a dozen or so others. She lives a colorful existence in being pursued by the devilish crook. Her grandfather gets struck by a fire truck. The relatives are united only to become separated by the machinations of the villain who eventually meets a timely death as he takes a leap from the burning loft. There are many heroics on display here.

The picture carries action and incident all the way. No melodramatic trick is neglected—and everything is clearly defined. The acting by Alice Calhoun as the heroine is refreshing and carried out with a deal of shading. It is her best role since Babbie in "The Little Minister." Joseph Kilgour is a sinister crook.

THEME. Melodrama of pursuit of orphan by honest grandparents and a pair of desperate villains—the old people determined to locate their daughter's child, the crooks determined to gain title to her fortune.

PRODUCTION HIGHLIGHTS. The many thrills. The collision of auto and train. The scene at the draw-bridge when train tears on through the night to certain disaster. The local color in city neighborhood. The climax revealing one of the finest fire scenes ever screened.

DIRECTION. Has emphasized the possibilities to extract thrills. Has worked it up to startling climax. Develops good interest despite various counterplots and abundant incident. Piles on the hokum—

EXPLOITATION ANGLES. Affords tie-ups with railroads campaigning against grade crossings. Also affords tie-ups with fire companies. Producers have prepared an elaborate campaign book. Get it.

DRAWING POWER. Should make money in any house. Action lovers will eat it up.

SUMMARY. Wild sort of melodrama carrying every conceivable trick. Hokum in abundance, but thrills, romance, adventure, excitement and rapid action makes it really interesting. Should not be taken too seriously.

THE CAST

Sparkle.....Alice Calhoun
Capt. Harry Westmore.....Percy Marmont
Chaser.....Collen Landis
Silas Carringford.....Joseph Kilgour
Aggie.....Maxine Elliot Hicks
Mr. Tilwell.....George Pierce
Mrs. Tilwell.....Kttie Bradbury
Springer.....J. Gunnis Davis
Mrs. Thornton.....Alice Calhoun

By J. W. Harkins, Jr. Directed by David Smith

SYNOPSIS. Woman left a widow by the murder of her husband flees from executor of the dead man's estate, not knowing that he is the assassin. Is killed in an auto wreck—and child is rescued by city dwellers. Grows up an orphan in charge of news-stand and eventually meets her grandfather who has tried for years to locate her. The executor is determined to locate her too, to cash in on the papers. She is rescued by a fireman and falls in love with him.

Little Old New York

(Goldwyn-Cosmopolitan—10,366 Feet)

(Reviewed by L. C. Moen)

IT is just a bit difficult to know where to begin a review of this Cosmopolitan production, so numerous are the things which should be said about it. Commendations should go to Rida Johnson Young, who conceived the altogether charming story; to Luther Reed, who intelligently adapted it to the screen; to Joseph Urban, who faithfully transferred to the screen the settings of the period; to Sidney Olcott, who directed the story in just the right key and tempo; to Marion Davies, who gave what seemed to us her best and most appealing characterization to date—and last but not least, to Mr. Hearst, who had the courage to embark on this sturdy epic of early Manhattan. William Frederick Peters, too, is to be thanked for an unusually tuneful score, though the use of the national anthem seems to us rather cheap and unnecessary. Certainly the scene of the little *Clermont* steaming up the Hudson, marking one of the big mileposts in the world's history, needs no such support.

"Little Old New York" is big in every way. tI possesses enough of entertainment value to justify every foot of its length and it contains an historical background that is fascinating. The appeal of seeing Delmonico as a rising young caterer, John Jacob Astor as a fur dealer, real estate agent and music store proprietor; Robert Fulton, Washington Irving, Cornelius Vanderbilt, and such figures, will be by no manner of means limited to those in and about New York. Every newspaper editor knows the value of a New York date line, and the characters seen in "Little Old New York" are known from coast to coast.

We wish we had more room to speak of Miss Davies' performance. As the impudent, sentimental, harum-scarum colleen who masquerades as a boy she is irresistible, and Patricia O'Day seems to us much her finest portrayal.

THEME. The romance of the early days of New York, interwoven with the story of a little Irish girl who masquerades as a boy to gain a fortune.

PRODUCTION HIGHLIGHTS. "Too numerous to mention." The sailing of the Clermont. Miss Davies' jig in the prize-ring. The fight between the Hoboken Terror and Bully Boy Brewster. Harry Watson as the latter—one of the best bits in the picture. The whipping scene. The ball. The courtroom scene. Miss Davies.

DIRECTION. Sidney Olcott has directed the opus with rare delicacy and humor. The story moves smoothly and without confusion, despite the numerous characters.. A noteworthy achievement. Excellent atmosphere of the period.

EXPLOITATION ANGLES. This picture should be exploited on a very high class basis. Play up the star, using particularly the pictures of her as a boy. Refer to the famous stage play of the same name by Rida Johnson Young.

DRAWING POWER. Properly exploited, this will go anywhere.

SUMMARY. An epic of early New York, with high audience appeal and entertainment value.

THE CAST

Patricia O'Day ..... Marion Davis
Patrick O'Day ..... Steve Carr
John O'Day (her father) ..... J. M. Kerrigan
Larry Delevan ..... Harrison Ford
Robert Fulton ..... Courtenay Foote
Washington Irving ..... Mahlon Hamilton
Cornelius Vanderbilt ..... Sam Hardy
John Jacob Astor ..... Andrew Dillon
Reilly (Larry's servant) ..... Charles Kennedy
Bully Boy Brewster ..... Harry Watson
The Hoboken Terror ..... Louis Wolheim
Delmonico ..... Charles Judels
Ariana De Puyster ..... Gypsy O'Brien

Adapted by Luther Reed from the play by Rida Johnson Young. Directed by Sidney Olcott. Photographed by Ira H. Morgan and Gilbert Warrenton. Produced by Cosmopolitan.

SYNOPSIS. Young Irish girl comes to America to claim fortune, masquerading as her brother, who has died. Otherwise the fortune would revert to the stepson. The girl falls in love with this stepson, but he resents his (her) presence. He is helping Robert Fulton raise the money to build the first steamship, but when the fortune goes to the girl is unable. Girl then guarantees payment of money and the Clermont is successfully launched. Stepson stages a prize-fight to raise money, which ends in a riot endangering the girl. Her rightful identity is revealed, the fortune stays in the family, and all ends happily.

Don't Marry for Money

(Weber & North—5563 Feet)

(Reviewed by L. C. Moen)

GIVEN the proper sort of role, House Peters may be depended upon to deliver a forceful and pleasing performance which gets over through its very restraint. In "Don't Marry for Money" he has been provided with that sort of part and the result is an excellent characterization. Not that this is the only good point, but Peters as Peter Smith, the wealthy but awkward hero of the story, stands out as the shining performance of the piece.

There is a pleasing quality about the entire production that stamps it as somewhat different from the usual run. The major situations are familiar enough, but the material has been given a very considerable freshness through little human touches—presumably to be credited to the director. Characterizations are well developed in the opening sequences, showing the unhappy home life of the heroine—her selfish and irascible father, her downtrodden mother, the "best catch" that the town affords. Thus, we are made to feel that there is a definite and sufficient reason for the heroine's flight to the city, and cannot altogether blame her for her resolve that, if she must sell herself in the marriage market, she will at least do so to better advantage than the village offers.

The atmosphere of the modiste's shop is also well developed and her meeting with Peter Smith, "the wealthiest bachelor in New York," the subtitle informs us, is logically handled. The finish is somewhat melodramatic but the characters behave, on the whole, pretty much as human beings.

Some attractive natural color shots are introduced in the modiste shop scenes, which give opportunity for the display of many elaborate costumes, some of them worn by Rubye De Remer, the leading woman.

There are some unusually attractive photographic and lighting effects here and there.

Aileen Pringle appears as an adventuress and her villainy is capably seconded by Cyril Chadwick. Others in the cast include Christine Mayo, Wedgewood Nowell, George Nichols, Hank Mann, and Charles Wellesley. Taken as a whole, an unusually enjoyable picture.

THEME. Danger in marrying for money only, as shown in unhappiness brought to girl who does so.

PRODUCTION HIGHLIGHTS. House Peters' performance as Peter Smith. The natural color scenes showing fashionable gowns in the modiste's shop. The opening scenes in the small town. The scene in which Smith tells the villain and his wife that they have been poisoned, bringing out the contemptible qualities of the adventurer.

DIRECTION. Generally first rate, with many little bits that contribute to the realism. Characterization has been kept well in hand. Has built up story in smooth and interesting fashion.

EXPLOITATION ANGLES. Splash the title as heavily as possible. It has excellent teaser possibilities and is bound to attract attention. It should be possible to stir up some discussion in your town on this subject. Play up the cast at your discretion, depending on the popularity of these various players with your clientele. You have several well known names to work with.

DRAWING POWER. Well suited to the general run of picture houses and should draw well with proper promotion.

SUMMARY. An entertaining little drama, well produced, and one that should find favor with most audiences.

THE CAST

Peter Smith ..... House Peters
Marion Whitney ..... Rubye De Remer
Edith Martin ..... Aileen Pringle
Crane Martin ..... Cyril Chadwick
Rose Graham ..... Christine Mayo
The Inspector ..... Wedgewood Nowell
Amos Webb ..... George Nichols
An "Explorer" ..... Hank Mann
Alec Connor ..... Charles Wellesley

Story by Hope Loring and Louis Duryea Lighton. Directed by Clarence L. Brown. Produced by B. P. Fineman (in association with Adolph Ramish).

SYNOPSIS. Young country girl, dissatisfied with prospects in small town, goes to city, resolved to marry for money. Becomes a model and meets and marries wealthy bachelor. Blinded by his money, she fails to see his sterling qualities, and nearly falls prey to smooth-tongued adventurer, who is aided by his unscrupulous wife. Husband learns of this, however, and shows adventurer up as a coward. Seeking revenge, this man is killed, and husband and wife are both suspected. When they emerge they realize their love for each other.

"Loyal Lives"

(Vitagraph—Six Reels)

(Reviewed by Frank Shelton)

AT last the mail man comes into his own—on the screen. The cop, the fireman and other public servants have had their day. It is fitting that the men of the postal service should be made the subject of a "fillum mellerdramer." And this is melodrama pure and simple, filled with thrills and fast action.

The possibilities of exploitation are many. First of all, the picture has been made to show the real side of the home life of your mail man. It shows his joys, his sorrows, his tragedies. It shows his heroism when the time comes to protect the mails. It shows that he often spurns riches to serve Uncle Sam. Therefore, the postal department in every city in the nation will be willing to jump in and aid the exhibitor who shows the picture.

The two biggest thrills in the picture are the mail train holdup and the post office robbery. William Collier, Jr.'s, jump from the train into the river below to get a bag of mail is a fine bit of screen craftmanship. So is the moment toward the end of the picture when Brandon Tynan as Dan O'Brien is seen in the office of Postmaster General New in Washington receiving the congratulations of his chief. Mr. Tynan contributes an appealing character portraiture as the postal hero. He is given able support by Mrs. Mary Carr as his wife, Faire Binney as his adopted daughter and William Collier, Jr., as his son. The rest of the personnel does exceptionally well.

The camera work is A-No. 1. So is the photography. The story holds the interest from first to last scene and has been held to six reels. which is a big thing in its favor. There is a lot of "human interest" stuff packed into the first part of the picture. "Loyal Lives," should meet with universal approval.

THEME. Based upon the home life, the heroism, the sorrows and the joys of the men of Uncle Sam's postal service.

PRODUCTION HIGHLIGHTS. The holdup of the mail train and Collier's jump from the train into the river. The post office robbery. The characterizations contributed by the leading players. The possibilities for co-operation in its exhibition on the part of the mail men.

DIRECTION. Charles Giblyn has given of his best to make this picture worth while and he has succeeded 100 per cent. He has made his characters live. They're all human, every day folks. He has worked his suspense up to a fine climax. His thrills are well timed and well handled.

EXPLOITATION ANGLES. Tie-up with your local mail men associations, giving their sick benefit fund part of the receipts from sales of tickets. Perhaps you can get the local men's band to stage a parade for you in which you can load your advertising. The postal department will probably be glad to give use of trucks for signs.

DRAWING POWER. It's up to you. Some circus exploitation will put this over. If you don't exert yourself you'll have yourself to blame. The picture has some wonderful exploitation possibilities.

SUMMARY. Everyone is friendly with the mail man. Therefore most folks will be glad to do him a good turn. This picture will offer that opportunity if you can go out and get 100 percent co-operation from your local department. However the picture as it stands is a good one and will stand on its own merits.

THE CAST

Dan O'Brien.....Brandon Tynan
Mary O'Brien.....Mary Carr
Peggy.....Faire Binney
Terrence.....William Collier, Jr.
Michael O'Hara.....Charles MacDonald
Lizzie O'Hara.....Blanche Craig
Tom O'Hara.....Chester Morris
Brady.....Tom Blake
Mrs. Brady.....Blanche Davenport

By Charles G. Rich and Dorothy Farnum. Directed by Charles Giblyn. Photographed by Edward F. Paul.

SYNOPSIS. The story deals with Dan O'Brien struggling on as a postman in spite of his small salary. He wins the gratitude of a mail thief, whose widowed mother he has befriended. This thief gives O'Brien a bill stolen from the mails to help him out of debt. O'Brien is arrested. Following a train hold-up and post office robbery, the thieves are captured. One of them is the fellow who gave Dan the stolen bill. Dan is released, and for his help in catching the robbers officially thanked by the Postmaster General. Through the story runs the romance of Dan's daughter and the son of his old pal, O'Hara.

Mothers-in-Law

(Preferred Pictures—Seven Reels)

(Reviewed by Frank Shelton)

GASNIER has scored again. In this picture he gives us a human document that compares with "The Old Nest" and "Over the Hill." in "human interest" ingredients. But this production has an added value in that it is filled with modern touches—views of life as lived by our jazz-crazed youth and middle-aged folks. Therefore, the picture will appeal to old and young alike.

From every viewpoint, "Mothers-in-Law" is a distinctly high-class contribution to our screen fare for the new season. It is a picture that should bring real business to the box office. Everyone connected with its making is to be congratulated.

The story is one of absorbing interest and will, no doubt, strike home to many families who are going through just such a career as is pictured here. And all praise to the players who enact the principal roles. Edith Yorke as "Mom" Wingate brings a new and wonderful "mother" portraiture to the shadow stage. Her's is a character painting that breathes naturalness. Gaston Glass and Ruth Clifford as the young couple whose marital bark is nearly sent on the rocks by misunderstandings and different likes and dislikes, really act—yes, act as they never have before. It is, by far, the best thing Miss Clifford has done to date. Joseph Swickard as the irascible, grouchy, unforgiving pater, puts over a Warfieldian bit, while Crauford Kent and Vola Vale complete the personnel "par excellence."

THEME. "A mother-in-law is just a mother with another child to love." That subtitle aptly describes the theme. When the young wife of this mother's son is about to go astray, mother-in-law steps in and after a hard fight makes the bride see the folly of her ways.

PRODUCTION HIGHLIGHTS. The storm scenes. The departure of the son for the city. The party scene in the farmhouse where the "fast set" is driven by the storm. The excellent characterizations of each member of the cast, especially Miss Yorke, Mr. Glass, Miss Clifford and Mr. Swickard. The Burmese party, a brilliant and spectacular interior.

DIRECTION. One of the best things Gasnier has ever done. He has not permitted the interest of the observer to relax for a moment. He has injected surprise after surprise into his work. Under his masterful direction, the players have given of their best. The jazz stuff in the farm house and the death bed scene might have well be trimmed down a bit. Both are a trifle too long.

EXPLOITATION ANGLE. The title. The well-known stars. The Burmese party will give you an inspiration for a colorful prologue. Use the stills showing the gorgeous fur coats and evening gowns as part of window displays at your local style emporiums. Might put on a jazz dance contest, offering prizes to the couple who wins the most applause from the audience.

DRAWING POWER. Just what 1923 folks want. You should be able to make money with this if you go after it.

SUMMARY. Another "Over the Hill," with the sad stuff relieved by modern jazz stuff. A really high class picture possessing 100 per cent. entertainment value. The story is told by a talented cast and is one that will appeal to every member of the family. Elaborately staged throughout and brilliantly directed.

THE CAST

David Wingate.....Gaston Glass
Vianna Courtleigh.....Ruth Clifford
"Mom" Wingate.....Edith Yorke
Newton Wingate.....Josef Swickard
Alden VanBuren.....Crauford Kent
Ina Philips.....Vola Vale

By Frank Dazey and Agnes Christine Johnston. Directed by Gasnier. Scenario by Olga Printzlau. Photographed by Karl Struss.

SYNOPSIS. Caught in a terrific storm, Vianna Courtleigh and her "fast set" friends are forced to seek shelter in the Wingate home. There they stage a jazz party in which Vianna persuades David, the son, to join. David falls in love with Vianna, and after a bitter scene with his ill-tempered father, leaves for the city. There he finds a job in the office of Vianna's father and rises rapidly. But David's quiet ways and Vianna's longing for the fast life soon bring conflict. Then David's father dies and "Mom" comes to live with them in the city. She sees Vianna kiss "the other man," and after taking the baby away to the old farm she takes a prominent part in making the wife see the folly of her ways when she saves her from an artist who has taken her to his cabin in the woods.

Salomy Jane

(Paramount—Seven Reels)

(Reviewed by Frank Shelton)

GEORGE MELFORD has made a superb production of "Salomy Jane," based on Bret Harte's story and the play by Paul Armstrong. The book has been read for close to half a century, while the play has been seen in stock repertoire. Therefore exhibitors have a picture entirely familiar to most of their patrons. They will be delighted with the new picture version—which is a thing of beauty, color, thrill, romance, and directorial excellence.

After the fine acting and the thrilling situations worked up by Mr. Melford, the most recognizable feature is the wonderful camera work and lighting effects. Probably half of the action takes place at night and the photographing and lighting of these scenes is nothing less than an achievement. We have seldom seen such satisfactory night shots.. "Shot" in the great redwood forest of the Santa Cruz mountains, "Salomy Jane" has some of the most attractive exteriors ever given a picture play. Life in the mountain homes during the days of the gold rush is accurately and entertainingly pictured.

The "thrill" part of the feature has been well taken care of. The action starts early in the feature with the holdup and robbery of the stage coach.

Jacqueline Logan as Salomy Jane is a delight. She is given fine support by George Fawcett as Maurice Flynn, Charles Ogle, Tom Carrigan, and others.

THEME. A stirring romance of the days of '49 enacted amid the beauties of the California redwoods.

PRODUCTION HIGHLIGHTS. Jacqueline Logan's characterization. The fine support given by a cast of well known players. The beautiful exteriors. The holdup of the stage coach. The battles between leading characters. The escape of the Stranger as he is being led to his death. The scenes attending the charging of Clay with Larabee's murder and his "clearing" by Salomy Jane. The fine photography.

DIRECTION. Melford has put the very breath of life into this stirring super-western. Has sprinkled action into the picture every few feet and peopled his work with characters of infinite charm. He has worked the whole into a climax of great dramatic power.

EXPLOITATION ANGLES. Tieup with book dealers on display of Bret Harte's "Salomy Jane's Kiss," on which play "Salomy Jane" is based. An old prairie schooner would make an ideal street ballyhoo. Have the driver dressed like Yuba Bill and a girl on the seat next to him like Salomy Jane. Play up the cast.

DRAWING POWER. There is always a demand for pictures of this type. You'll find it suitable for your house no matter how big it is. It should satisfy.

SUMMARY. One of the best "western" pictures ever made. Plot is strong and will hold the interest of your patrons. Produced on a lavish scale and in accurate detail.

THE CAST

Salomy Jane ..... Jacqueline Logan
Yuba Bill ..... George Fawcett
The Stranger ..... Maurice Flynn
Gambler ..... William Davidson
Madison Clay ..... Charles Ogle
Col. Starbottle ..... William Quirk
Red Pete ..... Raymond Nye
Mrs. Pete ..... Louise Dresser
Larabee ..... James Neill
Rufe Waters ..... Tom Carrigan
Baldwin ..... Clarence Burton
Mary Ann ..... Barbara Brower
Steven Low ..... Milton Ross

Adapted by Waldemar Young from the story by Bret Harte and the play by Paul Armstrong. Directed by George Melford. Photographed by Charles G. Clarke.

SYNOPSIS. The stage coach is held up and the Stranger is convicted of the deed. As he is being led away to be hanged he is kissed goodbye by Salomy Jone. The kiss gives the Stranger courage to make a dash for liberty. About to avenge his sister, his man is killed, presumably by Jane's father. But through the efforts of the girl and the Stranger the father is proven innocent when on trial before the Vigilantes, and the guilty man brought to justice. The Stranger wins Jane for his bride.

"Red Lights"

(Clarence Badger Production-Goldwyn—Seven Reels)

(Reviewed by Frank Shelton)

FOLKS with weak hearts are hereby warned to take some tonic before they go to see this picture. Why? Just for the simple reason that the thrills in this most stirring of mystery melodramas are really terrific.

Our hat is off to Clarence Badger for his handling of the spine shivering sequence of action that has been built into the runaway train scenes. Dashing madly down steep grades in the Grand Canon a private Pullman swings wildly along hills, around sharp corners, through dark tunnels and on into what looks like a disastrous crash with the second section of the Continental Limited. But just as you grip your seat and prepare to witness the smash, a switch is thrown and the car is whisked out of the way, but goes through a bumper and on into the desert, stopping when half of it has proceeded over a steep cliff.

Of course, it may all seem impossible, but who cares about that when 100 per cent. entertainment value has been poured into the telling of the plot by a cast that fits like the proverbial glove.

Raymond Griffith is a knockout as Sheridan Scott, the "crime deflector." Marie Prevost, Alice Lake and Dagmar Godowsky acquit themselves admirably while Jean Hersholt is the fellow who supplies many of the thrills in the role of Ezra, the maniac. Johnny Walker also put over some good work in the runaway car moments when he leaps from the Pullman and dashes down the mountain.

If ever a picture deserved success, this one is it. It will sure please the red-blooded folks who take their picture entertainment straight.

THEME. Mystery melodrama based on the attempts of a maniac to avenge himself on a wealthy railroad man by means of a mysterious invention—the talking red light.

PRODUCTION HIGHLIGHTS. The scenes in which the maniac cuts loose the private Pullman and it crashes down the steep and winding grade to what seems certain collision with an oncoming train. The night shots in Los Angeles, in the desert as the train dashes wildly on its way and on the train itself. The dance staged by Dagmar Godowsky in the Palm Grove of the hotel.

DIRECTION. Clarence G. Badger deserves much credit for his work in "Red Lights." He has kept everyone "on the jump." He has not allowed a lapse in the action.

EXPLOITATION ANGLES. Flash the title in red lights in front of marquee. Light the lobby and interior in red. Attractive lamps display might be put over in department store window, with red bulbs in all of them and stills from the picture used liberally.

DRAWING POWER. An ideal attraction for house whose patrons want red blooded stories told in a punchful way. Should be a clean up.

SUMMARY. One of the real novelties of the year. Something new under the sun. The best railroad thrills ever built into a picture. Some real direction. And photography that is beautiful throughout. An absorbing story. A thrill a minute.

THE CAST

Ruth Carson ..... Marie Prevost
Sheridan Scott ..... Raymond Griffith
Blake ..... Johnnie Walker
Norah O'Neill ..... Alice Lake
Roxy ..... Dagmar Godowsky
Luke Carson ..... William Worthington
Kirk Allen ..... Frank Elliot
Alden Murray ..... Lionel Belmore
Ezra ..... Jean Hersholt

By Edward Rose. Directed by Clarence G. Badger. Scenario by Carey Wilson. Photographed by R. J. Bergquist. Editorial Director, June Mathis.

SYNOPSIS. A half crazed inventor bent on revenge discovers a means by which he can project his voice by use of red lights. He uses his invention to terrorize the abducted daughter of his brother, who had won the girl both men loved. The girl hears these mysterious warnings and threats issuing from red lights in her hotel room and on the Continental Limited. The girl escapes death only because of the intervention of a "crime deflector," whom her lover, John Blake, has persuaded to protect her. The maniac comes near to getting his revenge, however, when he cuts loose the Pullman containing his brother and the party and the car dashes to seeming destruction. All are saved by the quick work of Blake.



Telling the cock-eyed world

MACK SENNETT *presents*

BEN TURPIN

in

"Where's My Wandering Boy This Evening?"

Two parts

A lot of people, when they are sure of a thing and want to give emphasis to a statement, say, "I'll tell the cock-eyed world that it's so!" Ben Turpin is a star who is celebrated for his scrambled eyes. But don't think for a moment that that's his only claim to fame. He's an artist who knows what people like to laugh at and is skilled in giving them what they want.

One eye looks east while the other looks west; but each eye sees a million persons who know, like, want Ben Turpin.

That's box office value. "Where's My Wandering Boy This Evening?" has it.

And you can tell the cock-eyed world that it's so!

Pathécomedy

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD The right to use such prints can be legally obtained only from Pathe's Exchanges in the United States of America and from its authorized agents abroad under non-assignable licenses Title and ownership of Pathe releases are always retained by Pathe In case anyone offers to sell you for domestic or foreign use a Pathe release, communicate with Pathe's Home Office or nearest branch Whoever deals with the films so offered does so at his peril. $50.00 Reward for information leading to conviction of any person stealing Pathe films.

Her Dangerous Path

with Edna Murphy



What should the girl do?

Marry a chauffeur, match bad manners with good, see her husband, a bootlegger, battling with the police and have him die in her arms?

a society youth, be ruled and browbeaten by his domineering mother, lose both husband and baby?

an artist, and find she has models for rivals and her husband's friends her pursuers?

a rancher, and live a lifetime of excitement in a few hours, with a husband who kisses her just once?

a naturalist, get wrecked on a South Seas Island and have to defend herself from the attacks of an abysmal brute, while her husband is hunting for butterflies?

or any one of five other men and take a big chance, all for the sake of happiness?

10 big episodes - 10 big moments in a girl's life - 10 big problems of life and love.

produced by Hal E. Roach.

Pathéserial

TRADE MARK

St. Elmo

(Fox—5778 Feet)

(Reviewed by Laurence Reid)

A FAVORITE story of yesteryear—a story which belongs to the Laura Jean Libbey, Bertha M. Clay school of literature is "St. Elmo" by Augusta Evans—which translated for the screen establishes its hackneyed theme, detail and characterizations. Although its footage is not long, the story is so obvious and so weak in incident that it often sags—especially in the middle. And there is nothing flashed in the concluding reels which give it any sparkle.

One might call it a character study of a bigoted, intolerant youth who condemns the feminine sex because he found his sweetheart unfaithful. Naturally, no sympathy can be extended him for his conduct. Disillusioned in discovering his best friend disloyal and is broken-hearted over his disrupted romance—he picks a quarrel with the other youth and kills him.

The subsequent sequences cover several gaps. No investigation is made of the crime—though an eye-witness possesses evidence which would convict him. He straightway becomes a disciple of evil—given to displays of bad temper. In his favorite room he establishes a miniature mosque in which is secreted the sweetheart's last letter. He reads this occasionally to keep up his hatred. The character is dressed in the favorite attire of the Libbeys and Clays—affecting a riding habit, which he changes occasionally for evening clothes or a walking suit. He is an old-fashioned figure in an old-fashioned story which has been directed in an equally old-fashioned way. But Jerome Storm had to carry on the heroics to be consistent with the original and for the sake of contrast.

Naturally, John Gilbert acts without a semblance of repression—a style he had to adopt to give the picture its needed color. His work is certainly more pleasing in the few subdued moments—such as his confession and subsequent redemption in the church—where he eventually becomes its minister. These are the best scenes in a picture which doesn't furnish any "kick." The soul touch is faintly emphasized. Bessie Love is appealing as the heroine.

THEME. Treats of a broken-hearted and disillusioned youth who becomes intolerant and hateful toward the world, but whose redemption is effected.

PRODUCTION HIGHLIGHTS. The appealing performance by Bessie Love. The spiritual tone in the church and the youth's redemption. The good staging. Gilbert makes character consistent if not convincing. The appropriate atmosphere.

DIRECTION. Permits Gilbert to overact with faulty gestures and expressions. Creates an effective scene in the church. Was prevented in carrying out any real dramatic incident. Allows a close-up of a dead man whose body moves. Emphasizes too many heroics, thus destroying spiritual and human notes. Has not covered his gaps.

EXPLOITATION ANGLES. As story is widely known, exploitation along this angle would be advisable. Play it up as character study of intolerant youth finding redemption. Mention cast.

DRAWING POWER. Suitable for neighborhood, downtown and small town houses.

SUMMARY. The heroics destroy the tone of this story. Does not sustain the interest because of single-track plot. Leading character is never real. Obvious and often dull.

THE CAST

St. Elmo Thornton.....John Gilbert
Agnes Hunt.....Barbara La Marr
Edna Earle.....Bessie Love
Murray Hammond.....Warner Baxter
Alan Hammond.....Nigel De Brullier
Mrs. Thornton.....Lydia Knott

By Augustus Evans. Scenario by Jules Furthman. Directed by Jerome Storm. Produced by William Fox.

SYNOPSIS. Wealthy young owner of plantation is happy that sweetheart consints to marry him. He is about to surprise her with a ring when he discovers her faithless—in the arms of his best friend. Heartbroken and disillusioned, he picks a quarel with the friend and kills him in a scuffle. An eye-witness of the crime—a girl—is taken into his mother's home, and under her gentle influence the youth is regenerated, eventually becoming a minister. His song of hate becomes a song of love.

The Miracle Baby

(F. B. O.—Six Reels)

(Reviewed by Laurence Reid)

THIS Western is really suited for Harry Carey's style of acting—since this star is quite adept in extracting sympathy for a character "down in his luck." It starts off furnishing a vein of typical Carey melodrama, showing him being double-crossed when he assays some worthless samples and gives them a good report. Determined to have it out with the young crook and the latter's pal in crime—the proprietor of the dance hall, he accosts him in his cabin. A fight follows and the crook is killed—not by Carey, but by the pal secreted behind the draperies—the victim having been stabbed in the back. The metallurgist, thinking himself guilty flees in a vivid snowstorm and finds refuge in the cabin of the crook's father, though ignorant of their relationship. They become "pardners."

Here the story gets off on another tack—drops its melodramatic incident—to give emphasis to the title. The pardners adopt a baby whose parents have been mysteriously murdered—though this particular episode of crime is never explained. The result is three reels are devoted to the infantile appeal, showing the guardians bidding for humor in their awkward management of the baby. The kid is rescued from the burning cabin—a good bit—and all three of them go to town, the hero's pardner to get treatment for a sprained ankle, while the baby is to be looked over.

So the story picks up its melodramatic thread again and develops some crude touches. While the miner was away the real assassin had attempted to win his sweetheart. The villain is exposed when the hero confesses that he couldn't possibly have committed the crime. A brief scuffle occurs and the bad man escapes, taking the girl with him in a sleigh. The next shot is his timely death over a cliff when he is pursued.

The story is jumpy and fails to carry the punch anticipated. But it is staged against picturesque backgrounds and reveals plenty of snow-covered landscapes. The concluding action is too rapid—too convenient to ring genuine. With all its faults it's a pretty fair melodrama.

THEME. Melodrama treating of an innocent man forced to run away believing himself guilty, but who returns to clear himself and expose the villain.

PRODUCTION HIGHLIGHTS. Carey's sincere acting. The appropriate exteriors. The snow storm. The burning of the cabin and the rescue of the baby. The pursuit of the villain in the climax.

DIRECTION. Doesn't build much expense because story is so obvious. Handles players well with the exception of Hedda Nova who becomes too emotional for such a small part. Good baby incident. Makes hero's mentality weak when he thinks himself guilty. Good incident with fire scenes. Good atmosphere.

EXPLOITATION ANGLES. Put on a teaser campaign built around the management of a baby. Play up Carey. Presents stills of snow exteriors. Will draw on hot days.

DRAWING POWER. Suitable for houses which cater to westerns.

SUMMARY. Fair melodrama of snow country which is most incident. Carries enough highlights to offset the hokum.

THE CAST

Neil Allison.....Harry Carey
Judy Stanton.....Margaret Landis
"Hopeful" Mason.....Charles J. L. Mayne
Hal Norton.....Edward Hearn
Violet.....Hedda Nova
Jim Starke.....Edmund Cobt
Dr. Amos Stanton.....Alfred Allen
Sam Brodford.....Bert Sprotte

By Frank Pierce. Adapted by Bernstein-Jaccard. Directed by Val Paul. Photographed by William Thornley.

SYNOPSIS. Westerner, a metallurgist, is tricked into assaying some false samples from a young crook's gold mine. When he demands an explanation a quarrel ensues resulting in the murder of the youth, who had been stabbed in the back by a hidden assassin. The hero, thinking himself guilty, runs away and becomes a partner of the victim's father, thought ignorant of their relationship. They adopt a baby and events bring them to town, where the hero is cleared of the charge of murder. Continues his interrupted romance.

Ashes of Vengeance

(Schenck-First National—Ten Reels)

(Reviewed by Oscar Cooper)

PRODUCED on a lavish scale "Ashes of Vengeance" is Norma Talmadge's definite bid for a place among what might be called the ten-reel stars. The result is a high-class picture which does full justice to her great qualities as a dramatic actress, even though she does not always hold the center of the stage. Far more footage is devoted to sequences in which Conway Tearle, the hero, appears, yet it would not be fair to say that he walks away with the picture.

To our notion, it is decidedly to Miss Talmadge's credit that she was willing to step aside, when the story demanded it, favoring plot-value rather than the spotlight.

It is an elaborate film. There are big sets, one of which—the interior of the Louvre showing hundreds of dancers in beautiful costumes—is said to be the largest interior over built. There is plenty of sword-play; there are scenes of knights swinging along the road on horseback; everything is done picturesquely and attractively.

Yet "Ashes of Vengeance" is strongest in its love story, and it is by reason of the love story that it becomes a real audience-picture. When the preliminaries are over, and the main situation stands out, we have Miss Talmadge the heroine; Tearle the hero, and the amazing Wallace Beery the villain. The background is carefully, and at great length, put in; but what really matters is whether all shall go well with the lovers. Of course it does, but not until suspense and complications have been piled one on top of the other.

Just because the love-story is so emphatically the picture's strength, we believe still better results will be obtained if the footage is cut down in spots. As it stands, "Ashes of Vengeance" is appealing and convincing, and it will appeal to and convice those who see it.

THEME. Deals with a girl who finally conquers her hatred of the family of the man who has become her vassal, and falls in love with him, after he, although of her own social station, has given her devoted service.

PRODUCTION HIGHLIGHTS. The charming work of the star. The admirable contrast provided by the performances of Tearle, on one hand, and Beery, as the cowardly brute, on the other. Mention should also be made of the fine work of the other principals and support, particularly Courtenay Foote. The duels. The big sets, notably the ball-room, the castle interiors and exteriors, and the street scenes. The massacre of the Huguenots.

DIRECTION. Frank Lloyd has built his action slowly and carefully, punctuating it with twists and climaxes, but maintaining always a quiet, even tempo. His skill as a maker of costume pictures is again demonstrated effectively.

EXPLOITATION ANGLES. Of course the fame of the star is the chief point of exploitation value. But there are many others; the remarkably good cast and the lavishness of the production, in particular.

DRAWING POWER. This picture will of course be a credit to any theatre, and that means the big houses as well as the small ones.

SUMMARY. A romantic melodrama, with an appealing love story, slow-moving, without any crashing climaxes, but satisfying and attractive.

THE CAST

Yoeland de Breux.....Norma Talmadge
Rupert de Vrieac.....Conway Tearle
Duc de Tours.....Wallace Beery
Catherine de Medici.....Josephine Crowell
Margot de Vaincoire.....Betty Francisco
Margot's aunt.....Claire McDowell
Comte de la Roche.....Courtenay Foote
Father Paul.....Forrest Robinson
Paul.....James Colley
Charles IX.....Andre de Beranger
Duc de Guise.....Boyd Irwin
Bishop.....Winter Hall
Andre.....William Clifford

By H. B. Somerville. Directed by Frank Lloyd. Photographed by Tony Gaudio. Music by Victor Schertzinger.

SYNOPSIS. The Count de la Roche fights a duel with Rupert de Vrieac, and the latter defeats him, but spares his life. When the massacre of the Huguenots begins, the Count returns the compliment by sparing the life of de Vrieac's sweetheart on condition that Rupert become his servant for five years. So Rupert goes to the Count's castle, and there meets Yoeland, who begins by hating him and ends by loving him. The Duc de Tours, a cowardly villain, attempts to force himself on Yoeland without success and then kills one of his own soldiers. The rest start after him and there is a sword-fight in which Rupert is seriously wounded. Yoeland nurses him back to health and thus discovers her love.

The Broken Wing

(Tom Forman Production—Preferred—Six Reels)

(Reviewed by Frank Shelton)

HERE is a picture that is "made" by its titles. Because of their brilliance, pep, snap, exquisite wording, they will put this picture over with a bang. They are the finest titles of their kind we've seen in a blue moon. But, of course, we don't want to convey the idea that all this picture has is titles. There are also some super-thrills, some excellent character work, very fine direction and beautiful photography.

Walter Long comes very close to running away with the star honors in the picture. As General Santos, he is wholly delightful, putting over a portrayal that is an exact picture of one of the million or so generals down below the border line. Santos and his aide de camp, who is a "daytime somnambulist," and portrayed by Edward Brady, furnish much fun, the former during his "annual bath" moments and the latter in his love making.

Kenneth Harlan is the dashing Philip Marvin, aviator, and he does well with a not overly convincing role. Miriam Cooper is an ideal Inez, belle of Mexico.

The opening dinner at the Birdmen's club in New York is a colorful bit and shows a circular table lavishly decorated while above fly girls attached to wires. The storm scene and the falling of the airplane right through the roof of the Farley rancho are exceptionally well and convincingly handled. The arrival of the federal "army" and the routing of the bandits forms a good climax.

The picture is a screen version of the stage success which most folks have seen. This familiarity on the part of the public is an asset in favor of the picture. The settings are realistic, several being real, old Mexican buildings. The camera work is one of the features of the production which we predict will be well received wherever shown.

THEME. A comedy drama dealing with the adventures of an aviator who crashes down during a storm right into the home of a beautiful Mexican girl whom he makes his wife.

PRODUCTION HIGHLIGHTS. The dinner in the Birdmen's Club. The storm and fall of the airplane. The character portrayals of Walter Long, Edwin J. Brady and Miriam Cooper. The photography. The firing squad episode. The escape of the hero with his bride who catches a rope ladder from the top of a building and climbs into the plane. The arrival of the federal troops and the capture of Santos and his bandit gang. The eye-pleasing exteriors.

DIRECTION. One of the best things Tom Forman has done at the small end of the megaphone. He has injected many convincing thrills and has relieved the dramatic tension with some rare comedy moments. Has succeeded in making a real picture out of an average story.

EXPLOITATION ANGLES. Fill your lobby with airplane propellers, or if there is a flying field near you, perhaps you can get some parts of wrecked machine. If you can arrange with a local aviator to fly over your city and drop advertising on the picture, it would be a world beater.

DRAWING POWER. Right good entertainment for any house, especially good for patrons enjoying western type pictures.

SUMMARY. In all a very fine mixture of laughs and thrills with some of the best titles ever given a picture. A fine cast and real acting. The airplane fall and stunts give it novelty. Things keep moving from beginning to end.

THE CAST

Philip Marvin.....Kenneth Harlan
Inez Villera.....Miriam Cooper
Captain Santos.....Walter Long
Celia.....Miss Dupont
Sylvester Cross.....Richard Tucker
Bassilio.....Edwin J. Brady
Luther Farley.....Ferdinand Munier
Quichita.....Evelyn Selbie

By Paul Dickey and Charles W. Goddard. Scenario by Tom Forman. Directed by Tom Forman. Photographed by Harry Perry, A. S. C. A Preferred Picture.

SYNOPSIS. Philip Marvin in crossing the country via airplane in search of a new record is caught in a storm and crashed to the ground, going through the roof and into the home of a ranch on the border. Inez, foster daughter of the owner, has been praying for a husband. Marvin's appearance is an answer to her prayer, she thinks. But Santos also is in love with Inez. He plans to hold Marvin for a ransom, but a secret service man and woman spoil Santoss's scheme. Inez keeps the man, who marries her.

J. C. JESSEN'S PRODUCTION NOTES BY WIRE

Studio and Player Brevities

LITTLE STORIES ABOUT PEOPLE ON THE LOT

Goldwyn

Preparations for the filming of "Gulliver's Travels" under King Vidor's direction have secretly been going on for three months. Elaborate photographic tests have been made to prove the feasibility of showing Gulliver's visit to Lilliput, where he stands a giant among pygmies.

James Kirkwood has been named for a leading part in "Wild Oranges," which Vidor will direct prior to "Gulliver's Travels."

From San Francisco, Eric Von Stroheim will shortly take his company into torrid Death Valley.

"Six Days," the Elinor Glyn story, has been cut down to eight reels. It is named for September release.

Jack Curtis, character artist, has been added to the cast of "The Day of Faith," Tod Browning directing.

Ford Sterling and Buddy Post will be members of "Wild Oranges" cast.

Rupert Hughes has begun "Law Against Law" with Helene Chadwick, Lew Cody, George Walsh and Carmel Myers in leads.

Carmel Myers, now playing in George D. Baker's production of "The Magic Skin," gave a luncheon at the Goldwyn Studios in honor of Daniel Frohman, president of the Actors' Fund, who is in Los Angeles to promote the interests of this charity. Among those present were: Mr. and Mrs. Abraham Lehr, George D. Baker, Conrad Nagel, King Vidor, Rupert Hughes, Josephine Quirk, Carey Wilson, Gilbert E. Gable, June Mathis, Mrs. Myers, Mae Busch, Herbert Howe, George Walsh and Bessie Love.

Paramount

Cecil DeMille, with the featured players and technical staff of "The Ten Commandments," has returned from location in San Francisco.

"Stephen Steps Out" has been chosen as the title of Doug Fairbanks Jr.'s first starring picture. Theodore Roberts, Noah Beery and Harry Myers, together with Frank Currier and Bertram Johns, have so far been named in the supporting cast.

Lila Lee will have the leading feminine role in Meighan's "Woman Proof."

"Ruggles of Red Gap" has been completed by James Cruze.

Twenty-five hundred players were used last week on one of the largest sets constructed in recent years on this lot, which will be seen in "The Spanish Dancer," the next Pola Negri vehicle, directed by Herbert Brenon. The set is a reproduction of the "Square of the Galloping Charger" in Madrid.

Ernest Torrence is to go East to take a featured role in support of Glenn Hunter in "West of the Water Tower."

Metro

Evelyn Brent, recently signed by Metro, and playing a leading role in "Held to Answer," has suffered a nervous breakdown and is confined to her home for a rest.

2600 extras are being assembled by Rex Ingram to portray the roles of soldiery, nobility, peasants, etc. in scenes in "Scaramouche" depicting the attack on the Tuilleries of Paris.

The complete cast for "Held to Answer" is announced as: House Peters, Grace Carlyle, John Sainpolis, Evelyn Brent, James Morrison, Lydia Knott, "Bull" Montana, Gale Henry, Charles West, Thomas Guyse, Robert Daly and Chas. Mailes. Adaptation of Peter Clark MacFarlane's story is by Winifred Dunn. Harold Shaw is directing.

Universal

The big settings of "The Hunchback of Notre Dame" were the scene of an outing and barbecue of the Retail Clothiers on July 30. All studio stars and employees attended.

Dr. Ernest L. Crandall, director of visual education in the New York public schools, will visit Universal City for three weeks and be in consultation on the final chapters of "In the Days of Daniel Boone."

Harry Mestayer, noted New York stage player, is in the cast of "The Acquittal."

Virginia Valli will return from her vacation in Chicago within a week, at which time announcement will be made of her next starring vehicle.

Gladys Walton has begun work on "The Near Lady," a magazine article by Frank R. Adams. Herbert Blache is directing.

Ben Westland, who has occupied the post of Director of Publicity at Universal City, has resigned and is succeeded by Will Murphy, former New York newspaper man, and who has for some years been associated with Selznick and Fox in New York.

It is understood Mr. Westland will handle the exploitation on "The Hunchback of Notre Dame."

First National

The complete cast for "Flaming Youth" includes: Colleen Moore, lead; Milton Sills, Elliott Dexter, Myrtle Stedman, Sylvia Breamer, Walter McGrail, Ben Lyon and Phillip Smalley. John Francis Dillon is director.

Maurice Tourneur has chosen "Two Little Vagrants," a melodrama of the Paris slums, as his next feature. Little Ben Alexander is to have a principal role. Earle Williams, Marion Feducho, George Siegman and Emily Fitzroy have so far been chosen in the cast.

Frank Lloyd has put away the megaphone and will produce a number of specials for First National.

Production began this week on "Her Temporary Husband." Sidney Chaplin has the leading role. John McDermott directs.

The last sequence in which Holbrook Blinn appeared in "The Bad Man" was rushed in order to allow the star to leave for the East, where he will appear in a production being made at Fort Lee, N. J.

"Lilies of the Field," the New York stage play, written by William Hurlburt, has been bought for First National production.

Here and There

Choice Productions is making an all-star feature, as yet untitled, with William Clifford directing. The cast includes Eileen Percy, Pauline Stark, Eva Novak, Claire Adams, Thelma Salter, Rockliffe Fellows, Walter Long, Sheldon Lewis, Chester Bishop, Frank Ridge, Walter Whitman, Robert Edison, True Boardman and Fred Kovert.

Fred Caldwell is producing and directing "Hogan in Hollywood." The story is by J. Stewart Woodhouse. Alice Howell, Violet Schram. Vic Potel, Charles Mack, Muriel Reynolds, Charles Dale and Jean Metcalf.

Winifred Bryson has been added to the cast of Reginald Barker's production adapted from Blanche Upright's novel, "The Valley of Content," made for Louis B. Mayer.

The initial Feature Production just completed at Berwilla studio is titled "Wheels of the Pioneers." D. Dixon directed. Story by William Lester. Cast includes Kathryn McGuire, Pete Morrison, Virginia Warwick, Spottiswood Aiken.

Frank Borzage has completed "The Age of Desire" for Arthur Jacobs.

Richard Nehle, long identified with the industry in various capacities, and Don Meany, also a veteran, have opened offices to book artists and supply stories to producers.

"Buck" Jones is out of picture making for a time owing to a severely strained arm, sustained in a fight scene on the Fox lot.

Dorothy Phillips is reported considering two offers to make pictures in Europe.

Allen Holubar will leave for the South for scenes on his special production for Metro, and will remain several weeks.

Malcolm McGregor is substituting for William Haines in Rowland Lee's production for Fox, "You Can't Get Away With It," Haines was taken ill on location and forced to undergo an operation.

LUDWIG G.B. ERB,
PRESIDENT



LABORATORIES AND STUDIO

ERBOGRAPH

TRADE MARK REG. U.S. PAT OFF.

MOTION PICTURE DEVELOPING AND PRINTING

TELEPHONE AUDUBON 3716

203 TO 211 W. 146TH ST., NEW YORK CITY

Daniel Carson

His Latest and Greatest



Written and produced by DANIEL CARSON GOODMAN—this latest EQUITY special surpasses any former picture ever turned out by this clever student of public tastes. With a cast seldom equalled in Independent productions—"THE DARING YEARS" sets a new high water mark in the independent field. The cast presents—MILDRED HARRIS, TYRONE POWER, MARY CARR, CHARLES EMMETT MACK (Courtesy of D. W. Griffith) CLARA BOW, JOE KING and others, including scores of College men, dancers and entertainers from New York's leading attractions.

EQUITY PICTURES

723 SEVENTH AVENUE,

Goodman presents
Box Office Attraction



"THE DARING YEARS" has that powerful public appeal that underwrites its instantaneous success with all classes of people and all classes of theatres. It's a story of an only son caught in the toils of the siren's snare. It's a real slice of life the way we live it. A big, fine, clean production with widest appeal. Unusual exploitation and advertising assistance of the high standard always set by Equity. Write or wire for terms and territory. 33⅓% of the territory already sold without a line of advertising. Wire us today.

CORPORATION

NEW YORK CITY

Regional News From Correspondents

Buffalo

JAMES WALLINGFORD, better known as just plain "Jim," one of the real pioneers in the exhibiting end of the business in Western New York, has resigned as general manager of the Border Amusement Company of Buffalo, which is the reorganization of the old General Theatres Corporation. Jim is going to take a long-needed vacation. He assumed the management of the company in June, 1922. At that time the old General Company was burdened with something like a $20,000 deficit. At the end of the first year under Jim's management there was a surplus on the books totaling close to $10,000. The properties, leases, etc., however, were foreclosed in January, 1923, and later were taken over by the new Border Company, which, under Mr. Wallingford's regime, has prospered. In view of the good standing of the organization, Mr. Wallingford believed it an opportune time for him to take a rest, his first in many years. In order to do so, it was necessary for him to resign. Jim has not as yet made any definite plans for the future, but it is rumored that he has several offers "under his hat." L. G. Barger, manager of the Avondale theatre in North Tonawanda, N. Y., has been appointed Mr. Wallingford's successor. He will continue his managerial duties at the Avondale, which is owned by Fred M. Zimmerman, manager of the Buffalo F. B. O. exchange.



J. Wallingford.

Frank Aprile, proprietor of the Rex theatre in Geneseo, N. Y., has purchased the Strand theatre in the same town. The Strand was formerly operated by Blauvett & Maritt.

Allan S. Moritz, district manager for Preferred Pictures, with headquarters in Buffalo, announces the appointment of Norman L. Speer, formerly manager of the Buffalo Warner Brothers exchange, as manager of the Preferred Albany office. Mr. Speer will succeed Bob Harris, who went from the Buffalo American Releasing exchange to the Albany position. It is probable that Mr. Harris will remain with Preferred as a member of the sales staff. Mr. Moritz has signed up the Leland, Albany, Lincoln, Troy; the Nate Robbins houses in Watertown and Utica, and the Empire in Syracuse, the Palace in Saratoga and the Bellevue in Niagara Falls for the company's new fall product.

Harry Buxbaum, general manager of Paramount's New York exchange, was in Rochester the past week conferring with Eastman officials on the first run situation. The Eastman has announced that it is the only theatre in the country which has been permitted to show "The Covered Wagon" on its regular program and at prevailing admission prices.

E. M. Saunders, Metro general manager, was a Buffalo and Rochester visitor last week, stopping off in both cities on his way to New York City from the coast. Leo Mullen, booker at the Metro exchange is contemplating marriage. At least he looks sad about something. Henry W. Kahn, branch manager, has purchased a new Cadillac coupe. Madelaine Leese is a new billing clerk at the Metro office, and Miss Erickson has been added to the force as a stenographer.

Bill Mack, Pathe manager at Buffalo, is touring through the Maine woods in his covered wagon.

Clayton Pfeiffer has resigned as assistant manager at the Paramount exchange and has been succeeded by J. K. Ross of New York. Mr. Cooms of New York is a new member of the Paramount sale staff. The sales force is now concentrating on going over the top for Paramount Week.

Charles Martina of Mount Morris, N. Y., has taken over the Star theatre in Dansville, formerly operated by Blum & Werdein. Mr. Martina recently tried to lease the Fredonia Opera House, but the town trustees ruled against leasing the theatre.

The roof is up on Jim Cardina's theatre in the Kensington section of Buffalo. Jim hopes to have the house ready for the entertainment of the public early this fall. He visited Al Becker's equipment emporium last week and bought out the place. Al is ordering a new stock.

Maurice Cohen, the millionaire film salesman, who works every other month or so, just to keep his hand in as it were, tried to keep his marriage a secret. But Maurice, who was returning from his honeymoon at Tupper Lake, bumped into Tom Joy, Metro salesman, and Mrs. Joy in a small hotel in Saint Regis, N. Y., now operated by Mr. Dolan, former manager of a theatre in Carthage, N. Y., and the cat was out of the bag, the beans spilled, etc.

Tom Brady, Goldwyn branch manager in Buffalo, is sending in so many contracts from out in the woods that Ray Powers is working 24 hours a day trying to get them on the books. Tom was down in the Southern Tier last week and signed up most of the theatres in that section for the works. Fenton Lawler has resigned from the Goldwyn sales staff.

H. L. Levvy, formerly a member of the Buffalo First National sales staff, is now peddling fillums for the Warner Brother establishment out of the Queen City of the Lakes.

Miss Grace Cohen, secretary to E. J. Hayes, First National manager, has returned from her vacation in New York City and vicinity. Ralph H. Clark, general manager of the New York exchange, was in Buffalo last week. Mr. Quigley, formerly with Hodkinson, is now representing F. N. in the Buffalo and Rochester territories.

No wonder Eddie Weinberg is wearing a long smile these days. Last week Eddie was able to send a letter to the home office in which he set forth that he has just broken all business records in the history of the local Renown exchange. And in summer, too.

Al Gilmore, manager of the Star theatre, William Street, Buffalo, wants to see the world's series games, so he has entered the Evening News popularity contest for August. He claims he has a new trick up his sleeve for vote getting. He intends to run many matinees at the Star, for which the admission will be News votes for Gilmore. We can see where Al is in the bleachers for the opening game.



Al Gilmore

Union musicians in Hornell, N. Y., have presented demands for higher wages and different working conditions, and, although they were to go into effect on August 1, the matter has been held in abeyance pending an adjustment. The demands were not announced until a few hours before they were to go into effect. The new schedule provides the musicians will work seven days a week, six hours on week days and four on Sunday evenings, but they insist upon a fifteen-minute rest period during each hour they work. They also demand an increase in pay for the regular men from $35 to $45 a week and from $45 to $55 a week for leaders. Substitutes, according to the new schedule, will receive the same pay as the regular men, but extra musicians shall receive $2 for afternoons and $4 for evenings. Hornell theatre managers declined to do anything on such short notice, and in some of the houses the men continued at work pending an adjustment.

William Bernstein has purchased the Lyceum theatre in Elmira, the oldest theatre in the Southern Tier town and the third house in that city owned by the Albany exhibitor. George Roberts will continue as manager.

T. Cecil Leonard, former manager of the Olympic theatre, a Universal house, was in Buffalo last week as special representative for F. B. O. on the special feature, "Human Wreckage."

Al Beckerich, manager of Buffalo Loew State, is vacationing on Cape Cod, and during his absence Carl Levy, of the New York Loew office, is acting as manager.

C. Sharpe Minor has arrived in town to act as visiting organist at Shea's Hippodrome during the absence in Europe of Albert May Malotte. The latter received a great farewell reception all week from the Hipp audiences.

Fred M. Shafer, manager of the Lafayette Square, has returned from a two weeks' motor tour through the Middle West all pepped up for the opening of the new season, which promises to be a big and successful one at this house. Juanita Hansen, former screen star, who appeared as the headliner at the Lafayette last week, telling of her dope experiences, got a lot of publicity for the house through a long story in the Times dealing with an interview with city officials on the local narcotic situation and through the broadcasting of her talk by the Federal station atop the new Hotel Statler. Jacob Rosing, one of the owners of the Lafayette Square theatre in Buffalo, and Mrs. Rosing enjoying a ride aboard two "ships of the desert" in the land of the pyramids. We'll bet Mr. Rosing never kicks about the roads in this country as he tours over them after riding that hump on the Sahara. Mr. and Mrs. Rosing have been traveling extensively this summer in Egypt, Jerusalem, France, England and Spain.

Lars Moen, of the editorial staff of Motion Picture News, stopped off in Buffalo on his way up the lakes on a vacation trip. While in town Mr. Moen visited several of the big picture houses.

John H. Finn has been re-engaged as manager of the Temple theatre in Rochester by the B. F. Keith corporation. John has been manager of the house since it was built in 1909 by J. H. Moore. With Mr. Finn, all of the old employees will be retained by the new owners.

Victor Wagner has been engaged for another year as conductor of the Eastman theatre orchestra in Rochester. He will continue to have charge of the business arrangements of the orchestra and now is collaborating with Albert Coates in the selection of the musicians who will make up the personnel of the Rochester Philharmonic orchestra for which the present Eastman theatre orchestra will provide the nucleus. Mr. Wagner was born in Vienna and received his musical education at the Conservatorium there. After his graduation he became a member of the Royal Opera orchestra and for ten years was a 'cellist under the direction of Gustav Mahler. He was called to New York in 1906 by Henrich Conried of the Metropolitan Opera House, and through this association became acquainted with Nathan Franko and was chosen to conduct the orchestra at Long Beach.

Chicago

HARRY WILLARD has been appointed manager of Selznick's Chicago exchange as successor to Eddy Silverman, who recently accepted the managership of the newly opened Warner Brothers exchange here.

"Human Wreckage" has been booked into Jones, Linick & Schafer's Orpheum and will open in this loop house for an extended run on completion of the indefinite run of Hollywood, which is proving a big box office success.

Gerald Scully is remodeling and enlarging his Garden theatre at Harvey and expects to reopen about the middle of September. When the improvements are complete it will be an up-to-date and handsome house of one thousand seat capacity and with a large stage. A large amount of new equipment is also being installed.

Vacation season for the F. B. O. boys is rapidly nearing its close and already some of them are back on the job. A. G. Spencer returned Monday from two weeks spent at Frankfort, Mich., with his family and E. W. Johnson also ended his holiday. Charlie Miller is enjoying an outing in the east and will return next week.

W. H. Tracy, recently connected with Universal, now is representing Preferred Pictures on the South Side and Jack Barry who was an American Releasing Company salesman is covering the North Side for the Lichman product. Messrs. Whitmore and Van Gelden are covering country territories.

Joe Friedman has secured the Gran-Ascher series of ten big feature pictures for release in the territory served by Celebrated. The first picture of this series to be released will be "Mine to Keep," starring Bryant Washburn during September.

Nate Wolfe, popular film salesman and ball fan, is at the Alexian Brothers hospital recovering from a minor operation and his friends are glad to know that he expects to be back at work within a week or ten days.

Many exhibitors from near by cities were seen on film row this week and most of them were optimistic as to fall business and report the summer attendance has shown a much better average than that of one year ago. Steve Bemis of the New Lincoln, Lincoln, Ill., and Bob Cleary of the Majestic and La Salle theatres, Kankakee, were here booking, as was Mrs. Rose Lang of the Greenland and Colonial theatres, Rockford, who was making her first trip to Chicago in some time. Adolph Gold of the Garden theatre, Peoria, reported business good for the time of the year in his house and Jack Hoeffler of the Orpheum, Quincy, was here wearing a broad smile over business conditions and the prospect of getting away for a second vacation in the north.

The following members of the Illinois Motion Picture Theatre Owners have been designated to sit on the arbitration board for the next month with the representatives of the Chicago Film Board of Trade; V. Lynch, of the New Tiffin; G. E. Johnston, Lincoln; and A. Schaak, Keystone theatre.

Captain Edward Dayton, well known Kenosha theatre promoter and manager, was married more than a month ago to Miss Irene Smith of Nielsville, Wis., but only confided the secret to his friends within the past few days as he was called West immediately after the ceremony by the serious illness of his brother. Capt. Dayton has been closely allied with many big movements in Kenosha including the building of the Orpheum theatre and commanded a company of Kenosha national guardsmen in France during the world war.

J. L. McCurdy, manager of the Randolph, is back on the job sporting a fine coat of tan gained in the north woods where he passed his vacation.

The slugging first Nationals cinched their hold on first place in the Chicago Flm League last Saturday when they batted out a victory over the Fox team to the tune of 22 to six. Metro won from Universal and Paramount was awarded its game with F. B. O. with a score of nine to nothing when the F. B. O. boys failed to appear on the field. Manager Bond of First National is so confident that his team will win the race for the pennant that he has picked a prominent place in the office for silver trophy cup to occupy.

Following is the standing of the teams:

	Played	Won	Lost
First National	8	7	1
Metro	8	6	2
Universal	8	4	4
Paramount	8	3	5
Fox	8	2	6
F. B. O.	8	2	6

Balaban & Katz Chicago theatre team have challenged First National to a game and a hot contest is looked for when it is played. A date is to be arranged immediately following the close of the Chicago Film League season.

Vincent Quarta of the DeLuxe theatre, Lake Forest, is expected back on the door this week, as he is recovering rapidly from an operation for the removal of his tonsils.

Manager Maynard Swartz of Educational has returned from a hasty trip to New York where he attended the convention of his organization. The trip cut short his vacation which he was enjoying at Ottawa Beach with his brother Jack of First National.

Glen Reynolds of DeKalb, president of the Illinois Motion Picture Theatre Owners is motoring east on a three weeks' vacation trip and before returning expects to visit New York City and other eastern cities.

Aaron J. Jones is spending a fortnight as the guest of Adolph Zukor at the latter's estate near New York City and is passing much of his time on the golf links. Another member of the firm of Jones, Linick & Schafer, Adolph Linick, is experiencing many new thrills in Germany where he went in search of rest but found much unrest.

Pinkelman and Corey who own five small theatres at Quincy, Illinois, are reported to be planning the erection of a high class motion picture theatre on Hampshire street in Quincy at a cost of $250,000.

Oscar N. Nelson has sold the Kenwood theatre property which includes the 1,000 seat David Rosenkin and Samuel J. Feinberg for an indicated price of $262,500. It is understood that this transaction does not affect the lease of the theatre which is held by Leo Salkin, in any way.

Ed. Olmstead of St. Louis, is a new member of local film circles, having come here to handle the publicity and exploitation for McVickers theatre. He has been a member of Famous-Players theatre department publicity staff for some time and recently has been located at the Missouri theatre, St. Louis.



Cutout and ballyhoo for "The Hottentot" at Phipps & Layton's Monogram theatre, Childress, Texas.

Morris Hellman of Reelcraft Film Exchanges will release a new series of six feature photoplays with George Larken and Ollie Kirby in the leading roles, starting September 1st, and one every six weeks thereafter.

Dr. Schallenberger was in the city the early part of the week conferring with Frank Zambrino of Unity.

Paul Swift, assistant general sales manager of Preferred Pictures has returned to his headquarters in New York after supervising the opening of the new Preferred exchange in this city.

E. A. Eschman, manger of distribution for First National Pictures, was a visitor at his organization's Chicago headquarters this week. Mr. Eschman, who recently took over his present position after a long connection with Pathe as general sales manager and exchange manager at Chicago and other places, was given a warm welcome on Film row, where he is one of the most highly regarded executives in the business.

Film Flashes From Philadelphia Territory

Jules E. Mastbaum, president of the Stanley Company of America, Philadelphia, and his family have left for a few weeks' visit at the camps of Col. and Mrs. Samuel D. Lit at Barker, Maine.

Miss Margaret J. Neville, office manager of Warner Productions, Inc., is on a three weeks' motor trip through Canada and New England.

Joe Daily, who has been associated with the Philadelphia office of Universal for the past three years as salesman and exploiteer, has affiliated with the Selznick Distributing Corp. in a similar capacity.

Work is advancing so rapidly on the Logan theatre, North Philadelphia, a Stanley Company project, that it is expected to throw it open to the public early in October. It will be devoted to vaudeville and pictures, and will have a seating capacity of 2,500.

The Aldine theatre, Philadelphia, which was recently taken over from the Felt Bros. by the Stanley Company, will reopen Labor Day.

Robert Lynch, Philadelphia manager for Metro, has announced that he has secured the Chestnut Street Opera House for an indefinite engagement of "Scaramouche," the new Rex Ingram production, to open the latter part of September.

The father of H. J. Schad, president of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, died recently at the Tamaqua Hospital. He was 72 years old.

Photoplay Personals and Events in Southeast

C. M. Freeman, postmaster at Troy, N. C., has entered the exhibiting end as a side line to his job with Uncle Sam, having taken over the Pastime theatre there from E. A. Bailey.

W. K. Rogers has purchased the Ford theatre, Lincolnton, N. C., from R. L. Ford. He will close the theatre for remodeling.

L. D. Miller will close his Rex theatre, Rutherfordton, N. C., and install a balcony, greatly increasing his seating capacity.

P. G. Walker, formerly of Rocky Mount, N. C., has leased to the Rialto theatre, Farmville, N. C.

Seattle

SEATTLE'S Film Row took on a truly Northwestern appearance recently, as the result of the joint meeting of the Film Boards of Trade of Seattle, Portland and Spokane. Branch managers, salesmen and bookers from the three cities congregated here for a crowded day's program of business and pleasure. Some of the familiar faces seen on the Row, not including the Seattle men, were Roy Boomer, Universal; J. W. Burnham, W. W. Hodkinson; and C. M. VanHorn,, Pathe; all from Spokane.

Also G. H. Christoffers, Associated Exhibitors; C. W. Koerner, Associated First National; C. D. Beale, F. B. O.; C. M. Hill, Famous Players; Ralph Pielow, Goldwyn; L. Walton, Greater Features; L. A. Samuelson, Pathe; J. N. McMeeking, Universal; and M. J. Winstock. Warner Brothers; all from Portland. In addition to these managers, salesmen and bookers from the two cities brought the total of visiting film men to approximately thirty or thirty-five. Added to the Seattle turnout, this brought the total attendance at the meeting to close to one hundred.

E. C. Jensen, assistant general sales manager of the Film Booking offices, left here recently after a visit of practically two weeks, during which time he introduced Mrs. Wallace Reid's "Human Wreckage" to Seattle. After staging several previews of the film and working with Manager Louis Metzger on bookings in this territory, he continued on his journey to California, with stopovers planned in Portland, San Francisco and Los Angeles.

F. C. Bradley, general manager of the Everett Amusement Company, paid one of his frequent visits to the city recently, booking pictures to play at his Everett, Orpheum and Star theatres during the next few weeks. Summer business has been keeping up at a uniformly pleasing standard in Everett, according to Mr. Bradley, and he attempts to book pictures that will draw despite warm weather.

R. S. Stackhouse has just joined Manager H. A. Black's sales staff, and will hereafter sell the new Vitagraph product in this territory. He has been transferred here from Manager John Ruger's Vitagraph office in Salt Lake City, where he has been located for the last several seasons.

Negotiations with the Jensen-VonHerberg circuit have just been closed by Al Rosenberg, manager of the De Luxe Feature Film Company, whereby Guy Bates Post will appear in person in Seattle, Portland and Tacoma in conjunction with his latest Principal Pictures release, "Gold Madness," which is being handled in the four Northwestern states by De Luxe. Mr. Post will open his road tour in this part of the territory the week of August 18 at one of the Jensen-VonHerberg houses in Portland. The week of August 25 he will play at Manager Frank Steffy's Coliseum theatre here. Following this engagement, he will open at the Rialto theatre in Tacoma on September 1.

L. K. Brin, president of the L. K. Brin exchanges, handling Warner Brothers product in the Northwestern states, was expected back in the city about the end of July, after having attended the national sales convention of Warner Brothers in Chicago. Upon his return, it was expected that Mr. Brin would begin negotiations for the booking of his new fall and winter product, which is being looked forward to with interest by the exhibitors of the territory.

Michael Narlian, general counsellor of the Los Angeles Film Board of Trade, was a visitor in this city over a recent week end, having come here from California on a combined business and pleasure trip. Mr. Narlian arrived just in time to attend a joint meeting of the Seattle, Portland and Spokane Film Boards of Trade, sponsored by Guy F. Navarre, president of the Northwest Film Board of Trade of this city. General conditions in the film business and plans for the coming season were discussed by branch managers at an afternoon closed business session, and in the evening the managers, salesmen and bookers from exchanges in the three cities were guests at an elaborate dinner and Hi Jinx staged at one of the city's largest hotels.

C. S. Jensen, Portland manager of the Jensen-VonHerberg circuit of theatres in the Pacific Northwest, arrived here recently en route to Portland after an extended vacation, and spent several days in this city in conference with John G. VonHerberg and other circuit officials. Mr. Jensen was on his way back from an automobile tour into Western Canada and to Banff. Mr. Jensen was accompanied on most of his trip by Henri Keates, head organist at the Liberty theatre in Portland, and Mrs. Keates. He was expected to return to his office in the Oregon city about the first of August.

A. C. Raleigh, manager of the Liberty theatre, was in charge of all Portland affairs during Mr. Jensen's absence.

A special Navy program, designed for the entertainment of men of the Pacific Fleet who were in Seattle on shore leave, was presented recently by Manager Hal Daigler at the Columbia theatre. Hoot Gibson's story with a U. S. Navy locale, "Out of Luck," was the feature on the program. In addition to that picture and other film and musical numbers designed to interest the sailors, Mr. Daigler presented the first pictures of the annual Navy boat races held on Lake Washington each summer, and won by the crew of the U. S. S. Arizona.

Wednesday, July 25, was "Fleet Day" in Seattle, at which time all men in U. S. Navy uniform were admitted free to the Blue Mouse, Coliseum, Columbia, Liberty and Winter Garden photoplay theatres, and to vaudeville houses also. Approximately 40,000 sailors have been stationed on ships in the harbor here, preparatory to and during the review held by President Harding the latter part of July, and a large majority of the men had several days of shore leave during their stay here, during which time they were generous patrons of the showhouses.

Jan Naylor, celebrated European 'cellist, was a special added attraction on one of Manager Frank Steffy's recent programs at the Coliseum theatre, in conjunction with the showing of "A Gentleman of Leisure." Mr. Naylor is a musician of exceptional ability whose work is well known throughout the United States and Europe.

"Dad" Howard, veteran theatre man of this city, who has been doorman at the Columbia theatre for a number of years, has just returned to that post after an illness that has prevented him from greeting patrons of the house for several months. Herbert Hixon, another pioneer in town, who has been on the door at the Columbia since it was built by James Q. Clemmer about twelve years ago, has just returned to Seattle from a trip to New York and the Eastern coast. He has announced no definite plans for the future.

Louis Amacher, manager of the American Releasing Corporation exchange until its absorption by the Selznick Distributing Company recently, is now connected with the John Danz circuit of local theatres.

Des Moines

H. A. KAUFMAN, inspector booker from the home office, has been in Des Moines for the past three weeks auditing the booking records for the Pathe film exchange.

Miss Esther Frost, a stenographer of the Pathe exchange, is spending her vacation in Kansas City.

R. Mathews of the Lyric theatre at Boone, Ia. and Alexander Frank of the Plaza and Rialto theatres of Waterloo, Ia. were in the Film Booking Office during the past week.

Manager A. W. Kahn of the Educational film exchange has just returned from the national convention of all the branch managers of the Educational in New York City. Karl F. Senning, manager of the Omaha exchange, accompanied Mr. Kahn on his trip to the convention.

Miss Grace Veenstra, secretary of the Famous Players film exchange, is visiting in Minnesota during her vacation, and Miss Susan McCarthy is a new stenographer in the Advertising Sales department.

Judging from reports the Iowa roads must be in rather bad shape for Ted Mendenhall, has closed his theatre during the month of August in order to redecorate and put in about 400 more news seats.

Mrs. R. Smith has closed the Star Theatre at Dubuque for the remainder of the summer. It will reopen Sept. 15.

The Opera house at Maynard,, Ia., has been taken over by the B. P. O. E. It was previously managed by Ted Bryant.

E. H. Helmts, manager of the Strand theatre, Des Moines, has just returned from his vacation, part of which he spent in Omaha where he played in the Exhibitors and Distributors Golf Tournament, after which he went to Lake Okaboji and Spirit Lake where he was a guest at the Inn.

"The Spoilers," the first Goldwyn film to be shown in Des Moines since the establishment of a branch office here, is meeting with great success according to manager B. B. Reingold, who is now settled in his new quarters and is apparently well satisfied with the season's outlook in Des Moines. He has even purchased a new Willys Knight sedan and ably assisted by that and his new office force he is closing many contracts on the new productions.

Ted Bryant of the Gem theatre, Oelwein, E. J. Smith of the Charitan theatre with his partner, W. H. Dewey, and E. W. Best of the Royal theatre, Cincinnati, were in town during the week end and visited at the Universal film exchange.

Ted Bryant of the Gen theatre, Oelwein, salesman for Famous Players, has run a wheel off of his week-old Studebaker already and Jack Curray, Sales Manager, has sold his new Maxwell and gone back to a Ford coupe.

The old Crystal theatre at Cedar Rapids has been purchased by P. D. Allman and Joe Jacobson. About $25,000 is being spent in redecorating, putting in new seats and installing a new organ. The theatre will be open about Sept. 1.

J. Diebold, manager of the Strand theatre of Cedar Rapids, has purchased the Waterloo theatre. William Slattery, former manager of the Majestic theatre of Cedar Rapids has returned after a trip to the Hawaiian Islands.

William Bradley, owner of the Grand and Strand theatres of Dubuque, Ia., has returned from a four months' trip around the world.

Detroit

PERSONAL appearances of stars are the order of the summer season in this town. Latest arrival is Miss Leah Baird who is appearing with her picture "Is Divorce a Failure?" at the Broadway-Strand. Clad in an effective cream flannel sport suit with a smart scarlet jacquette, Miss Baird makes an attractive stage picture, as well as an intimate little speech all about pictures and the really quiet Hollywood and what hard real work the "movies" means. It goes "great" with the Strand patrons. Miss Baird was in Buffalo last week and expects to go to Pittsburgh after her appearance here.



R. J. Rowan

Robert J. Rowan who has been connected with the Standard Film Service for the past seven years—almost from its conception—has been appointed manager of the Detroit exchange, effective August 4. He succeeds Jess Fishman who will be the new vice-president of the concern with the duties of general sales and district manager thrown in for good measure. It is expected that Mr. Fishman will eventually locate in Cleveland, O., the home office of Standard.

R. Rowan has had a long career in the sales end of the picture business as it is now known, considering the fact that from ten to fifteen years is the usual allotted span of life given the industry. Starting in 1916 with Standard as city salesman, Rowan has served in many capacities, executive and sales, throughout the city and state, winning the respect of the many exhibitors with whom he has dealt by his straightforward business dealings and pleasant personality. Congratulations are the order of the day around the Standard offices, many dropping in to offer their good wishes and receiving cigars that must look just right to the masculine eye.

On August 8, Al. Lichtman, President of Preferred Pictures accompanied by Jerome Beatty, advertising and publicity manager of the same and both from New York, along with Harry Charnas, President of Standard Film Service from Cleveland arrived in the Motor City for a luncheon and conference with Jass Fishman the new vice-president and Robert J. Rowan, the new Detroit manager and the entire Michigan sales force. The luncheon was held at the Hotel Statler.



Jess Fishman.

Standard Film Service acts as distributor for Preferred in Cleveland, Detroit, Cincinnati and Pittsburgh.

Russell Keller, for the past three years city salesman for Vitagraph, has joined the Standard Film Service to serve in the same capacity. Keller has recently returned from his vacation.

A. M. Goodman who has been state salesman will be special representative and will devote most of his time to the larger cities. He, also, is back from a vacation at Topinabee, Mich., where he drove in his new Overland sedan, a distance of 730 miles there and back.

It is now ancient history in local film annals. What? The golf tournament sponsored by the Michigan Film Review and the Michigan M. P. T. O. and mentioned in these columns a fortnight ago.

The tournament was finally played at the Riverview Golf Club, Mount Clemens on July 27. Fourteen golfers of Film Row participated and demonstrated their prowess with the small white ball and the wicked clubs. Arriving at the course about 9:30 A., not P. M., they played nine holes to determine the handicaps. H. M. Richey turned in the low score for the morning —49. After the late ones got the ball in the last hole, luncheon was served at the club. Afternoon play of 18 holes started at one o'clock.

The winners are as follows:

Free for all low score for the day, 27 holes—First Prize, Silver Flask, H. M. Richey, 145. second Prize, $12 Steel Driver, M. J. Caplan, 146. Third Prize, Pro. Putter, E. J. Reynolds, 152. Fourth Prize, Film Daily and Golf Balls, F. Wadlow, 154.

Handicap Flite—First Prize, McGreagor Driver, W. Haynes. Second Prize, Pro. Putter, M. J. Caplan. Third Prize, Steel Mashie, F. Nugent. Fourth Prize, Steel Mashie, F. Wadlow. Fifth Prize, Film Daily and $3 Golf Balls, H. M. Richey. Sixth Prize, Film Daily and 50c. Golf Ball, E. J. Reynolds. Seventh Prize, Film Daily, R. Peckhartu. Eighth Prize, Film Daily, W. E. Wilkenson. Ninth Prize, Film Daily, J. E. Neebes. Tenth Prize, Film Daily, J. C. Ritter. Eleventh Prize, Film Daily, William Hulbert. Twelfth Prize, Film Daily, J. Smith. Thirteenth Prize, Film Daily, W. S. Butterfield.

J. A. Koerpel, district supervisor for Goldwyn-Cosmopolitan, is spending the week with Manager H. Lorch.

The Service Theatre Supply Co. now on the third floor of the Joseph Mack Building will move to the main floor next week. The new address will be 137 Elizabeth Street East. This move will make all the supply houses on the main floor and will greatly increase the space for the company.

R. S. Shrader, division manager for Pathe was in town last week.

St. Louis

DR. W. T. HAYES, owner of the Dreamland theatre, Providence, Ky., plans to open his new house at Clay, Ky., early in September. He has already purchased equipment for the show house, including two G. E. Mazda equipped Simplex machines of the very latest type and a large Minusa screen. The new playhouse will seat 500 persons and represents an investment of $25,000.

A spluttering of light from an electric fan and the odor of burning rubber in the Grand Central theatre, Grand and Lucas Avenues, St. Louis, at 2:40 p. m., Friday, August 3, caused an affrighted cry of "Fire" by someone in the audience, among whom were about 600 children. All sprang to their feet.

For a brief second it looked like a panic would ensue, but the thoroughly efficient corps of ushers of the theatre had long been trained to meet such an emergency. Quickly they passed among the spectators, assuring them that only an electric fan had burned out and that there was no danger.

A few probably impelled by panic rushed for the exits. but were stopped by ushers so as to avoid stampeding the children. One of the excited persons was Thomas J. Manahan, 4137 Gratiot Street, a member of the St. Louis Safety Council, who complained to the management and later to the police that an usher had stopped him and would not let him out of the theatre until the excitement had died down. It is certain that had the ushers let the situation get away from them a serious panic might have resulted.

Judge Calvin N. Miller of the St. Louis Court of Criminal Correction, and Chief of Police Martin J. O'Brien have agreed to act in a motion picture production which will be donated by Joseph Mogler, president of St. Louis and Eastern Missouri Exhibitors' League to the St. Louis Safety Council.

The picture will reveal the career of a careless automobile driver and a jury of members of the St. Louis Safety Council returning a verdict of "Guilty," with Judge Miller shaking his finger in the defendant's face and exclaiming "They should have given you twenty years instead of one."

During his reckless run through the city streets the driver is to violate all the known city ordinances regulating automobile traffic, running over his own daughter and culminating in the wreck of his machine when it is struck by a train at a grade crossing.

The Missouri Supreme Court, on August 1, upheld the decision of Judge Guy D. Kirby of the Green County Circuit Court in the suit of the Landers Investment Company of Springfield, Mo., against the heirs of Elizabeth Sittler and James L. Crane of New York to determine to whom the rents for the Sansome Hotel lot on a 99-year lease should be paid. Judge Kirby decided they should go to the heirs of Mrs. Sittler, to the exclusion of Crane, well-known actor and son of Dr. Frank Crane, noted editorial writer and novelist.

Collinsville, Ill., has placed the lid on Sunday night dancing in accordance with a city ordinance passed eight years ago, but not enforced up to this time. Two public dance resorts are affected by the order.

Herschal Stuart, manager of the Missouri theatre, St. Louis, in conjunction with the St. Louis Times, on Saturday morning, August 4, put on a special show for the benefit of 1,000 orphans from various asylums throughout St. Louis. The feature picture was Thomas Meighan in "Homeward Bound," while Baby Peggy in "Carmen Junior" provided the comedy.

Harry Weiss, manager of the First National office, celebrated the anniversary of his arrival as local manager by putting on a big drive the week ending July 21. It was known as Harry Weiss Week. The exhibitors responded in grand style, and it proved not only the biggest week in the history of the office, but in percentage of quota the biggest week in the history of the organization. To show his appreciation of the co-operation of his coworkers Harry, on the evening of July 21, gave a dinner-dance to all the First National employees and Mr. and Mrs. Sypros Skouras and Mr. and Mrs. Charles Skouras at Caruso's Inn, Clayton Road, St. Louis County.

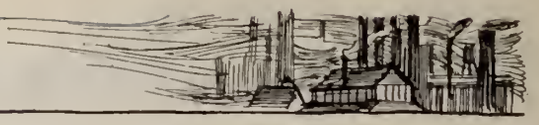
H. A. (Whitie) Wagner, formerly connected with the St. Louis offices of Goldwyn and the General Film Company, now with Al Lichtman Corporation, Indianapolis office, paid a visit to his family and friends in St. Louis. He planned to spend two weeks in St. Louis.

Don R. Davis, manager of Associated Exhibitors, is very enthusiastic about the outlook for 1923-24 with such artists as Mabel Normand, Charley Ray, Harold Lloyl, Douglas McLain and Florence Vidor to work with. He is confident all previous records will be smashed. He returned this week from a trip to Springfield, Ill.

State Representative Reese of Wellsville, Mo., was a St. Louis visitor on August 4. He plans to take in the State Fair at Sedalia, Mo., the week of August 18.



Central Penn.



OF much significance to the industry of Central Pennsylvania is the announcement made August 3 that Carr & Schad, Inc., who control a big string of picture theatres in the city of Reading, have closed a deal with the Penn Seitz Amusement Company, of Lebanon, whereby the Reading concerns will take over the Capitol and Colonial theatres in Lebanon. The formal transfer will be made September 1.

Up to now Carr & Schad, Inc., have devoted their efforts exclusively to Reading theatres. Speculation in the trade has naturally arisen, therefore, as to whether the company intends to adopt a policy of expansion which would carry its control of theatres into other cities of the State. H. J. Schad, president of the company, is one of the most prominent and influential exhibitors in Pennsylvania and is president of the Motion Picture Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

The Capitol theatre, Lebanon, is on Cumberland street and has a seating capacity of 800. The Colonial, at Ninth and Cumberland streets, is a new theatre, not yet completed, which will have a seating capacity of 1,800, practically the same as the Colonial in Reading. It will be one of the finest theatres in Central Pennsylvania and besides facilities for film plays it will be equipped for staging legitimate productions, vaudeville, dramatic stock and concerts. There is being installed a four-manual pipe organ and the orchestra pit will be large enough comfortably to seat a symphony orchestra.

The Carr & Schad, Inc., chain of theatres embraces the Colonial, Arcadia, Lyric, Princess, Strand, San Toy and Schuylkill avenue theatres in Reading, and now includes the Capitol and Colonial in Lebanon.

The borough of Millville, Columbia County, Pa., with a population of 600, has started a community motion picture theatre enterprise which is regarded as unique and which will be run without profit except to the community at large. Some years ago, when Greenwood Seminary, a school conducted by the Society of Friends, was closed at Millville, the ground was placed in the hands of a committee of townspeople who established a community center there. The seminary building was dismantled and the material used to construct a community hall seating 600 persons. The grounds were converted into a public athletic field. Several years after this work was started a minister inaugurated a plan of holding weekly motion picture shows in the hall, but a few months ago the minister was transferred to another town and Millville was without motion picture facilities. This gave rise to the movement for the formation of the community club which has established the community theatre, developing the project beyond the plan originally conceived by the minister.

The Central Y. M. C. A. of Harrisburg, has inaugurated a plan of holding a series of public picture shows in the parks of the city. On evenings when it rains the pictures, which are of a religious character, are shown in the Y. M. C. A. building.

Persons prominent in the picture business and other branches of theatrical enterprise in the city of Harrisburg were guests at a reception given on the night of August 3, at the home of Mrs. Florence Ackley Ley, director of the Community Service Bureau of the Wilmer & Vincent Company, who control half a dozen picture theathres in that city, in honor of Madame Halina Bruzovna, the Polish prima donna who, with her husband, Eddy Brown, the violinist, were guests of Mr. and Mrs. Ley. Madame Bruzovna takes the part of the Italian Princess in the Shubert production, "Blossom Time," in which Mrs. Ley's daughter, Miss Naomi Ackley,—whose stage name is Sonya Layton,—is Madame Bruzovna's understudy. The guests included Mr. and Mrs. C. Floyd Hopkins,—Mr. Hopkins being the Harrisburg director of the Wilmer & Vincent picture theatres, and a large number of the city's most accomplished musicians and members of the theatrical and picture profession.

The whole question of the propriety of Sunday amusements, including motion picture shows, has come up for discussion in Harrisburg, since a few weeks ago when the management of Paxtang Park, in the suburbs of the city, adopted a policy of running its amusement concession on Sundays. Public interests are lining up on both sides of the question. Capital City Sisterhood, No. 53, Dames of Malta, at a recent meeting adopted resolutions in which Sunday amusements were condemned and declaring specifically that the organization is "opposed to the manner in which Paxtang Park is conducted on the Sabbath, with amusement running in full form." The resolution is signed by Mrs. Inde Wharton, "keeper of the archives," and Nora Adams, "Queen Esther" of the Order. On the other hand an anonymous writer to one of the Harrisburg daily newspapers has taken a stand in favor of Sunday amusement in the park. The writer points out that Sunday is the only "day off" for a large percentage of the population of the city, and believes amusements should be permitted to run for the benefit of such persons. The writer adds: "Some of the complainers ride in their autos on Sunday and do other things which they think are harmless and not sinful, so let them follow the old saying that those who live in glass houses should not throw stones."



Kansas City



A NEW honor has been tendered Frank L. Newman, owner of the Newman theatres, Kansas City. Mr. Newman last week was appointed supervisory head of the program and arrangements bureau of the Midwest Industrial and Festival Association, an organization which will consolidate the fall festivals of Kansas City.

When the Strand theatre, one of Kansas City's leading suburban houses is remodeled, few theatres can boast of better equipment. More than $20,000 is being spent in improving the house, according to Jack Roth, who will assume management of the theatre. Two Type S Simplex projectors, a G-E motor-generator set, a Simplex ticket machine and a Stanley lobby display are included in the equipment.

Under the management of Earl Barnett, the Legion theatre, Ogden, Kas., has moved into new quarters. The Electric theatre, Centralia, Kas., purchased by Harry Roberts is being remodeled and full stage equipment is being installed.

Plans for a "Go-To-The-Theatre Week" in September are being made by Barney Hatke, manager of the Royal theatre, Sabetha, Kas. Mr. Hatke has the reputation of having one of the neatest theatres in Kansas and his house is regarded as a civic institution by the townspeople.

J. W. Evans, manager of the Royal theatre, Tonganoxie, Kas., closed his theatre last week for a few days to provide for the invasion of a force of painters and decorators. The house will be re-opened as soon as improvements are completed.

H. Zimmerman, manager of the Leland theatre, Troy, Kas., now is a "full-fledged" married man, having returned last week from a honeymoon trip to California.

Warner Brothers' product will be distributed by the Crescent Film Exchange, Kansas City, under the name of Film Classics, Inc., in order that the Warner Brothers' releases will not become confused with the regular Crescent product, consisting of features and short subjects, Al Kahn, manager, has announced.

Al Lichtman, president of Preferred Pictures Corp., was in Kansas City just long enough last week to complete arrangements for the establishment of quarters of the Kansas City Preferred Pictures branch with the Crescent Film Exchange, 115 West Seventeenth Street.

Grief prevailed in the family of Charles F. Bessenbacher, cashier of the Crescent Film Exchange, Kansas City, this week, the 4-year-old son of Mr. Bessenbacher having been struck Sunday by a motor car and injured severely. Physicians said the boy would recover.

A new exploitation agency will be established in Kansas City by Kenton Franklin, who has been with the Barton Enterprises, Tulsa, Okla. Mr. Franklin has been in Kansas City for the last week arranging for the establishment of his new agency.

M. E. Williams, Kansas City Vitagraph branch manager, returned Monday from Chicago, where he had been for a conference on the fall policy of Vitagraph. E. D. Tate, Kansas City Educational branch manager, also left town to obtain some policy information, having gone to New York for a 3-day conference at the home office.

Just to provide some unique "atmosphere" for a preview, lemonade, pop corn and other refreshments were served to employees of the Kansas City First National branch last week at a private showing of "Circus Days."

"It helps fill up the ol' family sock," said H. E. Corbin, Kansas City First National salesman, when he received a bonus as a result of being one of the winners of the national contest in which each salesman endeavored to make the last thirteen weeks' sales greater than those of the preceding thirteen.

The Kansas City Educational branch expects to move into its new building about August 15, the brick work of the structure having been completed, while the remaining work is progressing rapidly.

A division manager, a branch manager and a salesman, after trips into the Kansas City territory, have returned home to speak a language that is none other than optimistic. Ed Grossman, division manager for Preferred Pictures; H. E. Schiller, branch manager for Preferred Pictures at Kansas City, and Lee D. Balsly, Universal representative, compose the trio of "big business" prophets.

A promotion came to C. G. Kingsley, Kansas City Paramount representative, last week, in the form of a position in the home office of Selznick. Don Woods, former Goldwyn-Cosmopolitan representative in Kansas City, has been added to the Famous Players sales force and will travel the northern Kansas territory, succeeding Mr. Kingsley.

"From whence came such a complexion?" were the words shot at J. A. Masters of the F. B. O. Kansas City office, who returned last week from a vacation in Yellowstone Park.

Canada

AFTER many years in the career of an exhibition balloonist and after serving as a lieutenant in the United States Balloon Corps during the war, Capt. Frank Goodale, manager of Loew's Ottawa theatre, Ottawa, Ontario, managed to slip into a small hole in a field while playing picnic ball with his wife and friends—and break his ankle. When a medical examination of the leg was made on July 31, following the outing, it was found that a bone was broken and the result was that Capt. Goodale will be laid up for several weeks.

The strange fact indicates that the more chances a man takes the more likely he is to get off scot free. For years Capt. Goodale gave exhibition flights in a 16-foot dirigible made many spherical balloon ascensions with hot air, hydrogen and other types of balloons, aeroplane flights, made first tests with army parachute models and tried every means to separate himself from Mother Earth without mishap, only to step into a two-by-four hole in the ground to get his first accident.

Oral Cloakey, picture theatre manager of wide fame in Canada, has been selected as manager of the Regent theatre, Ottawa, one of the 30 houses acquired by Famous Players Canadian Corporation from Allen Theatres, Limited, it has been announced at Ottawa. The Regent is re-opening in August after being thoroughly decorated and improved by the new controlling interests, this work being carried out under the direction of Bill Dineen, stage manager of the Hippodrome, Toronto, the leading theatre of the Famous Players chain.

Mr. Cloakey has been manager of the Capitol and Savoy theatres in Hamilton, Ontario, and before that was prominent as manager of the Allen theatres at Winnipeg, Manitoba, and Cleveland, Ohio. He also has charge of the Capitol theatre, Winnipeg, before going to Hamilton.

Mr. Dineen has also had an interesting career in the theatre field. He was first identified with R. S. Marvin in the operation of the Strand theatre, Toronto, and the theatres at Camp Borden, Ontario, during the war. For several years he was manager of the Rose, Boston and Alcazar, three H. C. Moir theatres of Chicago.

A new policy was started at the Capitol theatre, Winnipeg, Manitoba, one of the key theatres of the Famous Players Canadian Corp. chain, on Monday, August 6, in the introduction of Pantages vaudeville as a permanent attraction. Coincident with the change in policy was the appointment of Walter Fogg, for nine years in the theatre business in Winnipeg, as manager of the Capitol. Incidentally, many structural changes were made in the Capitol during the two or three weeks preceding the start of the new combined policy, these changes constituting a new sprinkler system, the opening of new emergency exits, the installation of much new scenery.

Announcement by John Hazza, Western representative for Famous Players, revealed that the policy of the house would be to give performances continuously afternoon and evening, film features and short subjects to be screened along with the acts. N. K. Miller, manager of the Pantages theatre, Toronto, and recently appointed as vaudeville representative for Famous Players Canadian Corp., will have charge of the picking of the acts and film features for the Winnipeg Capitol.

The large orchestra of the Winnipeg, Capitol will continue under the direction of Earle C. Hill and back stage will be directed by Norman Code.

The Capitol theatres in a number of western Canadian cities are also now taking Pantages vaudeville under the direction of the Famous Players Canadian Corporation, the decision having been reached to specialize with pictures exclusively in the Allen theatres in the Western cities recently acquired by Famous Players.

One day after the death of President Harding, the Hippodrome and Allen theatres, Toronto, were showing pictures taken of the United States executive at Vancouver, B. C., during the memorable visit of the first citizen of the American Republic in that city. These were announced as "The last pictures ever made of President Harding." Unusual interest was shown in the topical views.

The Canadian Exhibitors' Exchange, Ltd., with headquarters at Toronto, Ontario, has been reorganized and is being given an entirely new start by independent exhibitors of Ontario who were originally identified with the Motion Picture Exhibitors' Protective Association of Ontario, under whose auspices the Canadian Exhibitors' exchange was established some six years ago.

J. A. Boyd, one of the shareholders of the exchange company, has been elected president of the organization, and Fred Guest of Hamilton, Ontario, has been made vice-president of the company. Bud Lennon, for years with Canadian Universal, has been appointed general manager, and J. Ferte, a former official, remains as secretary-treasurer.

The board of directors includes: J. C. Brady, owner of the Madison theatre, Toronto, who was president of the exchange company for a number of years; Harry Alexander, owner of the Park theatre, Toronto; Messrs. Redway and Richardson of the Crown theatre, Toronto; J. A. Morrison of Meaford, Ontario; J. Uttenweiler, Jack T. Isbell and M. Gebertig.

No announcement has been made relative to the future policy of the exchange nor as to its coming releases.

J. B. Cronk, manager of the Allen theatre at Toronto for years and formerly in charge of the Allen theatre at Winnipeg and Calgary, has been placed in charge of no less than 15 suburban theatres now controlled by the Famous Players Canadian Corp., seven of these having been neighborhood houses of the former Allen string. Mr. Cronk has general supervision of the numerous theatres, a number of which are large, handsome structures seating from 1,500 to 1,800 people.

The Toronto theatres over which Mr. Cronk will have control include the Alhambra, Palace, Oakwood, Family, Teck, York, Capitol, Garden, Danforth, St. Clair, Bloor, Beaver, College, Parkdale and Beach.

The Famous Players Canadian Corp. has also named Clarence Robson, manager of the Hippodrome and Allen theatres, as general manager of theatres in Eastern Canada outside of Toronto, while John Hazza of Winnipeg is general supervisor of the Western theatres.

A good stunt of permanent value is the arrangement made by Manager Miller Stewart of the Metropolitan theatre, Winnipeg, Manitoba, formerly the Allen theatre, for the use of crisp new money at the box office of the theatre. Nothing but brand new currency is being given out in change from the cashier's booth at the "Met," and this will be done for a period of a year as the result of an arrangement with the Royal Bank of Canada by Mr. Stewart for a continuous supply of new bills and coins. Mr. Stewart has been making special mention of the novel stunt in his advertising.

Harry Alexander, owner of the Park theatre, 685 Lansdowne Avenue, Toronto, one of the long-established and substantial suburban houses of the Ontario capital, has made a successful appeal to the local Court of Revision to the extent of a $25,000 cut on the theatre building, which had been assessed at $50,000. This reduction was made by the court on the recommendation of the city assessment department after Mr. Alexander had shown comparative valuations on similar theatre enterprises in different parts of the city.

Cleveland

J. S. JOSSEY, president of Progress Pictures Company, has just returned from New York, and brings with him the announcement of the new fall Progress releases.

George P. Jacobs, of Western Pictures Company, is spending two weeks in New York, and can be reached at the home office of the Arrow Film Corporation.

The Skirbolls, Bill and Harry, believe that in union there is strength. All through the year they work together, as co-managers of the Ohio exchange for Educational Pictures. And now they are vacationing together. Their playground is Lake George, New York, in case any of their friends wish to spend a week-end with them.

E. C. Fielder, well known in these parts as having been associated with several of the leading producers as resident manager, and as district manager, is back in the business again after an interim during which he was interested in some electrical company. This time he's with Associated Exhibitors, with headquarters in New York. Fielder was formerly resident manager for Associated Exhibitors in Cleveland. His many friends wish him good luck in the new connections.

Fred Schram, who headed the Superior Pictures Company, an independent releasing organization in Cleveland, is once more a Goldwyn booster. Schram was connected with the Goldwyn sales organization before he took a flier on his own hook.

Lee Chapman, of Security Pictures Company, has purchased the pictures formerly released by Fred Schram through the Superior Pictures Company. These pictures include "The Country Flapper" and "Deserted at the Altar."

F. S. Madison, of the Sanford Productions, Hollywood, was in Cleveland all week, trying to close the Ohio distributing rights for "Souls in Bondage," and "When Law Came to Hades."

Harry Charnas, of the Standard Film Service Company, and president of Film Classics, is in New York this week, registered at the Astor Hotel.

Al Lichtman, of Al Richtman Productions, was slated to be in town Aug. 9, to attend a local sales meeting of the Standard Film Company, through which his pictures are released throughout Ohio.

Howard Lichtenstein, known in Ohio first as publicity manager for the local Fox exchange, and later as manager of the State theatre in Dayton, is now a free-lance publicity man, with headquarters in Los Angeles. It's the Howard Lichtenstein Company, and they agree to exploit anything that has to do with pictures from their earliest beginnings, to their bitter end.

George Ryder, for many years manager of the Strand theatre, Cleveland, has been appointed manager of Loew's Liberty theatre, Superior avenue and East 105th street.

Gene Ochs has been made manager of the Southern theatre, on of the chain of local houses known as the Washington Circuit, owned by M. B. Horwitz. He succeeds H. A. Cramp. And "Chic" Taylor, former manager of Loew's Liberty, is now managing the Shaw-Hayden, also a Washington Circuit theatre.

Nat Charnas, of the Strand theatre, Toledo, is back from a two weeks' fishing trip.

Martin Printz, manager of the Circle theatre, Cleveland, has returned from a vacation trip to California. The trip included a tour of the motion picture studios.

Production-Distribution Activities



Lloyd Hughes, signed by Emile Chautard for "Born of the Cyclone," an F. B. O. picture.

Two Pass Screen Tests for "Maytime"

The "most perfect profile in England" vied with a pure type of American girlhood, last week, at a debutante party in movie-land.

Netta Westcott, young star of the London stage, whose perfect features have been acclaimed by all England, and Clara Bow, piquant high school athlete from New York City, saw their features flashed on the silver sheet for the momentous decision concerning the importance of their first parts in Gasnier's "Maytime."

When the school girl from the East curtesied and pirouetted there came from B. P. Schulberg and every director on the lot, the simultaneous exclamations:

"There is our 'Alice' for 'Maytime.'"

Miss Westcott made an impressive screen test and was given a characterization in "Maytime" which will serve to show why Preferred Pictures crossed the ocean to get a certain type of beauty.

With Harrison Ford and Ethel Shannon and William Norris already selected for the picture, Gasnier expects to finish the casting of "Maytime" within the next few days.

Reproduce Newspaper of '65 for "Maytime"

Publishing a New York newspaper of the date of 1865, complete from first page to quaint want ads, is one of the numerous unusual tasks just undertaken by research workers for the Schulberg studios in Los Angeles to reproduce copies of after-war newspapers to be used in one scene for the Gasnier production of "Maytime," now under production with an all-star cast of players.

The New York Tribune of the date of May 23, 1865, dealing with the trial of Booth and various investigations growing out of the assassination of Lincoln, is being reproduced just as it was run off on the "flat bed" press in Horace Greeley's then big printing establishment more than half a century ago.

"Call of Wild" Run Is Extended

Hal Roach Version of Famous Jack London Story Wins Approval on Coast

WIRES to Pathe from its Los Angeles office state that the run of "The Call of the Wild" at the California Theatre has been extended, and that Hal Roach's film version of the famous Jack London story will follow at Miller's theatre, starting the week of August 12.

Originally booked for one week at the California, "The Call of the Wild," after an auspicious opening, drew increased attendance at every performance, it is said. Capacity being reached by the middle of the week, an extension of the run was announced. The second week opened strong on July 29.

James N. Gruen writes in the *Examiner:* "It is a fitting tribute to London who, at his height, was the most important literary force in America, that his magnum opus is translated to the screen as this one, which is now showing at the California, has been. It is indeed an auspicious event for Hal Roach in the field of serious screen drama."

"For the aspiration to preserve upon the screen possibly the most widely read of Jack London's books," writes Pearl Rall in the Los Angeles *Evening Express,* "Hal Roach is to be commended; for the ownership of so beautiful and noble a creature as 'Buck' he is to be congratulated. That numberless admirers of London and the wonderful animal he analyzed so vividly sympathized with Mr. Roach's ambition was evidenced by the crowded houses at the California. That many approved the manner in which he has caught the story was shown by applause at intervals and laughter at its comedy."

In the Los Angeles *Daily Times* Edwin Schallert admits that he is "very much fascinated by these pictures in which animals play the leading roles. . . . 'The Call of the Wild' is showing at the California theatre this week. It is a version of the novel of Jack London, and the dog who plays the hero is a very good dog indeed. Several times, as a matter of fact, he was rewarded with applause, and I have no doubt that many of the audience felt that for his performance he should have been tendered a whole stack of bones."

"Three Ages" Is Approved in S. F.

Reviewers Unanimous in Acclamation of First Buster Keaton Six-Reeler

RARELY has there been such perfect unison of newspaper enthusiasm as greeted the preview of "Three Ages," Buster Keaton's first full length feature comedy for Metro at Loew's Warfield, San Francisco, last week.

"Three Ages," states the reviewer for the San Francisco Call and Post, "is indisputably Buster Keaton's funniest comedy. It is not only funny but it sustains that fun through six reels of comic action burlesquing man and his methods of winning his mate."

"It is just three times as funny as his usual two-reel pictures, because it is three times as long," avers the Chronicle, adding: "Joseph M. Schenck has given the comedy a wonderful production, the big scenes in the Coliseum at Rome being one of the largest and most expensive sets ever erected for a picture."

The Daily News: "There's no question that the picture is Keaton's best, and also his funniest. His wooing of an Amazon—a knockdown and dragout, done with impassive countenance—is as hilarious as anything in 'The Paleface.' And the settings are massive enough to pass for the real thing, especially the replica of the huge Roman Coliseum."

"Keaton has never been more seriously funny," is the Examiner's verdict, "and this is the first time that a Keaton comedy has been produced in feature length of six reels."

"Good entertainment from start to finish," the Bulletin terms the Keaton offering; "Keaton has injected plenty of novelty into the comedy. . . . The comedian who has always furnished consolation to the small man, in this picture shows that the small man sometimes won out over might and brawn, even in the stone age."

"Three Ages" is presented by Joseph M. Schenck and distributed by Metro Pictures Corporation. It was directed by Buster Keaton and Eddie Cline, and written by Jean Havez, Joe Mitchell and Clyde Bruckman. The supporting cast includes Margaret Leahy, Wallace Beery, Joe Roberts, Lillian Lawrence, and Horace "Cupid" Morgan.

"The Fog" Wins Approval in San Francisco

San Francisco has never been known to brag about its famous fog, but it gave a tumultuous reception to "The Fog," which was made in the Golden Gate city by Graf Productions, during its western premiere at Loew's Warfield theatre.

The run enjoyed capacity business and the critics, in addition to heaping praise upon the production as a whole predict that "The Fog" presages much promise for San Francisco as a production centre.



Betty Gallagher, new leading woman for Joe Rock.

"Tea With a Kick" Wins Coast Bookings

Such a furore was created by the run of Victor Hugo Halperin's "Tea—with a Kick!" at Sid Grauman's Million Dollar theatre, Los Angeles, that, according to a report from Associated Exhibitors, many of the Coast's leading theatres have booked the novelty feature for quick showings.

Among those quoted are the Victoria of San Pedro, West End of Santa Ana, Temple of Alhambra, Palace of El Centro and the Meralto of Los Angeles.

"Tea — with a Kick!" was greeted by the Los Angeles reviews with enthusiasm. Edwin Shullert of the Times pronounced it "one of the few true light comedies on the screen in many a day." Charles Goss of the Evening Express, speaking of the picture's 27 star cast, said: "Whew! Did you ever see such a list of celebrities anywhere outside of a charity benefit or the Friday night fights at the Hollywood stadium!" Florence Lawrence of the Examiner, said: "The picture excels in variety." Guy Price of the Evening Herald, declared, "'Tea—with a Kick!' is as lively as the name suggests."

Bernstein, Jackie Coogan Production Manager

After an absence of several months, Arthur Bernstein has rejoined Jackie Coogan Productions, Inc., as production manager for the pictures that will be produced henceforth at the Metro studios in Hollywood. Bernstein was associated with the Coogans during the period when they were producing pictures for First National. At the dissolution of that contract, Bernstein went with Principal Pictures Corporation, where he has been installing his systems of accountancy and production management.

After a two weeks' vacation, during which he will play host to his mother, who is coming out for a visit from New York City, Bernstein will be permanently located with Jack Coogan, senior, at Metro.

Cohan Musical Score for "Meanest Man"

WHEN "The Meanest Man in the World" is released and appears on the screens of the theatres throughout the country, it will be accompanied by a special musical score compiled from music written by George M. Cohan. Cohan is responsible for the stage play, and appeared in New York with the footlight production for a lengthy period.

The film version as presented by Principal Pictures Corporation, will have this special Cohan score and will include popular numbers such as "So Long Mary," "Forty-Five Minutes from Broadway," "Fifty Miles from Boston," and a host of other Cohan pieces that have won recognition and popularity throughout the world.

Weber and North Features Ready for Market

"This is an 'Independent year,'" says Sam Sax, national sales manager for L. Lawrence Weber and Bobby North. "and we're going to take every advantage of it, too.

"We now have 'Marriage Morals' and 'Don't Marry for Money' ready and the keen interest and favorable comment they have aroused is surely gratifying.

"Will Nigh surely excelled all his prior efforts in making 'Marriage Morals.' He assembled a cast that's unusual, obtaining such players as Tom Moore, Ann Forrest, Edmund Breese, Florence Billings, Harry T. Morey, Shannon Day, Tom Lewis, John Goldsworthy, Little Russell Griffin, Charles Craig and 'Mickey' Bennett.

"B. P. Fineman has every reason to be proud of 'Don't Marry for Money.' Headed by House Peters, the cast includes Rubye De Remer, Aileen Pringle, Cyril Chadwick, Christine Mayo, Wedgewood Nowell, George Nicholds, Hank Mann and Charles Wellesley."

Lloyd Hughes Signed for "Born of Cyclone"

Lloyd Hughes, who recently finished his appearance opposite Colleen Moore in "The Huntress," has been signed by Emile Chautard, noted French director, to appear in "Born of the Cyclone," an adaptation from the play by G. Marion Burton, which he is making for F. B. O. at the Powers studios.

Since he left the Ince forces some months ago, Mr. Hughes has been playing leads opposite Mary Pickford, Colleen Moore and in a number of independent productions, including "Are You a Failure?" for Schulberg, Borzage's "Children of the Dust" and "The Foot of the Hill" for Outlook Productions.

Big Campaign on "Daytime Wives"

F. B. O. Announces Release after Much Special Publicity in Newspapers

FOLLOWING a publicity campaign in the daily newspapers throughout the country, when pages of space has been turned over to what was supposedly a new organization of stenographers who formed a "Daytime Wives" league, the Film Booking offices announce this week that the creating of these leagues was a publicity idea in connection with the release of their picture of the same name scheduled for September 2nd.

The picture stars Derelys Perdue and features Eddie Hearn and Wyndham Standing. Publicizing of the production had been withheld until this date to enable the F. B. O. publicity department to play up the "fan" angle. As a result many leagues were organized in various cities in all good faith by groups of stenographers and in many editorials daily newspapers took exception to the organization and scored them heavily for their undertaking.

Plans are now out to give "Daytime Wives" a pre-release showing at the Central theatre on Broadway to possibly open the last week in August.

The picture was made from an original story by Lenore Coffee and John F. Goodrich and adapted by Wyndham Gittens. The direction was handled by Emile Chautard.

The cast consists of Wyndham Standing as Elwood Adams, Grace Darmond as Francine Adams, Derelys Perdue as Ruth Holt, Al Roscoe as Amos Martin, Edward Hearn as Ben Branson, Katherine Lewis as Betty Branson, Kenneth Gibson as Larry Gilfeather, Christian Montt as Celeste, Jack Carlyle as Jack Jaguar and Craig Biddle as a day laborer.

Warners Busy With Productions

Preparations Made for "Daddies," "Lucretia Lombard," "How to Educate a Wife"

THE Warner Brothers' Studio is now abuzz with excitement, according to reports from Jack Warner, Production Manager, as elaborate preparations are being made for the immediate production of three big feature pictures, "Lucretia Lombard," "How to Educate a Wife" and "Daddies." Outdoor sets are being built and every foot of the huge indoor stages is being utilized for the forthcoming productions.

"Lucretia Lombard" will probably be the first to get under way and lavish sets are already completed for this fascinating society drama from the prolific pen of Kathleen Norris. Monte Blue and Irene Rich will star in the production, and Marc McDermott will appear prominently in one of the character roles.

"How to Educate a Wife" is also nearly ready for the cameras. Elinor Glyn is responsible for the story which represents the tabulated revue of how marriage can be made happy by a wife who is subdued in a strenuous caveman fashion. William A. Seiter will direct.

Mae Marsh will make her bow as a star under the Warner banner in "Daddies," a Belasco production from the play of the same name by John Hobble. Claude Gillingwater has also been signed up for an important role and other players of prominence are being lined up for the filming.

"To Last Man" Dramatic Western

Scenes for Paramount Feature Made in Least Civilized Spot in United States

FILMED in the least civilized spot in the United States and telling the story of a grim war among cattlemen which had remained secret for nearly forty years, Zane Grey's "To the Last Man" is said to be a most dramatic Western photodrama.

"This Paramount picture," says Zane Grey himself, "is not the colorful story of my own imagination. It is what actually happened in the Tonto Basin, Arizona, in the late eighties, when rival factions of cattlemen and sheepmen fought out a terrible feud literally 'to the last man.'"

Zane Grey spent $30,000 in obtaining material to write his famous story by the same name, it is said. For two summers he lived as a rancher among the silent men of the Arizona hills. By gaining their confidence, he induced them to tell him the story of "To the last man." This story, says Mr. Grey, has been faithfully portrayed upon the screen. Filmed in the very spots where Zane Grey gained inspiration for his tale—battles being reproduced upon the exact spots where the original fights took place—the picture is said to have the spirit which Zane Grey breathed into his story, one of the most famous he ever wrote.

Lenore Ulric Makes First Studio Appearance

AFTER enjoying her first taste of working on location in the wilds of Yosemite Valley, Lenore Ulric has returned to the Warner Studios to film interior scenes for the Belasco production, "Tiger Rose." During her stay in Yosemite Valley for the filming of the big outdoor scenes, the Warner studio staff were busily engaged building interior sets for the photoplay.

This is Miss Ulric's first work inside the big Warner studio and she is entering into her indoor work with the same vim and enthusiasm which characterized her interpretation of the title role on the Broadway stage.

New Players in Gallagher and Shean Cast

"Around the Town with Mr. Gallagher and Mr. Shean," which has been scheduled on the Fox Film Corporation array of special productions for release during 1923-24, has been embellished with a cast of celebrated performers in addition to the famous Ziegfeld comedy team.

Lucy Fox, the feature player of many recent successful pictures, returned from abroad to assume the feminine lead in the special comedy feature. Miss Fox was starred with Charles Hutchinson in his last serial and appeared opposite Richard Barthelmess in a series of photoplays.

Director Bernard Durning was so pleased with the work of Alan Hale, the heavy, in "The Eleventh Hour," which he completed recently at the West Coast studios and which is also on the Fox list of specials, that he wired the actor to come to New York to appear in the Gallagher and Shean production.

Other prominent performers who are included in the fine cast are Arthur Hausman, who appeared in many long-run stage presentations.

Richard Thorpe Opposite Constance Binney

Richard Thorpe, promising screen "find," is playing opposite Constance Binney in her first starring feature under C. C. Burr's management for release by Associated Exhibitors, now being completed.

He began his screen career in "Such a Little Queen" in support of Dorothy Gish. It was in this production that C. C. Burr first saw Thorpe and, realizing his possibilities, cast him in his features.

His first appearance as a leading man, however, is in the current Associated Exhibitors film.

Empire PRINTS
EMPIRE LABORATORIES, Inc.
723 SEVENTH AVENUE BRYANT 5437 5736 NEW YORK
Empire PRINTS
DEVELOPING AND PRINTING MOTION PICTURE FILM



EVANGELINE RUSSELL
Promising screen star, rapidly gaining fame, who will appear in support of John Lowell in his latest feature, "Floodgates," by L. Case Russell.

Cast For "Forgive And Forget" Completed

The supporting cast has been completed for "Forgive and Forget," the next picture of the C. B. C. series.

Producer Harry Cohen announces this week that in support of Pauline Garon, Estelle Taylor, and Wyndham Standing, who were already announced for the leading roles in this new production, he has added a cast of recognized ability.

Prominent among these is Josef Swickard, one of the best and most polished character actors on the screen.

Other important players are Raymond McKee, Philo McCullough and William Scott.

Production is well under way on "Forgive and Forget," it is announced, and play dates are already being contracted for by the franchise holders.

Dorothy Devore Engaged for "Best Man Wins"

Dorothy DeVore has been engaged to play the leading feminine role in "The Best Man Wins," the next star series feature for William Russell, the William Fox star. James Flood, who has been selected to direct the production, will start work at once at the Fox West Coast studios. Dorothy Yost wrote both the story and scenario.

Finding Locations Is Difficult Job

Schulberg Surmounts Obstacles When Preparing For Owen Wister's "Virginian"

WHERE will the "locations" for big feature productions of the future be found?

With the tendency of film production running toward the elaborate, unusual pictures that require the building of really stupendous settings, location hunters for Los Angeles producers have found that the big open spaces once so common in and about the city are becoming alarmingly few.

The location question has been raised through the difficulties that arose during the filming of B. P. Schulberg's picturization of "The Virginian," which required a faithful reproduction of the town of Casper, Wyoming, just as it looked when Owen Wister first visited it to write his epic of the West.

Finding a spot near the city big enough to permit the building of the picturesque town was itself a task. But a conscientious effort to actually reproduce the atmosphere created by Wister called for rolling country that was absolutely free from dwellings or even shrubbery.

Los Angeles real estate boosters, however, had made this practically impossible. Open spaces that are not already being converted into sub-divisions are so nearly ready for such improvements that no real estate man would permit it to revert to days of "The Virginian" for even a short time.

Six weeks search throughout Southern California finally revealed just the variety of site needed on the outskirts of the town of Alhambra. A part of a tract of two hundred and forty acres of clear, rolling land was acquired for a period of one year, during which the sub-divider is ruled off of the horizon and Casper, as Owen Wister first saw it, will live again.

The longest street built on it is one thousand feet from end to end. It includes such luxuries as two side open saloons, rooming houses and livery stables of a variety that could never house an automobile.

Director Tom Forman has begun shooting his exterior scenes on the street with a complete population of cowboys, bar tenders, gamblers and other essentials of a Western town.

"This has solved the 'location' problem for us temporarily, but there is no denying that it is getting to be a serious one," said B. P. Schulberg, who is producing Preferred Pictures. "Producing pictures far from studios means portable generators and other costly paraphernalia. Even a few miles out from Los Angeles, with the time consumed in transportation of large numbers of players, and other incidentals, adds materially to the cost of a production."

"Screen Snapshots" State Righted

Popular Short Releases Will Be Disposed Of Direct Through C.B.C. Film Corp.

SCREEN SNAPSHOTS is to be distributed on the State Right Market this year, and will be handled direct through the C. B. C. Film Sales Corporation.

Definite announcement to that effect comes from Jack Cohen of that organization, who originated the idea of Screen Snapshots, and, in conjunction with Louis Lewyn, has made it the success it has been for three years past. During the year just past it was released through Pathe.

On the completion of last season's series, the producers received several offers from program organizations specializing in short releases,

Owing to the fact that C. B. C. has decided to remain absolutely Independent this year regarding its large feature program, various franchise holders expressed the wish to secure Screen Snapshots in conjunction with the C. B. C. features they are handling.

Of the opinion that this will be the biggest year the Independents have ever seen, Jack Cohn decided that their demand for good short releases was as great as that for features, and accordingly decided to State Right the single reel as well. Contracts are now being closed which will dispose of a major part of the territory at once, he says.

The first issue of the 1923-24 series will be released around August 20th. Many great stars are represented in it.

New York Critics Praise "Broadway Gold"

ELAINE HAMMERSTEIN'S first starring vehicle for Truart Film Corporation, "Broadway Gold," is being highly praised by both trade publication and daily newspaper critics throughout the country. During its present pre-release run in New York at the Cameo theatre, the New York dailies were enthusiastic in their comments of this story.

Following are a few excerpts from the reviews on the production:

N. Y. American: "Broadway Gold" makes an interesting picture because it tells a rattling, melodramatic story with a mystery in it that is surprisingly solved in the final reel."

N. Y. Times: "Plenty of action, good photography and an adequate cast. Miss Hammerstein is dashing and charming."

N. Y. World: "Its treatment is high class in every way."

N. Y. Tribune: "All the elements of a successful road attraction."

N. Y. Evening Journal: "Miss Hammerstein plays her part remarkably well."

Broadway Night Scene for "Fashion Row"

A big set in Mae Murray's forthcoming photoplay, "Fashion Row," shows Broadway at night. While in New York recently, Miss Murray was filmed in some Broadway exterior shots. Later, a reproduction of the night scene was built in a Hollywood studio. It corresponded in almost every respect with the original scene.

"Fashion Row" will follow "The French Doll" upon the Metro release schedule. It was written by Sada Cowan and Howard Higgins, and is a Robert Z. Leonard presentation through Metro.

R-C Studios Name Change to P. A. Powers

Official announcement is made this week by the Film Booking offices that their studios on Gower street, Los Angeles, will be known in the future as the P. A. Powers studios and not Robertson-Cole.



Executives of the Grand-Asher Productions. From left to right in the cut they are: Ed M. James, secretary and head of legal department; Ben Verschleiser, general manager; Harry Asher, treasurer, Samuel V. Grand, president; F. Heath Cobb, director of exploitation; Mindret Loeb, director of publicity.

"Going Up" Praised at Pre-View

Stars, Directors and Writers Approve MacLean Vehicle at Writers' Club

A DISTINGUISHED company of stage and screen stars, directors, authors, scenario writers, artists and newspapermen and women saw the Associated Exhibitors forthcoming feature Douglas MacLean in "Going Up," at the Writers' Club in Hollywood a few days ago and united in acclaiming it.

Mrs. Leslie Carter, celebrated dramatic artist, declared she had not laughed so much in many years. William DeMille, whom every one knows is a fine judge of pictures, is said to have praised it in unmeasured terms, and Josephine Quirk, well known scenarist, wired to Mr. MacLean just after the showing:

"'Going Up' is the best picture ever previewed at Writers' Club. Thought you'd like to hear consensus of opinion. William De Mille thinks it is the best comedy he ever saw. As for me, I think you've flown so high that no one can ever reach you. Good luck."

The showing of "Going Up" came as a surprise to most of those assembled at the Writers' Club, as another picture had been announced for screening. When, however, a portion of the print of the scheduled feature was found to be missing, an "S. O. S." call was telephoned to the Douglas MacLean studios, and Bogart Rogers, the general manager, responded by sending a copy of Mr. MacLean's first starring film for Associated Exhibitors, post-haste.

The gathering was as "hard-boiled" as it was distinguished, for it was composed of men and women of close acquaintance with all the finer points of picturemaking, who are able to detect an imperfection at a glance. A few of those in the company, besides Mrs. Leslie Carter, Mr. DeMille and Miss Quirk, were: Theda Bara and her husband, Helen Rowland, Tom McNamara, cartoonist, of "Skinny Shaner" fame; May Allison, Charles Brabin, Madge Bellamy, John B. Ritchie, head of the Ince scenario department, Hope Loring, Louis D. Leighton, Clara Beranger, and Zoe Beckley.

It is the business of many of these experts to search for and point out errors, but instead of doing that when "Going Up" appeared before them the company joined in enthusiastic applause, which is something an audience of laymen, let alone one of artists and directors—cynics, some of them, seldom does. Afterwards many of those who had attended telephoned to Mr. MacLean.

Herbert Brenon Recalls Old Days

Compares Program of Paramount's One Picture a Week To Past Schedules

"I USED to make fifty-two pictures a year, one every week," said Herbert Brenon, producing Pola Negri's new picture, "The Spanish Dancer."

"Now Paramount, following its new policy of fewer and better pictures, has decided to make only fifty-two pictures as the whole annual output. It is the most decisive step forward in years.

"In the days when I and other directors made a picture a week, we started work at nine in the morning, quit at five and forgot about the picture until the next morning. We had plenty of leisure time.

"Today, I make two pictures in a year. I have to work fifteen to twenty hours a day to accomplish that much. If I am to make a picture which will be good according to present day standards, I must devote weeks studying detail. If I wish to make a picture people really want to see, I must go through weeks of preparatory work.

"It would be easy to go back to making fifty-two pictures a year. But they would be simply people rushing through with a series of scenes. Fine touches would be lacking. Only careful thought can give a picture the polish which is so noticeable in present day productions. Ample time to go over each scene carefully is what makes possible a good picture. That is why I am glad to be with the Paramount studio whose new policy of fewer and better pictures makes infinite care in each scene practicable.

"Contrast the fifty-two pictures each director used to turn out annually with the fifty-two productions Paramount will release each year under the new system.

"The policy of fewer pictures gives more time for the heads of departments to see that work for which each is responsible is properly done.

"The new policy eases the pressure all along the line from the time a picture story is purchased to the time it is released in film.

"It will also do away with the 'rush schedule,' to my mind, one of the things which most injured picture production. The rush schedule made it necessary for a director to finish a picture in time to have it released by a certain date which was widely advertised.

"Under the new policy, a director will have ample time to retake scenes with which he is not satisfied when he sees them in the studio projection room. Like a man writing a book, he can edit and re-edit. In this way he can secure that smoothness which approaches perfection."

Sing Sing Prisoners See "The Daring Years"

A special showing of "The Daring Years," the latest Daniel Carson Goodman Special, distributed by Equity Pictures Corporation, was given to the inmates of Sing Sing prison during the past week, and the production was enthusiastically received.

Screen Snapshots

The Box Office Magnet

INDEPENDENT

1923-24



Arrangements have been made with The Best State Right Exchanges to distribute this great single reel of

FILM STARS AT WORK AND PLAY

Every man, woman and child, wants to see it

Get Your Dates Set at Your Local Exchange *or Wire*

C. B. C. FILM SALES CORP.

1600 Broadway, New York

New York Sees "Ashes of Vengeance" Premiere

NEW YORK'S filmdom was treated to another formal premiere when Joseph M. Schenck presented the biggest picture he has ever made—Norma Talmadge in "Ashes of Vengeance" at the Apollo theatre on the evening of August 6th. It is a First National picture, scheduled for September release.

The opening was made the occasion for the gathering of the celebrities of the film world and of the leading lights of stage and screen. It seemed as if only the star, who is already busy on her next picture, was missing. Everyone in filmland seemed to crowd the Apollo to see the first ten reel production which Miss Talmadge has ever made.

Heretofore Schenck has been content to offer Miss Talmadge in six and seven-reel productions of considerable size but not, however, on the "Robin Hood" scale. In "Ashes of Vengeance" he entered new fields. The picture is lavish and spectacularly produced.

Broadway to See Weber, North Features

A Broadway showing has been arranged for each of the L. Lawrence Weber and Bobby North pictures, "Marriage Morals" and "Don't Marry for Money," at the Central theatre.

"Marriage Morals," directed by Will Nigh, with Tom Moore, Ann Forrest, Edmund Breese and others, will open Sunday, August 12, for one week, and will be followed on Sunday, August 19, by B. P. Fineman's production, "Don't Marry for Money," with House Peters and an all-star cast.

"Hunchback" Enthuses "U" Officials

Super Jewel Production of Hugo's Romance Pleases Home Office at Pre-View

THE first eastern pre-view of "The Hunchback of Notre Dame," Universal's Super Jewel production of Victor Hugo's immortal romance, was held several days ago in the Universal home office. As a result, the faces of Universal executives are wreathed with smiles.

Wallace Worsley, the director, and Lon Chaney, the star, are equally acclaimed for the making of this super jewel; Worsley for his remarkable direction of the great mob scenes and the finer bits of plot action and characterization, and Chaney for his masterful portrayal of Quasimodo, the hunchback bell ringer of Notre Dame, a role which he has made as vivid as Hugo himself, and which will go down into history, it is prophesied by Universal, as the greatest work of the screen's greatest character portrayer.

As it came from the coast, "The Hunchback of Notre Dame" is in fourteen reels. It is not known at this time whether there will be further cutting or not, but such is unlikely, as those who have seen it say there is not a dull moment in the entire picture nor the slightest let-up in the suspense or attention.

"The Hunchback" is scheduled to have its first public premiere in the Astor theatre, New York City, September 2. This gives plenty of time for cueing the picture for special music and for making other necessary arrangements for its presentation. This presentation is in the hands of James V. Bryson, long an executive with the Universal Pictures Corporation.

The Universal Super Jewel, according to Universal, is one of the few pictures in which the immense outlay of money in settings actually shows to full value on the screen. The gigantic reproduction of the Cathedral of Notre Dame with its intricately carved facade, and the many Parisian streets, medieval houses and squares are said to form an important part in the beauty and impressiveness of the picture.

Great praise also is given to Norman Kerry and Patsy Ruth Miller by Universal officials for their splendid acting in portraying the appealing roles of Captain Phoebus and Esmeralda. They are said to have caught the exact romantic point of view which characterizes the treatment given to these persons in Hugo's book. As a Captain of the King's Guards in 15th Century Paris, Kerry makes an ideal swashbuckling, beplumed gallant, while Miss Miller is Gypsy-like in resemblance, demeanor and acting, according to Universal.

Worsley is being complimented especially upon his night scenes—scenes in the Court of Miracles with a thousand different types in vivid relief against the murkiness of the night fires, and scenes in the great Cathedral square, with hordes of the underworld hurling themselves by torchlight against the heavy timbers of the big edifice.

Hattons Write Feature for Charles Jones

The Hattons—Fred and Fanny—achieved the well-earned repute of being a prolific pair of playwrights when they were turning out material for the stage. Now, since they have cast their lot with the movies for a spell, under the Fox banner, they have added a new adjective to their reputation—that of being versatile.

Word comes from Fox this week that Frederick and Fanny are writing one of those red-blooded beefy stories that Charles Jones, the Fox cowboy star, revels in on the silver screen.

Artist Paints "Strangers of Night" Poster

LOUIS FANCHER, noted poster artist, has created a remarkable painting which will be used by Metro Pictures Corporation as a 24-sheet for the Fred Niblo production of "Strangers of the Night."

Strangely enough, it was not made to order. Fancher had seen "Strangers of the Night" as a stage play in London, under the title of "Ambrose Applejohn's Adventure," which was changed to "Captain Applejack" when presented on Broadway. The subject, with its mixture of drama, fantasy, and comedy, was one which appealed to him—there was great opportunity for color in the pirate scenes, and contrast in the sedate English bits.

Simply because the idea had captured his imagination, he created a powerful poster in vivid coloring, showing a man, reading a book in the quiet of the night, suddenly confronted by two figures: a blustering pirate with his cutlass and a gay Portuguese woman.

Production Starts On "No More Women"

Actual production work has started on "No More Women," the third Associated Authors' features for Allied Producers and Distributors Corporation release. The picture has been titled definitely "No More Women," and is an original screen story by Elmer Harris, one of the trio of Associated Authors who will supervise the dirction by Lloyd Ingraham.

Matt Moore, Madge Bellamy, Kathleen Clifford, George Cooper, Stanhope Wheatcroft, H. Reeve-Smith are some of the prominent players in an all-star cast.



Stars and Directors of Grand-Asher productions. Top row, left to right—Bryant Washburn, Sid Smith, Monty Banks, Joes Rock, Billie Rhodes, Eva Gregory, Duane Thompson, Mabel Forrest, Kathleen Kirkham.
Lower row—Charles Lamont, Harry Edwards, Archie Mayo, Reggie Morris, Arvid Gillstrom, Herman Raymaker, Ben Wilson, Elliott Dexter, Adam Hull Shirk.



George Marion, appearing in his original role in Thomas H. Ince's "Anna Christie," a First National Picture.

Brenon Uses Big Set for "Spanish Dancer"

To Herbert Brenon's production of "The Spanish Dancer," starring Pola Negri with Antonio Moreno featured, goes the honor of having the largest set constructed in recent years by Paramount's West Coast Studio. Approximately 2,500 minor players attired in the colorful costumes of Spain of the 17th century were used in conjunction with this mammoth structure, it is claimed.

The famous "Square of the Galloping Charger" in Madrid was reproduced in its entirely at the Lasky ranch as a background for a lavish military and religious celebration in which Pola Negri and most of the members of the cast appeared. In addition to the star and Antonio Moreno, Wallace Beery, Kathlyn Williams, Gareth Hughes, Adolph Menjou and Robert Agnew have important roles, with Charles A. Stevenson, Dawn O'Day and Edward Kipling completing the cast. June Mathis and Beulah Marie Dix adapted the scenario from the novel "Don Caesar de Bazan," by Adolphe D'Ennery and P. S. T. Dumanorr.

"Maytime" Song Tieup Is Arranged

A song tie-up has been arranged by Preferred Pictures with G. Schirmer, the music publishers, on the Preferred version of Rida Johnson Young's famous play, "Maytime." Schirmer is printing one million copies of a photoplay edition of the "Sweetheart" song, which already is said to have sold more than a million copies.

The cover of this photoplay edition will show a scene from the picture, featuring Ethel Shannon and Harrison Ford. Tie-ups will be made with music stores throughout

"Harbor Lights" Due for Release Aug. 12

The August 12 offering of Associated Exhibitors is "Harbor Lights," a melodrama taken from the stage success of the same name by George R. Sims and Henry Pettitt. Tom Moore is seen as the hero.

What is judged to be one of the most thrilling moments in "Harbor Lights" is the sequence where the heroine is thrown from a 125-foot cliff into the sea.

Commend "Little Old New York"

Marion Davies Feature Opening New Cosmoplitan Is Given Highest Praise

"LITTLE Old New York," starring Marion Davies, which opened the new Cosmopolitan theatre on Columbus Circle last week, was unanimously hailed by critics of the metropolitan dailies as one of the foremost pictures of history. In praising the picture itself, unstinted commendation was heaped on the star and the rare excellence of her work and also on the beautiful new theatre in which the picture is framed. Extracts of the reviews follow:

Quinn Martin, New York World—"If we know anything about cinema directing and designing, here is one of the loveliest and simplest love stories that have come to the screen, performed almost perfectly from start to finish."

Robert E. Sherwood, New York Herald—"We may safely say that she (Miss Davies) has never done anything on the screen that can be compared with this in point of legitimate merit. She is excellent. 'Little Old New York' is a thoroughly pleasing picture and a fine achievement for its director, Sidney Olcott."

Harriette Underhill, New York Tribune—'It is doubtful if Miss Davies ever dreamed that she would become what she has become—one of the best actresses on the screen. To us there appeared no anachronism, and the cast was perfect."

Louella O. Parsons, Morning Telegraph—"We were sure of one thing, and that is, Marion Davies would come up to all expectations. We have always believed in Marion, even before others shared this opinion, and we knew her performance would prove what we sincerely believe, that she is one of the greatest artists on the screen today."

Sun and Globe—"'Little Old New York' is a film full of fun and charm, and Marion Davies is excellent as a girl who masquerades as a boy. These are the main points of the new photoplay which opens up the rejuvenated Park Theatre—now called the Cosmopolitan."

The Evening Mail—"No more ambitious motion picture could have been chosen to christen the new playhouse than 'Little Old New York,' based on Rida Johnson Young's stage comedy, which appeared successfully on Broadway several seasons ago."

S. Jay Kaufman in the Evening Telegram—"Theatre, star, picture direction—they all call for your superlatives. Perhaps we should put Miss Marion Davies first. She can act! And does! Several of her scenes were startling. And she doesn't grimace and 'act up' for the camera. She seems to know what the character would do, and does it. A very genuine success is hers."

N. Y. Reviewers Approve "Spoilers"

Jesse Hampton Production for Goldwyn Scores Heavily for Rapid Fire Action

GOLDWYN'S Jesse D. Hampton production of "The Spoilers," by Rex Beach, has scored a most emphatic hit in New York. It was shown at the Capitol theatre last Sunday. The reviews in the Monday newspapers were of the kind to pack the Capitol for the rest of the showing.

The New York Times said of it: "'The Spoilers' is a splendid fighting film, in which there are tense and gripping situations that will undoubtedly stir the audiences at the Capitol this week."

New York Herald: "The most red-blooded, two-fisted, hairy-chested of all the melodramas that the movies have produced . . . An exceptionally good picture. Lambert Hillyer has concentrated on the high spots and made them stand out vividly."

Tribune: "We do not care for Alaskan stories, but we had an idea that all the rest of the people in the theatre were reveling in 'The Spoilers'."

Morning Telegraph: "Success should be the fate of 'The Spoilers.' The film certainly gives anyone his money's worth."

Journal of Commerce: "The greatest story about the Klondike gold-rush ever written. . . . It is a true and wonderfully dramatic presentation of one of the most picturesque epochs in our national life."

Evening Journal: "One of the most realistic screen fights ever shown is on view at the Capitol this week. Fight fans, who are forbidden by the censors to see real fight pictures, should get their fill by witnessing this man-to-man battle between Milton Sills and Noah Beery."

Evening Mail: "Those who see 'The Spoilers' will remember it for the fight. . . . There is no faking here. . . . This particular scene had more action than any we saw in the Leonard-Tendler pictures. . . . It is one of the old-time thrillers with just two differences, namely, intelligent direction and photography without a flaw."

The Sun and Globe: "A rattling good story. . . . The sets and the action never smell of the studio."

Evening Telegram: "'The Spoilers' in its new form is a cinema masterpiece. Its pictorial value is of the highest."

Seastrom Introduces New System

VICTOR SEASTROM, Swedish director, now making his first American picture for Goldwyn, "The Master of Man," has introduced a new method of work in that production. He has been for some time rehearsing the actors for half a day and then devoting the rest of the day to filming the scenes rehearsed.



Jane Novak, who recently starred in "Divorce," an F. B. O. Production

Polly Archer Engaged for "Chic" Sale Feature

Polly Archer, a talented, winsome miss of 17, has been engaged by C. C. Burr to play the leading feminine role in support of Charles "Chic" Sale in his initial feature picture under the Burr management, now being directed by Gregory La Cava.

When all the swimming teams of Florida met at the annual carnival held at St. Petersburg a year ago Miss Archer attracted considerable attention by her aquatic skill. Riding a surf-board behind a speeding aquaplane was one of her stunts. In the beauty contest Polly was awarded a silver loving cup for being the prettiest bathing girl. The judges of the events were George Ade, Will Payne, Ring Lardner and Sewell Ford.

Her first picture engagement was in the Famous Players-Lasky production of "Java Head," in which she played "Camilla" one of the daughters. Following this she appeared in "Broadway Broke" with Mary Carr, who is a frequent member of Burr casts. Then Polly had parts in "Has the World Gone Mad?" and half a dozen other pictures.

C.B.C. Announces Changes In Feature Schedule

Changes in features scheduled for both their big series, the "Columbia Pictures" and the C. B. C. series, are announced this week by the C. B. C. Film Sales Corporation.

"Traffic in Hearts" is to be the fourth feature on the Columbia Picture series, instead of "Mind Your Own Business" as originally scheduled, the four features on the Columbia series to be "Yesterday's Wife," "The Marriage Market," "Discontented Husbands," and "Traffic in Hearts."

It is also announced that the sixth of the C. B. C. series, three of which were released last season and the final three scheduled for this year, is to be "Innocence"—which will follow "Forgive and Forget" and "Pal o' Mine;" "Innocence" being used instead of "The Lure of Broadway." "Forgive and Forget" is now in production, with a cast featuring Pauline Garon, Estelle Taylor anw Wyndham Standing.

Papers Carry "Dulcy" Dumb Bell Cartoons

ONE hundred newspapers throughout the country, aided by the First National Publicity Department, are going to prove the proposition: "Dulcy is a dumbbell." A cartoon strip concerning the adventures of "Dulcy" has already been contracted for by these papers and before the release of this Constance Talmadge picture it is probable that three hundred papers will be carrying the "Dulcy" strip.

Among the prominent papers which have already contracted for the entire series are: Boston Post, Louisville Post, Sacramento Tribune; The Telegram, Salt Lake City; The Telegram, Harrisburg, Pa.; the Courier, Evansville, Ind.; and the Journal-Courier, New Haven.

Vignola Finishes Scenes for "Yolanda"

Robert G. Vignola, who is now engaged in making "Yolanda," a big special production for Cosmopolitan, starring Marion Davies, has completed the taking of exterior scenes on Laddin's Rock Farm, Stamford, Conn., and has returned to the studio in New York to continue with the interiors. Mr. Vignola and his company were on location about two weeks, during which some of the biggest scenes in the picture were filmed, among them being some unusual night scenes depicting pageants and tournaments of the period.

These night scenes are said to present something new in lighting, photographic, and composition effects. In order to test out an idea Mr. Vignola proceeded along lines different from those usually employed in taking night shots and the results are said to be remarkable.

"Dancer of Nile" Song Tieup Arranged

The firm of Shapiro Bernstein, music publishers, announce this week that they will publish the theme song of the F. B. O. production, "The Dancer of the Nile," as a popular song number.

The music will be published as a tie-up with the Film Booking offices picture, which is now being produced by William P. S. Earle and features Carmel Meyers, June Elvidge and Malcolm MacGregor.

Doris May Opposite to Johnny Hines

The announcement comes from Warner Brothers that Doris May has been chosen to play opposite Johnny Hines in the star's second Warner picture, tentatively titled "Conductor 1492."

Dan Mason, creator of the role of skipper of the "Toonerville Trolley," will play a prominent comedy role and other important parts are in the hands of Dorothy Vernon, Robert Cain, Fred Esmelton and Byron Sage. The feature is scheduled to go into production early this month.

"Three Wise Fools" Scores Success

Wins Commendation of All Reviewers in New York, Chicago and Washington

GOLDWYN'S picturization of the Austin Strong comedy, "Three Wise Fools," which John Golden produced on the Broadway stage for more than a year, is going to duplicate on the screen the great success which it had as a play, according to Goldwyn. This statement is made advisedly on the strength of the hit it has made in New York and in Chicago and in Washington, where it has already been shown, and on the strength of the reviews which have been accorded it by the newspapers of these three cities as well as by the critics of the motion picture trade journals.

Among these reviews are the following:

Polly Wood in the Chicago Herald and Examiner: "If every picture company follows the lead of Goldwyn in this case the remark—'Haven't there been a lot of poor pictures recently'—will die for lack of use. You will like it unless I am far off the track."

Rob Reel in the Chicago Evening American: "An atmosphere of tenderness, warmth an radiance of soul climb up into King Vidor's new production of 'Three Wise Fools' . . . precisely what the romantic heart of woman wants in screen entertainment. . . . 'Three Wise Fools' starts with a high pressure heart tension and never lets up."

Washington Times: "A picture that cannot help but delight everyone who sees it."

Washington Herald: "A blend of comedy, reality and romance. . . . Thrills aplenty for those who want them."

Don Allen in the New York Evening World: "A mystery picture without a miss. It hits regularly on twelve cylinders and never skips an explosion. . . . It out-bats 'The Bat.' . . . It is the best of the fall crop."

New York Times: "Seldom has a stage play been adapted to the screen with better results. The picture is just as enjoyable as the play."

New York American: "One of the most engrossing pictures of its kind. This film will remain popular as long as the play did."

New York Daily News: "The Capitol has a capital picture this week. We enjoyed every little nook and corner of it. It is brimfull of life, love and laughter."

Morning Telegraph: "Every once in a while somebody produces a picture like 'Three Wise Fools' which helps restore your faith in the art of motion pictures. The whole picture is delightful."

New York Tribune: "'Three Wise Fools' we consider superior in every way to the stage production."

Sun and Globe: "A very fine picture."

New York Evening Journal: "A very excellent picture—well worth seeing."

Papers Acclaim "If Winter Comes"

S. F. Reviewers Approve Fox Version of Widely Read Hutchinson Novel

WITH no attempt to modify their enthusiasm the San Francisco daily press opened its columns to an elaborate and sincere praise of "If Winter Comes," the William Fox screen version of A. S. M. Hutchinson's famous best seller.

The reviews appeared during the first week of the run which began at the Columbia theatre on July 21st.

Following are extracts from the daily newspapers of San Francisco:

The Journal: "'If Winter Comes,' the screen production of A. S. M. Hutchinson's novel, tells the story of the 'puzzlehead,' Mark Sabre, with such charm, conviction and fidelity as to rank it among the best of the screen efforts of the past two years."

The Call and Post: "So enthusiastic and replete with superlatives do paid advertisement and publicity writers become over the films released by their employers, that it is difficult to find a few unused adjectives remaining to tell of a really good film that is brought before the public.

"'If Winter Comes' is really good. It is one of the outstanding motion pictures of the year."

The Bulletin: "Of all the screen adaptations of popular novels, the height of perfection has been reached in the picturization of 'If Winter Comes.'

"Probably the best way to express just how the picture impressed me is that after I had intently viewed what I supposed to have been about six reels of film, I was surprised to learn that the picture is 12 reels in length."

The Daily News: "The majority of the million or so who read Hutchinson's novel liked it enormously, and will care for the picture no less. The vogue this story enjoyed is destined to be repeated and increased in this extraordinarily true film version."

The Chronicle: "Whether you have read the book or haven't, you are bound to enjoy 'If Winter Comes,' the picture made from A. S. M. Hutchinson's extraordinarily popular novel of English life. This is perhaps an argument for sticking close to the text, for the picture satisfies completely the person who has read the book, and it is

"George Washington, Jr." Cast Augmented

Following the recent announcement that Warner Brothers have selected a screen version of George M. Cohan's stage play, "George Washington, Jr.," for Wesley Barry's next starring vehicle comes the news that more important screen personalities have been added to the list of players already selected. Gertrude Olmstead, Leon Barry and Charles Conklin are the additions

"Daughters of Rich" Praised in Syracuse

"DAUGHTERS of the Rich," the Gasnier production for Preferred, adapted from Edgar Saltus' novel, won favorable comment from the Syracuse, N. Y., reviewers when it played at the Empire theatre the week of July 23.

The Post-Standard critic said, "People who expect 'Daughters of the Rich' at the Empire to be one of those wildly exciting jazz pictures are going to be disappointed, for it isn't. It's a real story with unusual angles, melodramatic and pathetic, yet with something new that relieves the jaded movie-goer. Here is an interesting story well-developed and introducing some first-rate situations."

"The background of the picture is lavish with gorgeous settings and attractive gowns," said the Herald. "The screen version forcefully tells a melodramatic story in a most convincing way. Gaston Glass plays the hero, Ruth Clifford, who gowns herself lavishly, plays the daughter of the rich man about whom the story revolves. Ethel Shannon comes forward as a star, playing remarkably well for so young an actress."

Lee-Bradford Dispose of Many Territories

During the past week, the Lee-Bradford Corporation has been successful in disposing of their feature, Captain Kleinschmidt's "Adventures in the Far North," for the following territories:

To Nathan Hirst, of the Aywon Film Exchange, for Greater New York and Northern New Jersey.

To Michael Alperin, president of the Cadillac Film Corporation, in Boston.

To Juan Kuntzler, of the Sociedad General Cinematographica for Argentine.

To H. H. Blumberg, managing director of the A. E. A. Film Co., Johannesburg, for South Africa.

This feature is one of the "Big 5," which has already had two weeks' run on Broadway, at the Rialto and the Rivoli.

Neilson Heads Publicity Staff for Burr

Rutgers' Neilson, who recently joined the publicity staff of Mastodon Films, Inc., has been placed in charge of the department by President C. C. Burr. Neilson joined the Burr organization after four and a half years as publicity editor for the Amedee J. Van Beuren Enterprises, where he publicized "Aesop's Film Fables," "Topics of the Day," the Major Jack Allen Adventure pictures, Ernest Truex Comedies, Mr. and Mrs. Sidney Drew Comedies and others.

In his new affiliation Neilson is at present centering his activities upon the Constance Binney and Charles "Chic" Sale features, which C. C. Burr will present through Associated Exhibitors.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Views on Present Day Building Situation

Points For Exhibitors' Consideration Who Contemplate Constructing Theatres

By H. Robins Burroughs
Consulting Engineer

THEATRE owners who are contemplating building theatres at this time are confronted with a number of obstacles. They are very often unable to make the final decision as to whether or not this is an opportune time to either make extensive alterations or to build entirely new construction. The uncertainties involved in the train of thought with which the average owner is led takes into account a great many avenues of thought not required under ordinary conditions. In the beginning, financial problems may arise and it may be found that they are not easy of solution. The financial market of today, as regards the financing of theatres is not an entirely favorable one, or even as favorable as it might be. Promoters attempting to find money with which to build theatres find themselves at a loss to know where to go to obtain the necessary loan, if a loan is required. The average loaning institution does not look upon theatre construction as being sufficiently conservative to interest them or their clients from an investment point of view, no matter how good the returns on paper, or even the actual returns at the time of construction may be. Financial institutions require, as a matter of protection for those who purchase their bonds or become otherwise interested as investors, a certain amount of equity in the proposition and to the extent of making the proposition sound and the returns safe under any and all conditions. It is therefore, usually desirable, and, as a matter of fact, almost absolutely necessary to connect the theatre operation with a certain amount of commercial property, such as stores, offices, or apartments having sufficient returns to carry the entire operation, should the theatre prove to be a failure, on the whole or in part. Certain first mortgage loans, and some of considerable magnitude, have been made on straight theatre propositions in the past, and some institutions have been entirely successful, but in the majority of cases they have not shown the returns that had been expected. Consequently they are practically a thing of the past and only under certain specific conditions are they given even first consideration.

How to Secure Financing

The owner who desires to promote, finance, and build a theatre or make an extensive alteration should be in a position to finance the operation through his bank or some financial connection other than bonding institutions, and he should make certain that he has all the finances arranged before he begins operations. It has been found a difficult matter to get the necessary money after construction operations have begun. This may seem to be contrary to the generally accepted theory, but the writer has found, in several instances, that this has actually been the case, and consequently, that it is much better to make the financial arrangements complete at the beginning.

Having made the necessary financial arrangements or having the amount of money required on hand or quickly available, the question then arises in view of the present unsettled conditions of the construction market, as to whether or not the present time is one in which construction operations should be undertaken. A great deal of agitation of late has been going on among the labor element. Not only the question of increase in the rate of pay, but also the probable supply of skilled and unskilled labor has been an issue. This condition has been general throughout the country and particularly acute in certain sections. New York City is, at the present time, probably more involved in this matter than any other city.

Outlook for the Future

Practically all other trades in the building industry are peaceably at work and contented, at least, for the present. Unionized carpenters have just recently reached an agreement with the employers which assures their continued operations for, at least, another year. The practice, known as "snowballing," of mechanics leaving one job to go to another for a higher rate of pay regardless of existing conditions, is being met by the combined efforts of both the labor unions and the employers. This has been one of the most disturbing elements in actual construction work, and has a tendency to materially increase the cost of work; since one contractor would practically be bidding against the other for these services, and the net result is that one contractor is paying too much for labor while the other is embarrassed by his shortage of labor. This condition, however, has been brought about, more or less, by speculative work and these contractors have no one else other than themselves to blame. This is a matter entirely within their control, and any contractor sanctioning such practices should be severely disciplined or heavily fined. Generally, however, this condition should not exist to any great extent, and is not practiced by the better class of construction corporations. However, its effect is far reaching, and to such an extent that labor unrest is magnified and the stabilization of the industry is considerably deferred. The question of a reduction in the cost of construction is one that is subject to a wide range of study and discussion. In the writer's opinion it is largely a matter of supply and demand. Great demand and shortage of supply produce increased rates and the only way to make effective a reduction in rates, is to reduce the ratio of supply and demand.

If theatre owners, investors, and others are to undertake construction work and improve the country it is necessary that the industry

(*Continued on page* 812)

Views on Construction Cost Vary

A great deal of interest has been manifested by exhibitors and those who are contemplating building theatres at the present time or in the near future regarding the building situation in this country.

It is extremely difficult to analyze the building situation especiallly when it comes to estimating whether it is advisable for a prospective builder to withhold the starting of his project in the hopes of lower prices both in material and labor. We therefore take this opportunity of presenting the article on this page by H. Robin Burroughs on this particular phase of the construction problem, giving a viewpoint of a construction engineer.

However, it is well to bear in mind that views regarding the cost of construction both at present and in the future vary to an extreme degree among the various authorities in that line. There are many who take the stand that the peak of high cost of construction has been reached and the future holds forth promise of a consistent lowering of prices so that within a period of a few years a material decrease over the present day costs will prevail.

Another point worthy of consideration is the fact that various parts of the country have suffered to a different degree under the inflation of construction cost and while it may prove a risk to invest in new buildings in one section, the reverse may well be true in another part.



This is how Thomas J. Watson, manager of the Superba theatre, Freeport, Ill., operates his changeable sign. This method appears to be as simple as it is practical and should prove a great convenience to exhibitors

Recommendation for Effective Interior Decoration of Theatre Given

INTERIOR decoration of the theatre is a subject in which a great many exhibitors are deeply interested if we are allowed to judge from the number of inquiries received.

As these inquiries received are given careful consideration by experts, the information contained in the replies often would be found of interest to our readers in general.

The following is a letter received concerning the use of a particular combination of colors for interior decorating purposes. Also the answer to this inquiry, given by Paul C. Reilly, of Reilly & Hall, well known theatre architects, is published.

L. J. Dunning of Warsaw, Ind., writes:

"I have taken over a house in a neighboring city and want to redecorate, not elaborately, but nicely. Will use flat paint or alabastine—which would you suggest? House is a regular one for road shows, pictures (mostly pictures). Has large stage, 2 boxes and balcony. I want it to look nice and new and novel, when I open—yet something we won't tire of quickly. High ceilings. Its not a store show but built like a regular opera house. Seats are oak. Have often see in the NEWS where houses have used blue, gold and old ivory. Is this nice and lasting and soothing? If so how is it used? Which is the predominating color? And just what shades, etc? I want to have local men do it, so I have to tell them just how—colors, proportions, etc., etc. Just what is meant by gold? Is that gold leaf or yellow? If there is anything better or prettier, tell me. I'd prize your suggestions highly and certainly appreciate the kindness. Would you suggest some panel work? Hope you'll hit just what I need and trusting to hear from you in detail soon, I am . . ."

The following information was submitted in reply:

Q. Paint or alabastine?

A. Standard first quality paint will give far better service, will hold color better and will keep fresh longer. The lead and oil should be composed of pure white lead and raw linseed oil, with not more than 5% drier and coloring pigment to give desired tints. Mfrs.—Sherwin-Williams, Brown, et al.

Q. Blue, gold and ivory?

A. Blue, gold, ivory and gray are very attractive colors but must be handled with utmost care.

Blue—a cold color	} cold color ⅔
Gray and ivory—a cold color	
Gold is a warm color	} warm color ⅓

Ivory is not so much a color as an effect, obtained by wiping surface. Would suggest mixing a warm color with gray and applying same to wall under permanent artificial house lighting.

Would further suggest that a light buff be used in place of gray or ivory, which are dangerous colors. The buff that I have in mind can be seen on circular card of DuPont paint, "That Flat Wall Paint No. 11." You would then have a combination as:

Buff a warm color	} warm color ⅔
Gold a warm color	
Blue a cold color	} cold color ⅓

Very much care should be given to the selection of blue color—Wedgewood blue would be right.

The most desirable and lasting job in gold would be obtained as follows:

Apply Coe's first grade aluminum leaf and then lacquer to produce gold and bronze effects in shades desired. A guarantee of two years should be given by the contractor against tarnishing and blackening. Gold leaf is very expensive. Yellow paint will not give the effect of gold:

The predominating color should be one of the following:

For body color—gray or ivory or buff. The body color for large surfaces and one or two shades lighter and darker for trimming stiles, etc. All ornament should be in gold of two or three shades. The blue should be used for picking out placques, background of ornamental panels, etc. A little pompeian red might be introduced to alternate with the blue. Both these colors should be used sparingly.

REILLY & HALL, *Architects.*
New York City.

Ralph Barton Curtain for New Cosmopolitan

One of the most distinguished audiences which ever saw the presentation of a photoplay attended the new Cosmopolitan theatre on Columbus Circle, New York City, Wednesday, August 1, when Marion Davies opened in "Little Old New Yorw."

The new theatre has been redecorated by Joseph Urban, who designed the lavish settings for the photoplay. The noted artist, designer and architect is said to have eclipsed all his previous efforts in stage decoration in redecorating the new Cosmopolitan. The theatre is of Colonial architecture, softened slightly by original treatment under his artistic handling and is said to be the most magnificent setting in which a photoplay has ever been framed.



Extrior view of the Fairmont theatre, Fairmont, West Va., Fred W. Elliott, architect



A MODERN ZODIAC

Originated by Chaldaean astronomers about 2100 B. C., zodiac is the name for the path of the sun among the stars. The twelve divisions represent the twelve reappearances of the moon yearly and are identified by groups of stars. They were supposed to influence human life; the different signs having control over different parts of the body.

The design shown above illustrates twelve major developments in the art of *artificial* illumination, from the earliest form of lamp to the up-to-date electric bulb.

They, and the influence of Vitrohm Dimmers on modern auditorium lighting, are covered in our new book "Theatre Lighting, Past and Present," which we shall be glad to send if you are interested in the subject. Please use the coupon below.

Ward Leonard Electric Company



Ward Leonard Electric Company
1 South Street, Mount Vernon, N. Y.

Please send me a copy of your book "THEATRE LIGHTING, PAST AND PRESENT."

Name .....

Firm or Theatre .....

Street .....

City ..... State .....



3020-1-11

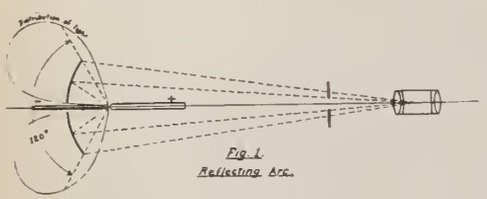
National Anti-Misframe League Forum

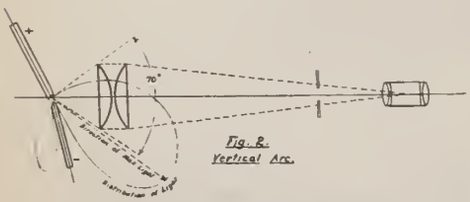
Description of New Reflector Arc Projection Lamp Apparatus

A NEW arc lamp for the projection of motion pictures has recently been introduced in this country, being a modification of an arc lamp which is now used to a considerable extent in Europe. The essential difference between the ordinary arc with which most of us are thoroughly familiar and this new type of lamp is that the light from the crater of the arc is collected by a mirror and redirected to the aperture of the projecting machine without the use of condenser lenses. The feature which this new type of arc holds forth its claims to superior qualities lies in the fact that with an amperage within the range of 15 to 35, sufficient light is given to satisfactorily illuminate the screen in a great majority of the motion picture theatres in this country. This feature, it is claimed, means that an arc of this type of low amperage is a competitor of the ordinary arcs up as high as in the neighborhood of 75 amperes. These new reflector arcs have been installed in some of the theatres in this country and according to reports received are proving satisfactory.

Description of the New Arc Lamp

The principle involved for this new reflecting arc may be followed diagrammatically in Fig. 1 which show the optical alignment of the carbons, mirror, aperture and objective lens. The two carbons, positive and negative, are aligned horizontally directly in front of





the concave mirror with the crater of the positive carbon facing the mirror. This arrangement permits the light from the crater of the positive carbon to be thrown on the mirror which in turn reflects the light through the aperture and into the objective lens by a converging beam of light. The light thrown in this converging beam by the specially designed mirror, eliminates the necessity of using condensing lenses as in the case of the ordinary arc. The condensing lens which is used with the ordinary arc serves the same purpose as the mirror, i. e., to gather in the light rays and form them into a converging beam which is concentrated at the aperture.

Reason for High Efficiency

Since by far the greater portion of the light from a direct current arc is emitted from the crater of the positive carbon, the arrangement of the crater and the other optical units are what determines the efficiency of the system. In the case of the ordinary arc, the positive carbon can not be positioned to throw the maximum amount of light toward the condenser lens which causes its relatively low efficiency. In the case of the reflector arc, the positive carbon is positioned as shown in Fig. 1 to permit a maximum amount of light to fall on the mirror which in turn redirects it to the aperture. This arrangement allows a much greater portion of the light to be utilized on the screen.

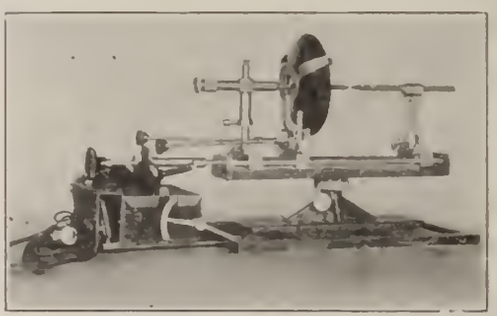


Fig. 3. View of the mechanism of the new American Reflector Arc

Fig. 2 illustrates the optical alignment for the ordinary or vertical arc showing the way the light is collected by the condenser lens as described above.

As the reflector arc uses a relatively low amperages (the carbons used are small), an additional claim for the advantages of this type of lamp is a low dissipation of heat.

Types Being Manufactured

Two makes of these arcs now being manufactured are the American arc reflector and the Morlite lamp. Individual views of this apparatus are shown in this article.

Fig. 3 is a view of the apparatus manufactured by the American Arc Reflecting Company and also shows the position of the special arc control which functions to keep the arc

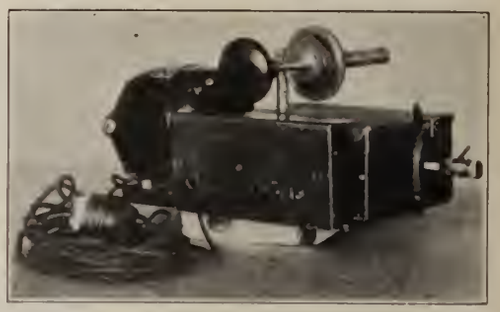


Fig. 5. Automatic control used with the American Reflector Arc

operating at the right length of arc gap. The large knob which apparently in Fig. 3 is resting on the top of the automatic arc control is used to move the complete unit back and forth which adjustment permits the right positioning of the arc relative to the aperture. The two smaller knobs are the adjustments for the mirror which permit it to be moved vertically and horizontally so that the reflected beam may be centered at the aperture. The knob which projects slightly further to the rear connects with the automatic arc control and is used to feed the carbons.

Special Device for Aligning

A special device which is termed the "aligning rod" has been designed which extends through the carbon holders to the aperture, thus giving a way of aligning all these various units on the optical axis. The automatic arc control as shown in Fig. 5 is a small compact unit which is attached directly behind the arc itself and is designed to feed the carbons at the correct rate to maintain steady arc.

Fig. 4 shows the lamp house of the American reflector arc in which the arc lamps are contained. An additional stereopticon lamp house is attached on the opposite side of the arc lamphouse for the projection of the stereopticon in which a Mazda lamp is used as the light source.

On direct current a specially designed rheostat is used to cut down the line voltage to that required by the arc and for A. C. a transformer of the correct ratio is used for the same purpose.

(*Continued on page* 810)

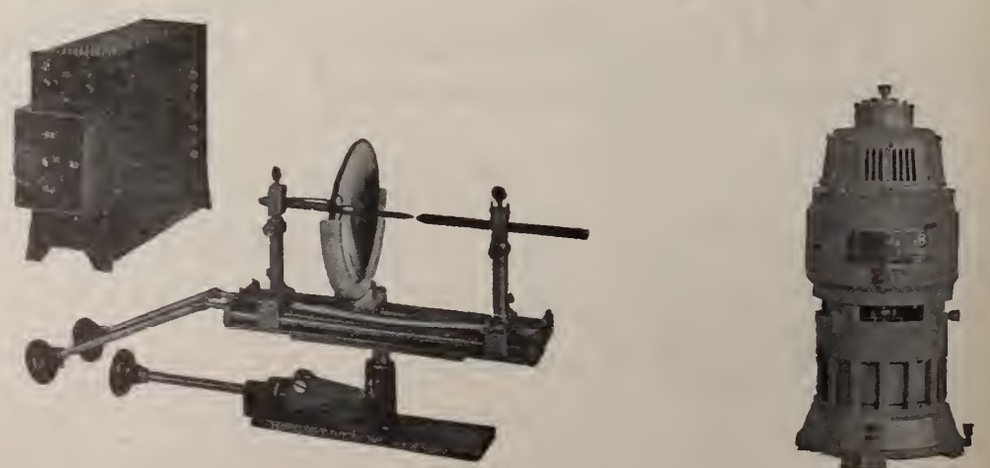


Fig. 6. View of the Morlite reflector arc lamp mechanism (center). Upper left corner shows the resistance for reducing the line voltage, while on the extreme right is shown the specially designed small type Hertner transverter for use on A. C. power supply



Grauman's Metropolitan Theatre, Los Angeles, Calif.

Are You Proud of Your Theatre Chairs?

BEFORE the play or program begins, when the lights are turned on and the people are being seated, are you proud of the appearance presented by the chairs or do they show signs of wear, sunken seats and worn-out upholstery? Under these conditions, theatre patrons certainly cannot feel at ease. They pay for amusement and comfort—why shouldn't they receive it?

Because of the beauty and convenience of modern theatres, the public are becoming educated to choose the better class where they know care is given for their comfort.

The Metropolitan Theatre shown above offers the public every convenience possible and the theatre chairs, installed by the American Seating Company, are examples of perfect construction combining all the elements of proper seating. Mr. Grauman realizes and appreciates the quality of our chairs and has given us not only one contract, but three, proving that satisfactory service was rendered in each installation.

It is from installations such as the above, and from the many others of equal note which are illustrated from time to time in our advertisements, that a feeling of perfect confidence must be established and the conclusion formed that this organization is equipped to handle any seating installation with perfect satisfaction.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
113 W. 40th St.	10 E. Jackson Blvd.	77-D Canal St.	705, 250 S. Broad St.

Inventions at Goldwyn Studios Do Away With Dark Room

THE following report has been received: Revolutionary discoveries at the Goldwyn studio have done away with the need of photographic dark rooms, and made it possible to develop film in brilliantly lighted laboratories without danger of "fogging" the emulsion.

Experimental "dark" rooms at the Goldwyn plant proved the merits of the discoveries, and now work has begun which will make visible all the steps in the development of the thousands of feet of film handled at the studio daily.

Up to the time of the new discoveries, photographers had to work in the faint light of low candle power ruby lamps, guessing as near as they could in the gloom at their results.

In the new dark rooms, there is not only greater speed in handling of the film, but, because of the visible processes a clearer, brighter product than has been possible before.

Tests proved to the studio workers that orange light, while brighter to the eye, has no more effect on film than the red light, and that it was not the amount, but the actinic quality of the light, that cause light fog.

First steps did away with the dark walls of the conventional dark rooms. They were painted light pink, which added much safe reflected light.

Because of the length of time film remains in some of the solution, however, even the safe rays left telltale fog, and it became necessary for studio workers to hit upon a plan of staining the developing solutions with a dye which cuts out the dangerous actinic rays. In the dyed solutions film is as much protected from harm as though closed in a light-tight tank.

Anyone, Goldwyn film experts say, can take the dark out of dark rooms. All that is necessary is to proceed with caution, experimenting with lights to get just the right amount, and to guard film from long exposure even to light that is apparently safe.



Photographes received from Herford T. Cowling, noted world traveller. These views were taken at Kashnis, India, showing "field work"

Construction News from Enid, Okla.

Work has now begun on the rebuilding of the old Criterion theatre in this city. There will be two Power's type "E" Projectors installed, a 75-75 ampere Transverter, and 800 new opera chairs. The theatre will be modern in every respect and only the very finest in theatre equipment will be installed. The theatre has been leased for several years. Mrs. Billings and Son are the owners. Pictures will be the policy of the house when completed.

There will be a large vaudeville and picture house built here at an early date. Will be one of the finest ever installed in this part of the State. The finest in projection room and other theatre equipment will be installed to make this one of the largest theatres in this State. Big time vaudeville and pictures will be the policy of the new house.

The American theatre is now being completely remodelled. Will be repainted and several new and important improvements will take place. The American will run stock and feature pictures for the winter season. Mr. W. A. Brent is the live wire manager.—

New Fox House To Open Shortly

The new Fox theatre, rapidly nearing completion at Sixteenth and Market streets, Philadelphia, is expected to be ready for opening about September 15. It was the original plan of William Fox to have the house ready for the first performance on Labor Day, but due to the fact that considerable damage was done to the property during the recent fire that destroyed Broad Street Station, progress of the workmen was retarded.

F. Wewerka Remodels The Colonial

Frank Wewerka has stepped into the limelight. He spent between $1,200 and $1,500 on his house at Osage, Iowa, and has made it one of the most beautiful theatres in the state. He has used plans in profusion and has a new electric sign that makes his theatre look like Broadway. It is without doubt the most beautiful theatre of its size in the state, says T. M. Echert, salesman. The seating capacity of the Colonial, Mr. Wewerka's house, is 350. The population of Osage is 2,700. The theatre at Albia, Iowa, has for some time, set a standard for the smaller theatres, but the Colonial, it is adjudged, has gone one better.

PLAY YOUR ORGAN WITH ROLLS

The PAGE ORGAN PLAYER will play the organ the same as any artist plays it, by the use of ordinary 88 note player rolls. It is made to use two rolls so that one may be changed while the other is playing.

The Only Organ Player That Will Select The Solo or Obligato From Any Player Roll

The PAGE ORGAN PLAYER can be attached to any organ, without interfering with the hand playing, or both can be used at the same time; it will also assist your Organist. Further information upon request.

USES TAX FREE MUSIC

The Page Organ Company

LIMA, OHIO

The Most Important Broadway Opening In Recent Years



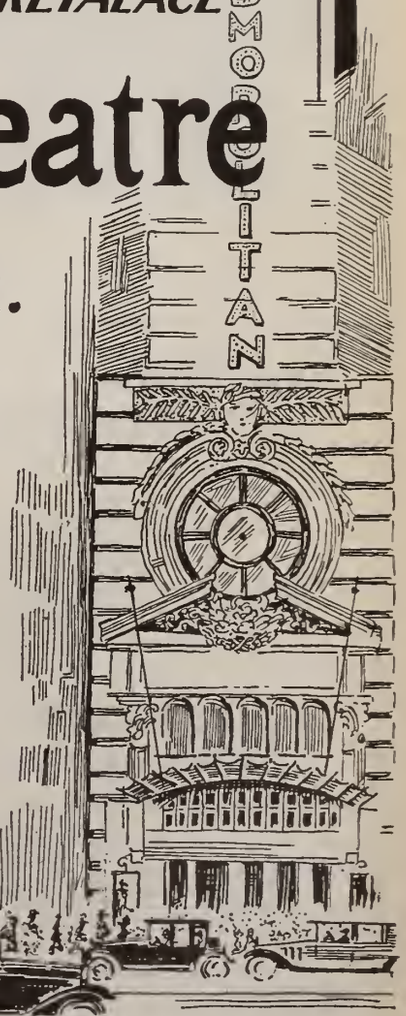
POWER'S PROJECTORS

ARE USED EXCLUSIVELY BY
NEW YORK'S NEWEST MOTION PICTURE PALACE

Cosmopolitan Theatre

BROADWAY
AT COLUMBUS CIRCLE, NEW YORK.

Presenting
MARION DAVIES
in Little Old New York



A Cosmopolitan Announcement

"The new Cosmopolitan Theatre, New York, the only theatre ever built for the exclusive showing of two a day, two dollar pictures, is equipped with Power's Projectors exclusively."

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Description of New Reflector Arc Lamp

(Continued from page 806)

Fig. 5 is a view of the Morlite intensified lamp and it can be seen that the arrangement of the optical units is practically the same as the one described above, the adjustment of this lamp being made by the protruding knobs at the rear. The rheostat shown in the upper lefthand corner of this view is the one used to reduce the line voltage to that required by the arc.

Fig. 6 shows the complete Morlite lamphouse without the control apparatus.

The Hertner Electric Company have designed a small converter which has been used in connection with the Morlite lamp for installation on A. C. where D. C. is desired. This D. C. equipment on an A. C. supply is of the same nature as ordinarily employed in the projection room.

While this reflector type of arc is relatively a new departure in this country, it will be extremely interesting to watch its progress and development in the future. The real popularity which this new apparatus is to enjoy will be determined by its reception in the theatres in general in this country. Theoretically, the principles involved in the effieient utilization of the light as emitted by the arc are sound, and it rests with the manufacturers to make apparatus which will stand the usage to which it is subjected in the theatres. According to reports which have been received, installations are being made that are proving successful.

Any developments made in this new apparatus will be presented in these columns to our readers as we feel that a new departure of this type from the old, accepted methods is of great interest to all.



Fig. 4. Lamphouse for the American Reflector Arc



Fig. 6. Lamphouse for the Morlite Reflector Arc

Resolution by M. P. E. D. Closed Supply Houses Friday

A special Executive meeting of the Association of Motion Picture Equipment Dealers of America, Eastern Zone, was called on August 7 by President Max G. Felder. Those present were W. H. Rabell, Chairman, F. J. Bird and J. C. Hornstien.

It was unanimously adopted that all supply houses keep closed on Friday, August 10th, from 1:00 p. m., in respect to our late President, Warren G. Harding.

Old Masters Studio in New Hands

Howard Turrill, who has long been identified with the motion picture business and has recently been engaged in the production of art titles, has formed, in association with Maurice Workstel, the well known artist, and George B. Williams, banker, a new corporation which has purchased the Old Masters' Studio in the Wurlitzer Building, at 120 West 42d street.

The Old Masters' Studio will be operated by the new corporation under its present name, but instead of being devoted entirely to advertising and fashion photography, for which it has established a high reputation in advertising and art circles, will specialize in art titles for motion pictures. The departments devoted to advertising and fashion photography will be continued, however.

Omission of Series for Issue Only

Again owing to our limited space it is found impossible to present both the article due in the series which has been running in this department on "Simplified Electricity for Projectionists" at this time with the description which is here given on the new reflector arc lamp. Your editor has deemed it advisable to withhold the article of the series for one week to permit a description of this new apparatus which is undoubtedly of extreme interest to our readers, particularly as it is a decided deviation from the apparatus with which the projectionist is familiarly acquainted. Next week will again see the series on electricity continued.

RAVEN HAFTONE SCREEN

Installed in another important Broadway Theatre

THE COSMOPOLITAN

Broadway at Columbus Circle
New York

RAVEN SCREEN CORPORATION

One Sixty-Five Broadway, New York

"How to select the site for your theatre"

To be presented in this department soon.

A WONDERFUL BUY

We are offering a Pathe Studio Model Motion Picture Camera, complete with automatic dissolving shutter, veeder counter, metal fittings in film race, two inch F3.5 Krauss Tessar lens, case for camera, six magazines, case for magazines and accessories, Precision Ball Bearing Tripod, all absolutely brand new for $700

YOU CANNOT GO WRONG AT THIS PRICE

MOTION PICTURE APPARATUS CO.
118 West 44th Street
NEW YORK CITY
Telephone Bryant 6635

Hillgreen, Lane & Company
THEATRE ORGANS
have proven their efficiency in many theatres. Address
G. F. DOHRING
225 Fifth Ave. New York
Room 427 Phone: Madison Square 3458

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Business Offerings

WANTED—Organ Salesmen and Sales Managers for Branch Sales Offices in Southern, Western and Central United States to sell the highest class theatre organs, also the Page Organ Player, which can be attached to any organ and plays it by the use of ordinary piano player rolls, selecting the solo or obligato, and plays as the artist would play it. Give full information regarding your experience. The Page Organ Company, Offices and Salesrooms, 404-10 North Main Street, Lima, Ohio.

Organist now playing in New York City wishes six-day position. Thorough experience, highest qualifications, devoted to work. Wurlitzer or Morton organ. Box 450, care of Motion Picture News, New York City.

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

TICKETS
Of all kinds


Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

The Right TICKETS for Every Purpose


Theatre Construction
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
Consulting Engineer
70 East 45th St. New York

Present Day building situation

(*Continued from page* 803)

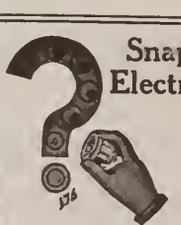
shall be stabilized so that they may be able to determine in advance, to some degree of certainty, the cost of or the amount of money involved in any given operation. This, at the present time, seems to be a thing that is uppermost in the minds of thinking men, and the uncertainty involved in the determination of any construction problem of today, appears to be a deciding factor in the way of future construction. The writer is of the opinion that this uncertainty, is to a certain extent, overdrawn and imaginary. He does not believe that there can be any appreciable deduction in the market of labor and material for some time, due to the fact that again the ratio of supply and demand governs the situation. He is also of tthe opinion that practically the peak of the high cost of construction has been reached and that, therefore, those who are contemplating building may not defer their plans on that account. It, therefore, appears that there are no real obstacles in the way of beginning construction operations at the present time provided the investment involved shows suitable returns based on costs of the present day. It is doubtful whether there will be any material reduction in construction costs within the next few years, and whatever reduction there may be will be gradual and not to any great extent. The probabilities of a decided slump appear to be entirely remote, due to the fact that the financial market, which is the stabilizer of all construction work is on a sound and firm basis and has every indication of continuing so.

Curtail of Construction

It would be a mistake in the writer's opinion to curtail construction work at the present time to such an extent as to effect the ratio of supply and demand of labor and material. To make this action at all effective it would have to be carried on to a large scale which would mean that actually a large number of men would be out of work, and idleness is always more or less conducive of dissatisfaction and unrest. It would be much better to continue along conservative lines eliminating, perhaps, those operations which are more or less unessential until such a time as may seem to be more favorable. Therefore, the writer does not hesitate to recommend to those who are considering building theatres during the coming year to proceed without any hesitancy providing the necessary finances are forthcoming and that the proposal will show satisfactory returns on the investment at the present costs of construction. The time necessary to construct any operation should also be carefully taken into consideration as it is evident that under the existing conditions of high ratio of supply and demand it is to be expected that it will require a longer length of time than it has in the past, or would take under more favorable conditions.

Many contracts are taken on the basis of guaranteed time of completion and frequently the proper amount of time is not estimated. It being, as a rule, too short to allow of sufficient time to properly complete the work. Dates for time of theatre openings are frequently based on estimated time of completion of the work. Too frequently the time of completion of the contract considerably overruns the date set and, therefore, time of opening of the theatre is delayed. Very often too, this advertising of date of opening is done with a specific purpose, and is considered good advertising for the reason that it gets the patrons lined up and ready for the show somewhat in advance of the actual time of opening. On the other hand, it is not a good policy to carry this program too far, for the reason that people lose interest if they are kept waiting too long.

In conclusion, the writer is convinced from a rather exhaustive study of the labor situation and the building conditions of today that it is not advisable for owners to delay their construction program provided the proposition shows up satisfactorily on paper, and that the present day costs do not overload the proposition beyond the point of what the traffic will bear of what would be considered a good investment. In other words, in setting up a construction proposition due allowance should be made for the present day costs of financing, construction, and such contingencies as may seem proper.


Snaps On—and Your Electric Sign Is Colored
A bright, snappy color that stands out among other color signs. Reco Color Hoods pay for selves within a year. Prices are down.
Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St. CHICAGO

Goldman Erecting New St. Louis Theatre

William Goldman during the past week authorized Preston J. Bradshaw, architect and builder, to start immediate construction of the new Goldman St. Louis theatre, Grand boulevard at Morgan street. The new movie palace, which will cost approximately $1,000,000, will be ready for opening about January 1, 1924.

The new theatre will front 146 feet on Grand boulevard with a depth of 148 feet on Morgan street. There will be several stores on the Grand boulevard frontage with offices above. A long lobby will lead to the theatre auditorium. There will be 3,600 or more seats, making it one of the largest theatres in the West.

The structure will contain a number of innovations, including a disappearing stage and orchestra pit operated by hydraulic lifts.

Goldman also owns the Kings theatre, Kingshighway, near Delmar boulevard, and the Queens, Euclid and Maffitt avenues. He has owned and operated a number of St. Louis houses since he first opened his tent show at Prairie and St. Louis avenues in November, 1911. He formerly was manager of the Famous Players Missouri Corporation.—*BARRETT.*

NEW MEXICO

Albuquerque—R. E. McKee, El Paso contractor, has contract for the erection of the $250,000 six-story theatre and office building for Joseph Barnett, architects Trost & Trost. Building covers 75 feet on Central Avenue and 142 feet on S. Second Street.

MASSACHUSETTS

Boston—A. DiPietro, 424 Hanover Street, Boston, is having private plans drawn for a brick theatre building to be made from a hotel on Maverick Square.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK



LIBMAN-SPANJER CORP.

BUILDERS OF

LOBBY FRAMES DE LUXE

CHANGEABLE SIGNS
TICKET BOXES

TICKET BOOTHS
FOYER LAMPS, ETC.

Factory: NEWARK, N. J.

Office: NEW YORK
1600 Broadway

Factory: CHICAGO, ILL.



"Protectall"

Stood the Test of 1250 Volts

Applied in the Laboratories of the
National Board of Fire Underwriters
And is Recommended by Them as
Affording Such Safeguarding
As Designed by the Manufacturer

Prevents Film Fire in the Projector
Due to Every Known Hazard

Requires No Human Attention of Any Kind

Is Absolutely Automatic

The Greatest Assistant to the Projectionist
Ever Placed in the Booth

And if he would be willing to exchange it for any other device of similar claims, on the market, we will

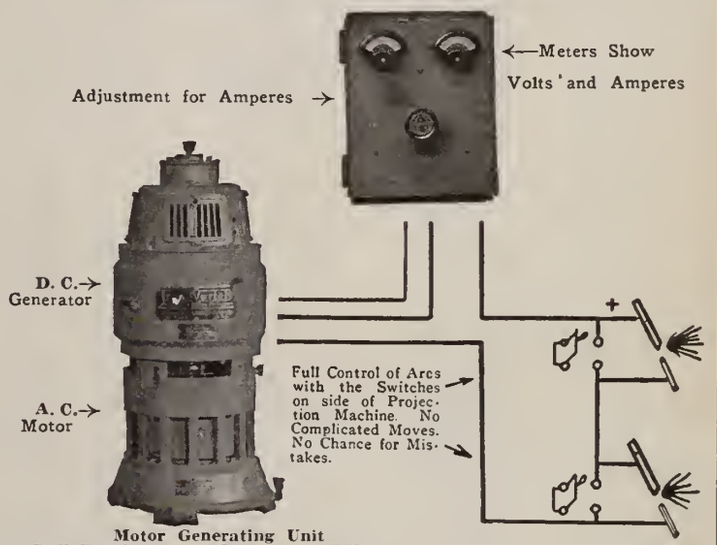
Refund the Purchase Price With a Premium

upon its return within thirty days after installation

THE "Protectall" CO.

752 South Wabash Ave., Chicago, Ill.
1324 East Front St., Fort Worth, Texas

TransVerteR



Motor Generating Unit
Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

All Arcs in Series Two or More
Any Two Simultaneously Same Amperes in Each Arc.

Reduces Your Power Bills and Makes Better Pictures

Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, **and no wasteful, current consuming ballast is used.** It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

Write today for TransVerteR Facts. Room for only a few here—but you should know all of them

THE HERTNER ELECTRIC CO., 1900 WEST 112th ST. CLEVELAND, OHIO



ARTIFICIAL FLOWERING PLANTS AND TREES WITH POTS, COMPLETE, FROM 10c UP

Our ILLUSTRATED CATALOGUE No. 7 with illustrations in colors of Artificial Flowers, Plants, Vines, Trees, etc., MAILED FREE FOR THE ASKING.

FRANK NETSCHERT, INC.
61 Barclay Street New York, N. Y.



Marquise make more money possible for any theatre owner. We maintain a draughting and engineering department for the purpose of supplying individual needs.

Write for descriptive literature.

ProBert Sheet Metal Co.

COVINGTON, KY.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWlker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion'a Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herbert Rawlinson	Universal	5 reels	
Old Sweetheart of Mine	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary aMrriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson	Universal	5 reels	May 14
Girl of the Golden West	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back	Special Cast	Preferred Pict.	6 reels	Apr. 21
Little Red Schoolhouse	Special Cast	Arrow	6 reels	May 26
Lonely Road, The	Kath. MacDonald	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 2
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Special Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Railroaded	Herbert Rawlinson	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	June 30
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A	Jack Holt	Paramount	6 reels	July 28
Homeward Bound	Thomas Melghan	Paramount		
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7

Feature	Star	Distributed By	Length Reviewed
Skid Proof	Charles Jones	Fox	5 reels
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels...Aug. 4
Trilby	Special Cast	First National	7 reels...Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels...July 28

AUGUST

Feature	Star	Distributed By	Length Reviewed
Alias the Night Wind	William Russell	Fox	
Broken Wing, The	Special Cast	Preferred Pict.	
Circus Days	Jackie Coogan	First National	6 reels...June 30
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels
Dulcy	Con. Talmadge	First National	
Fighting Blade, The	Rich. Barthelmess	First National	
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels...July 14
Huntress, The	Colleen Moore	First National	
If Winter Comes	Special Cast	Fox	12 reels
Legally Dead	Milton Sills	Universal	5 reels
Love Brand, The	Roy Stewart	Universal	5 reels...Aug. 11
Man Who Won, The	Dustin Farnum	Fox	
Miracle Baby	Harry Carey	Film Book Offices	
Out of Luck	Hoot Gibson	Universal	5 reels...Aug. 4
Scarlet Lily, The	K. MacDonald	First National	
Second Hand Love	Charles Jones	Fox	
Shadows of the North	William Desmond	Universal	5 reels
Soft Boiled	Tom Mix	Fox	Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels...June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels...July 7
Tipped Off	Special Cast	Playgoers Pict.	5 reels

SEPTEMBER

Feature	Star	Distributed By	Length Reviewed
Ashes of Vengeance	Norma Talmadge	First National	
Blinky	Hoot Gibson	Universal	6 reels
Broadway Gold	E. Hammerstein	Truart Film	7 reels
Daytime Wives	Derelys Perdue	Film Book Offices	
Eleventh Hour, The	Jones-Mason	Fox	7 reels...Aug. 4
Enemies of Women	L. Barrymore-		
Exiles, The	Rubens	Goldwyn-Cosmo	10 reels...Apr. 14
	John Gilbert	Fox	
French Doll, The	Mae Murray	Metro	7 reels...Aug. 4
Gun Fighter, The	William Farnum	Fox	
Hell's Hole	Charles Jones	Fox	6 reels...Aug. 11
Her Reputation	Special Cast	First National	
Lone Star Ranger, The	Tom Mix	Fox	
Monna Vanna	Lee Parry	Fox	
Merry-Go-Round	Philbin-Kerry	Universal	10 reels...July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels
Potash and Perlmutter	Barnard-Carr-		
	Gordon	First National	
Rouged Lips	Viola Dana	Metro	
Silent Command, The	Special Cast	Fox	
Souls in Bondage	Special Cast	Sanford Prod.	6 reels
St. Elmo	John Gilbert	Fox	6 reels
Strangers of the Night	Special Cast	Metro	
Three Ages	Buster Keaton	Metro	
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels
Untameable, The	Gladys Walton	Universal	5 reels
Wanters, The	Special Cast	First National	

Comedy Releases

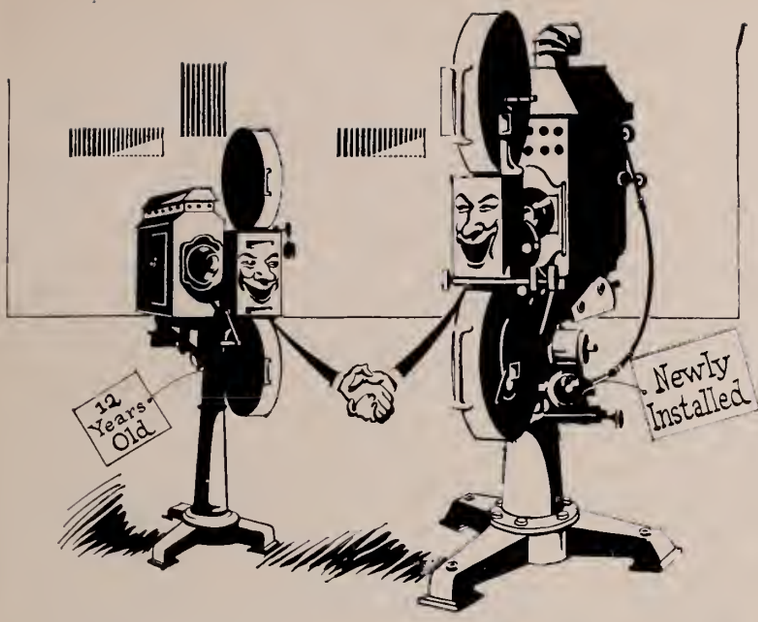
Feature	Star	Distributed By	Length Reviewed
Ain't Love Awful		Universal	2 reels...May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels...Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels
Amateur Night on Ark.	Aesop's Fables	Pathe	2/3 reels...May 26
Applesauce		Fox	2 reels
Author, The	Al St. John	Fox	2 reels
Babies Welcome	Dorothy Devore	Educational	2 reels...Mar. 3
Backfire	Lige Conley	Educational	2 reels...June 23
Back Stage	Children	Pathe	2 reels...June 1
Back to Earth	Earle-Engle	Universal	2 reels
Back to the Woods	Neal Burns	Educational	2 reels...June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel
Barnyard, The	Larry Semon	Vitagraph	2 reels...May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel
Before the Public	Snub Pollard	Pathe	2 reels...Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel
Between Showers		Educational	1 reel
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels
Bowled Over	Paul Parrott	Pathe	1 reel...Mar. 24
Boys to Board	Children	Pathe	2 reels
Broke	Jimmie Adams	Educational	1 reel...Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels
Bum Grafters	Neely Edwards	Universal	1 reel
Bumps		Educational	1 reel
Bum Slickers	Edwards-Roach	Universal	1 reel
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel
Bus Boy, The	Buddy Messinger	Universal	2 reels
Busher, The		Educational	2 reels
Busy Body, The	Murray-Anderson-McKee	Hodkinson	
California or Bust	Snub Pollard	Pathe	2 reels...Apr. 28
Captain Applesauce	Eddie Lyons	Arrow	
Carmen, Jr.	Baby Peggy	Universal	2 reels
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels
Circus Pals		Fox	2 reels
Clothes and Oil		Fox	2 reels...May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel
Cold Chills	Louise Fazenda	Educational	2 reels...Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels...June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel...July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel
Col. Heeza Liar's Vacation		Hodkinson	1 reel
Crimson Coppers	Neely Edwards	Universal	1 reel
Dad's Boy	Buddy Messinger	Universal	2 reels
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels
Dogs of War	Children	Pathe	2 reels
Day By Day—In Every Way		C. B. C.-S. R.	2 reels
Don't Flirt		Pathe	1 reel...May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels...June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel...Mar. 3
Dude, The	Adams-Vance	Educational	1 reel...Apr. 14
Easter Bonnets		Educational	2 reels
Easy Terms	Neely Edwards	Universal	1 reel
Empty Bottles	Bert Roach	Universal	1 reel
Exit Stranger		Educational	1 reel...May 12
Fakers	Edwards-Roach	Universal	1 reel
Family Troubles	Eddie Barry	Educational	1 reel...Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels...June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels..May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels
F. O. B.	Lloyd Hamilton	Educational	2 reels...May 5
For Art's Sake	Paul Parrott	Pathe	1 reel...May 26
For Guests Only	Paul Parrott	Pathe	1 reel
For Safe Keeping	Paul Parrott	Pathe	1 reel...Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels
Fortune's Wheel	Lewis Sargent	Universal	1 reel
Forward March	Larry Semon	Vitagraph	2 reels
Fourflusher, The		Fox	2 reels...May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel...June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels
Gas and Air	Stan Laurel	Pathe	1 reel
Get Your Man	Paul Parrott	Pathe	1 reel...Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels...Mar. 31
Good Deeds	Walter Forde	Universal	1 reel
Good Riddance	Paul Parrott	Pathe	1 reel...Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel
Green as Grass	Jimmie Adams	Educational	2 reels...Apr. 14
Green aCt, The	Snub Pollard	Pathe	2 reels...Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels
Helpful Hogan	Charles Murray	Hodkinson	2 reels...July 14
High Kickers	Cooper & Follies	Universal	2 reels
His School Daze	Bert Roach	Universal	1 reel
Hold On	Engel-Earle-Marcel	Universal	2 reels
Hold Tight	Lige Conley	Educational	2 reels...Mar. 3
Host, The	Neely Edwards	Universal	1 reel...Aug. 4
Hot Water	Neal Burns	Educational	2 reels...Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels
In Hock	Neely Edwards	Universal	1 reel...July 7
Jack Frost	Snub Pollard	Pathe	2 reels ...July 21
Jazz Bug, The	Bert Roach	Universal	1 reel
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels
July Days	Children	Pathe	2 reels
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels...Mar. 17
Kick Out	Lige Conley	Educational	2 reels
Kid Reporter, The	Baby Peggy	Universal	2 reels...June 9
Kill or Cure	Stan Laurel	Pathe	1 reel...July 14
Kinky		Educational	1 reel
Knockout, The	Lyons-Moran	Universal	1 reel
Live Wires	Paul Parrott	Pathe	1 reel
Lodge Night		Pathe	2 reels...July 28
Lots of Nerve	Pal (dog)	Universal	2 reels
Love Nest, The	Buster Keaton	First National	2 reels...Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel...Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels
Movie Dare Devil, The	Hurd Cartoon	Educational	1 reel...Apr. 14
Mummy, The		Fox	2 reels...June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel
Mystery Man, The	Snub Pollard	Pathe	2 reels
Nobody's Darling	Baby Peggy	Universal	2 reels...Aug. 4
Nip and Tuck		Pathe	2 reels...Aug. 11
The Noon Whistle	Stan Laurel	Pathe	1 reel...May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels...Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels...Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels...May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels
Oh, Sister	Adams-Vance	Educational	1 reel...Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels
One Wild Day	Bull Montana	Metro	2 reels
Oranges and Lemons	Stan Laurel	Pathe	1 reel...Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels
Peanuts	Lewis Sargent	Universal	1 reel
Pearl Divers, The	Aesop's Fables	Pathe	1 reel...Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels
Pencil Pusher, The	Chuck Reisner	Universal	1 reel
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels
Pick and Shovel	Stan Laurel	Pathe	1 reel...June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels
Pleasant Journey, A	Children	Pathe	2 reels...Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels
Plumb Crazy	Bobby Vernon	Educational	2 reels...June 2
Plus and Minus	Bowes-Vance	Educational	1 reel...Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels...May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels.. June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels
Post No Bills	Paul Parrott	Pathe	1 reel...Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels
Radio Romeo	Walter Forde	Universal	1 reel
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels...June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels
Roaring Lions on Steamship		Fox	2 reels...July 28

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roach	Universal	1 reel	
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 9
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 14
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Pathe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankh Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Three (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smith (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Pathe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Pathe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK



THE PRECISION MACHINE CO.

Presents its Favorite Sons

in a

DAPPY-DAINTY-DIALOGUE

ENTITLED

"THE GREAT SILENCE

or,

The Choking of Garrulous Lou"

SCENE—Projection room interior.

TIME—Any time between shows.

PLACE—Hoosthis Theatre, Wheresthis, U. S. A.

CHARACTERS { Twelve year old Simplex
Newly installed Simplex

NOTE

The manager of this theatre in keeping with the general tendency toward the creation of a two-machine projection room has just added another Simplex projector to his equipment.

New Simplex: "Who was the lad that was here talkin' with Jack, our Operator, last night."

Old Simplex: "Dya mean that noisy guy who was talkin' so loud that the people in the first row were turning their necks around to the booth? That was "Silent" Louie Larrup who's been working down the street in the Gem for the last couple of years.

He's a funny bird, this Louie is. He's always ready for an argument on any subject that might come up. And that in itself aint so bad, but the son-of-a-gun will never admit that he's wrong.

I remember one time he came up to visit Jack and they were having a social little talk while I was purrin' and clickin' off the old footage with hardly a sound. Durin' a pause in the conversation, Louie's eyes lighted on me and he sez "Hey Jack, the old meat chopper runs pretty easy for an old relic, don't she?"

"Yeh" sez Jack "she certainly rolls along smooth. But then when you think of the wonderful stuff she's built of, it's no wonder she stands up the way she does."

"Huh, they sure did put the stuff in those old babies when this one was a pup" sez Louie. "But I'll never give three cheers for the stuff they turn out now."

"What dya mean" sez Jack.

"Why" sez Louie "they're not makin' the parts so they'll fit right. Why, do you know, the other day I got a new star wheel shaft to replace my old one and would you believe it, I couldn't force the new one into the bearing no how. It just wouldn't fit.

Gee, it got my goat and I pushed, twisted and finally drove it but still it wouldn't go in" sez Louie in a grieved voice.

"Why you poor prune" sez Jack "what did you expect? Did you want the new shaft to fit the bearing just like the one you took out?

"Sure" sez Louie "and why not?"

"Why" sez Jack with a patient air like a long suffering school marm "because if the new shaft fitted into that worn bearing as easy as the old one did, what's the use of putting in a new one?"

Just then Louie's face got all red and in a choking voice he started "Why because—" he started trying to get his voice keyed up to his finest argumentive pitch but Jack choked him off and sez "Now look here old grizzle head, don't argue but listen and I'll tell you somethin' thet maybe you didn't know. Every replacement part that's made by the Simplex folks is purposely made just a little oversize so that it can be worked into a worn bearing and give you a perfect fit. If they had to make a size for every worn bearing in existence, they'd have to make about five thousand sizes, so they make these replacement parts only one size and that's oversize, and they kinda expect a fellow will appreciate all this and spend a little time working the new part into the old bearing according to the directions that are printed on the paper that's wrapped around each part."

By this time Louie's face had come back to its normal color and he sez "And is that how you've been keepin' your old baby runnin' so sweet all this time?"

"Surest thing you know" sez Jack.

"Well" sez Louie "I gotta hand you the brown derby, you certainly tipped me off to something I never knew before."

"Hey, listen," sez Jack "in the future, you want to listen more and argue less."

"Hey nix" sez Louie "howinell is a guy gonna find out what the other fellow knows unless he does argue."

And at that Jack threw his hands up in the air.

New Simplex: "Well, you gotta hand it to Jack, he put his point over though."

Old Simplex: "Yeah, but I forgot to tell you the reason that Louie proved such a ready listener was because he swallered a chew of tobacco just as Jack started on him and he couldn't have argued if he wanted to."

New Simplex: "Hot dog!!!"

Old Simplex: "You said it."

THE PRECISION MACHINE CO. INC.

317 East 34th: St··· New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California

The reliability of a product depends upon the responsibility of its maker— Our reliability, our responsibility and our ability are firmly established.

Any clever or careless talker can make temporary friends by making pretty promises, but it takes real performances to keep them — We point with pride to our record of achievement.

By constant vigilance and diligence we will always protect our clients and our reputation.

Rothacker Prints look better than ordinary prints, and quality *and* service considered—*actually cost less in the long run.*

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better—
Wear Longer!



Founded 1910
by
Watterson R. Rothacker

AUGUST 25, 1923

Motion Picture News

Reg. U. S. Patent Office

4 HODKINSON pictures that are making money for Exhibitors!

Grant Mitchell in "Radio Mania"

Glenn Hunter in "Youthful Cheaters"

Gene Stratton-Porter's "Michael O'Halloran"

Thomas Dixon's "The Mark of the Beast"

VOL. XXVIII No. 8 Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE, 20 CENTS

Published Weekly—$3.00 a Year

Los Angeles — 729 Seventh Avenue, New York — Chicago

THE PROGRAM'S BACKBONE

THE motion picture itself is the backbone of the cinema theatre's program. The print is the medium through which the exhibitor sells the producer's artistry to the public. For this reason it means much to an exhibitor to know that the print he is getting from an exchange will be a first class print, a print that does photographic justice to the coming attraction he has advertised. Negative and prints should express the photographic and artistic ideas of those who created the picture. Both should be made under the personal supervision of those responsible for the production.

Experience has proved this to many of the West's foremost producers. Their work goes through STANDARD FILM LABORATORIES from camera to screen. They know their success is measured by what the public sees on the screen and that the photographic quality of the print has a direct influence on the public's enjoyment of a picture. These producers not only want STANDARD SERVICE during production, but STANDARD PRINTS as well. They realize that the name, STANDARD PRINTS, is the exhibitor's guarantee of satisfaction.

Standard Film Laboratories

John M. Nickolaus *S. M. Tompkins*

Seward and Romaine Streets

Holly 4366

Hollywood, California



Service Standard Standard Prints

3rd Week on Broadway
-and cleaning up!
"HOLLYWOOD"

A
James Cruze
Production

By Frank Condon. Adapted by Tom Geraghty

"Hollywood" has played to three weeks of capacity business at the Rivoli, New York. Every newspaper reviewer is enthusiastic over the picture. The big audiences feast their eyes on the 22 stars and 56 celebrities in the cast and go wild over the rich comedy. And in the muggiest weeks of the summer!

At the New Orpheum, Chicago, it's the same story. As William A. Johnston of Motion Picture News advises: "Get it quick, boys!"

A Paramount Picture

2nd Week on Broadway
-and going strong!
GLORIA SWANSON
in
"Bluebeard's 8th Wife"

A
Sam Wood
Production

Screen version by Sada Cowan, from Charlton Andrews' adaptation of Alfred Savoir's play

With "Hollywood" and "The Covered Wagon" as opposition, "Bluebeard's 8th Wife" has done two steady weeks of enormous business at the Rialto.

Remember what the News reviewer said: "'Bluebeard' is a box-office picture. It has the ingredients that appeal to modern picture-goers. One of the biggest money makers of the new season."

A Paramount Picture

See them-Book them at Exchanges Now!

Paramount-Mack Sennett Comedies

TO be re-issued at the rate of two each month during the 1923-24 Season.



More and more the screen's best comedians are devoting their talents to full-length pictures. Exhibitors are confronted with a real problem in seeking good short subjects to round out their programs.

To solve this problem, Paramount is re-issuing the famous Paramount-Mack Sennett Comedies, starring Ben Turpin, Phyllis Haver, Marie Prevost and other favorites. Re-edited and re-titled by Ralph Spence. New advertising material. Ask your exchange.





The best short comedies ever made



Paramount Pictures

The GUMPS

OH, MIN! WE'RE IN THE MOVIES NOW

"—We're going to do double duty, Min, and millions of folks who are wild about us in the Gumps comic strips of hundreds of newspapers are going to flock to the movies to see us brought to real life on the screen in a series of two reel comedies made by Samuel Van Ronkel. We'll be as welcome as rain in the desert to the box-offices of exhibitors, and when an exhibitor dates our comedies it will be like casting a loaf of bread on the waters and seeing a whole bakery come floating back!"

Will you get the money that the ready-made patronage of millions of Gumps readers is eager to spend at your box-office to see The GUMPS comedies?

SEE YOUR UNIVERSAL EXCHANGE NOW!



Adapted from the famous cartoons by
SIDNEY SMITH
Directed by
NORMAN TAUROG
Samuel Van Ronkel Productions
featuring
FAY TINCHER and JOE MURPHY
To be presented by
CARL LAEMMLE

RELEASED THRU UNIVERSAL

GET R

Four Great Super

THUNDERING DAWN

with

J. Warren Kerrigan
Anna Q. Nilsson and
Tom Santschi

A HARRY GARSON PRODUCTION

UNIVERSAL
SUPER JEWEL

MERRY GO ROUND

The Sensation of the Year

Directed by
RUPERT JULIAN

UNIVERSAL
SUPER JEWEL

The ACQUITTAL

with

Claire Windsor COURTESY GOLDWYN PICT. CORP.
Norman Kerry, Richard Travers, Barbara Bedford

From the play by Rita Weiman

Directed by
CLARENCE BROWN

UNIVERSAL
SUPER JEWEL

DRIFTING

Starring
Priscilla DEAN

with

Wallace Beery
and Matt Moore

Directed by Tod Browning

UNIVERSAL
JEWEL

UNIVERSAL HAS THE PICTURES

EADY?

Jewels and Two Jewels

included in the BIG TEN

UNIVERSAL HAS THE PICTURES

THERE'S no bunk in the statement that Universal has the pictures because Universal has them witnout the slightest shadow of doubt. In Universal's big 10 released in the first six months of the season you get 4 SUPER-JEWELS AND 6 JEWEL PRODUCTIONS.

* * *

Universal has "MERRY GO ROUND!" Imagine a picture that packs theatres in red hot mid-summer. Two weeks at Paramount's Rivoli on Broadway and a week at Paramount's Rialto on Broadway. and two weeks at the Central on Broadway, now in its second week at the Cameo, 42nd Street and Broadway, in its sixth week at the Imperial at Frisco, two weeks at The Stanton, Philadelphia, in its third week at the Mission, Los Angeles. These are not phony "exploitation runs" but on-the-level showings. Everyone is a huge success. *Universal has the pictures.*

* * *

Universal has "A LADY OF QUALITY!" Never was a story or play written which contained such good moving picture material. With this one picture alone any company would be assured of a corking good season. *Universal has the pictures.*

* * *

Universal has "THE ACQUITTAL!" It is a story with a novel twist such as only Rita Weiman knows how to give and which when produced as a play by George Cohan proved an outstanding sensation. *Universal has the pictures.*

* * *

Universal has "THUNDERING DAWN!" It is a powerful sensational thriller—one of the greatest melodramas ever shown. *Universal has the pictures.*

* * *

Universal has "DRIFTING" made from Wm. Brady's successful play. Watch it go at the Capitol, New York, where it opens August 19th. *Universal has the pictures.*

* * *

Universal has "A CHAPTER IN HER LIFE" one of the most beautiful stories ever told on the screen. Every worth-while showman will be playing it very soon. *Universal has the pictures.*

* * *

I have only mentioned the 4 Super-Jewels and two of the Jewels. You notice I have not mentioned such fine productions as "THE SPICE OF LIFE," and "THE MAN ABOUT TOWN," with Reginald Denny and "MORALITY" and "BEAUTY AT BAY" starring Mary Philbin.

* * *

Before the season is over you are going to say to me, "You are right, Universal HAS the pictures. I've made a clean-up with them." Better see your Universal exchange right away.

Carl Laemmle

President.

A LADY of QUALITY

Starring

Virginia Valli

with **Milton Sills**

From the glorious romance by
FRANCES HODGSON BURNETT

A HOBART HENLEY PRODUCTION

UNIVERSAL SUPER JEWEL

A CHAPTER IN HER LIFE

A LOIS WEBER PRODUCTION

based on the famous story
"JEWEL" by Clara Louise Burnham

UNIVERSAL JEWEL

DATE THE BIG TEN NOW!


WHAT INTERN DID FOR
On the Greatest Story since the
BOSTON ADVERTISER
CAPITAL
SHOW HARDING FUNERAL FILMS HERE TONIGHT
INTERNATIONAL NEWSREEL IS AGAIN FIRST
New York American
RELEASED THRU UNIVER
ATLANTA GEORGIAN
Syracuse

ATIONAL NEWS YOU!

News War

Most Remarkable Service and Publicity Ever Given by Any News Reel! At NO EXTRA COST!!

1. *A staff camera man accompanied President Harding's party to Alaska and furnished pictures of his party from time to time which appeared in each edition.*

2. *When President Harding died in San Francisco, a special edition of the International News showing the funeral cortege was distributed to all coast exchanges.*

3. *Another set of film, showing this cortege and scenes of the sad journey East were taken off the funeral train at Omaha and sent by aeroplane to Chicago, and then to New York, where films were developed and shipped to all points early August 7th.*

4. *Films of the great State Funeral in Washington were rushed to New York by aeroplane and rushed August 8th to all parts of the country.*

5. *Arrangements were made to cover the private funeral in Marion, O., films being dispatched by aeroplane to the laboratory August 10th.*

This spells SERVICE for you, Mr. Exhibitor, but in addition to service, the International News Reel furnished more. Besides the pictures, it gave you something no other news reel could give you—PUBLICITY.

The front pages of all the leading newspapers were covered with photographs of this great story carrying the International News Reel credit line. All the Hearst publications carried a full page of pictures with stories of the marvellous beat scored by the International News Reel.

These special reels were part of the regular International Service at no extra cost.

FORESIGHT

"Contrary to my usual method of buying pictures, I am contracting with C·C·Burr for his new series in advance of production because I have made money on every picture I ever bought from him."

Pres. Commonwealth Film Corp.
New York City.

"RESTLESS WIVES"

Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"

As published in Ainslee's
under the title "The Gray Path"
by Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C·Duffy

"The AVERAGE WOMAN"

From the Saturday Evening Post story
by Dorothy De Jagers
Even as you and I
Scenario by Mann Page

"LEND ME YOUR HUSBAND"

A sensational, original and enthralling
Drama — by Marguerite Gove
A great show for the wives who wouldn't
Scenario by Marguerite Gove

The four outstanding attractions of the season!
Wire or write to-day for a franchise!!

C·C·BURR PICTURES

MASTODON
FILMS INC·
C. C. BURR, Pres.
133-135-137 West 44th St.
New York City, N. Y.

Educational Pictures



"THE SPICE OF THE PROGRAM"

EDUCATIONAL PICTURES are proud to offer to exhibitors the splendid one and two-reel pictures outlined on the following pages. They constitute a bigger, better, finer program of Short Subjects than we have ever offered before.

Ever since Educational entered the field and began to treat Short Subjects with the same careful attention that is given to the best long photoplays, they have kept pace with these features. The new Educational Pictures show all-round progress at least equal to the best productions of greater length, in a season when this industry is striving to give the public the best that is in it. The keynote of the season—"Better Pictures"—is the keynote of the new comedies and other Short Subjects which we are now announcing.

You exhibitors who are promising your patrons finer pictures and better screen entertainment must see that your promise is carried out through a whole, balanced program. And to do this you must show Educational Pictures.

E. W. Hammons

EDUCATIONAL
FILM EXCHANGES, INC.
E. W. HAMMONS, *President*

Christie Comedies

Educational Pictures
"THE SPICE OF THE PROGRAM"



AL CHRISTIE



LIVELY farce comedies built on really funny stories—truly feature productions in two reels—will be the new series of twenty Christie Comedies.

More elaborate than ever before. The first, "Navy Blues," featuring Dorothy Devore, was made on the U. S. S. California, pride of the Pacific Fleet, with the cooperation of the Navy Department.

Other early releases will feature Bobby Vernon, Jimmie Adams and Neal Burns. And the casts will include Vera Steadman, Babe London, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Lincoln Plumer and Bill Irving. All under personal supervision of Al Christie. The biggest and finest company of popular actors ever assembled for a series of two-reel comedy productions.

Christie Comedies Will Entertain
The Whole Family



MERMAID COMEDIES

JACK WHITE PRODUCTIONS

During the last year Mermaid Comedies have won the place of undisputed leadership in the field of broad, fast action comedy. Jack White today is without a peer.

But even White's best past work is being outstripped in the laughs and thrills that are being crowded into these new productions. Lige Conley, star of "Backfire," "Kick Out" and many other spectacular Mermaid successes, is being featured, supported by Lillian Hackett, Otto Fries and Jack Lloyd.



LIGE CONLEY

For laughs and thrills — the twelve new two-reel Mermaid Comedies

LILLIAN HACKETT



Educational Pictures

THE SPICE OF THE PROGRAM



JACK LLOYD



OTTO FRIES



JACK WHITE COMEDY SPECIALS



JACK WHITE, whose genius for making high-speed, high-powered comedy has made the Mermaid subjects so popular, will produce during the year three two-reel fun classics which are bound to be the outstanding productions of their type.

These Jack White Specials, while of short length, will be truly features in every sense—all-star casts, great comedy stories, excellent production and direction—and will be worthy of your best advertising and exploitation.

They will be packed with laughs and thrills. They will be the biggest pictures Jack White has ever made.

HAMILTON
COMEDIES



THE most popular comedy artist and the greatest box-office star appearing in Short Subjects today is, without question, Lloyd Hamilton. Every picture in the second series of six two-reel Hamilton Comedies will be a gem of mirth that you will want to advertise equally with the longer feature.

Hamilton's scenario and production staff has been enlarged and strengthened. Direction will be supervised by Jack White. Backed by the strongest organization he has ever had, and supported by Ruth Hiatt and Del Lorice, Hamilton will give you this year the best work—and the greatest box-office attractions—of his career.

Tuxedo Comedies

A brand new series of six two-reel situation comedies presenting popular stars of the stage and screen, and with production and direction equal to the best features.

The first will be "Easter Bonnets", featuring Ned Sparks and Harry Tighe.



Juvenile COMEDIES



Six two-reel riots of laughter with the spirit of the American Boy.



Educational Pictures
"THE SPICE OF THE PROGRAM"

HAIL the American Boy! Your patrons love him. And all who love the American Boy—the lad with the soul of the Boy Scout—will enjoy the Juvenile Comedies.

* * * * *

"Yankee Spirit", directed by Norman Taurog, which will introduce this series, presents Bennie Alexander, of "Penrod and Sam" fame, Ernest Butterworth, and a cast of popular child and adult players, in a picture that will have your house rocking with laughter.



CameO

CLEAN CUT COMEDIES

Educational Pictures
"THE SPICE OF THE PROGRAM"



CLIFF BOWES

VIRGINIA VANCE

The best single-reel, rough-and-tumble comedies on the screen. Inaugurated to meet a definite demand from exhibitors for a one-reel comedy of high quality, Cameo Comedies, under the direction of Fred Hibbard, have supplied this need and won a popularity never before enjoyed by a comedy of this length.



"SING THEM AGAIN" SERIES

By Norman Jefferies

A modernized revival of the songs you used to sing. Twelve one-reel pictures, each presenting three of the old favorite songs, which your audience will sing. A real novelty, and a picture that will put your audience in a good humor to enjoy the rest of the program.

ON THE completion of the current series of **LYMAN H. HOWE'S HODGE-PODGE**, and of **WILDERNESS TALES** by ***Robert C. Bruce,*** announcements will be made of new groups of these pictures.

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

You can show no better news-reel than Kinograms. Every issue brings to your patrons the latest news of the world in pictures. Issued twice-a-week.

EDUCATIONAL FILM EXCHANGES, Inc., *E. W. HAMMONS, President*

EXECUTIVE OFFICES, NEW YORK





VITAGRAPH
ALBERT E. SMITH PRESIDENT



ATTRACTIVE 24 SHEET POSTERS







WATCH
F.B.O.
BIG NEWS
SOON!!!

DISTRIBUT
F.B.

EXHIBITOR'S BIGGEST BET SURE-FIRE BUSINESS !!!!

Just as staple as granulated sugar are all Harry Carey pictures. The public has been responding to them for years. People never tire of high-class westerns and no westerns on the market compare to Carey's. Every picture gets Carey's best efforts. We choose none but sure-fire stories. They are safeguarded before the company starts to shoot. You don't have to know any more about these pictures than the mere bare fact that they are HARRY CAREY productions. That's like Sterling stamped on silver.

Play this new one—"THE MIRACLE BABY." Frank Richardson Pierce wrote it for the AMERICAN MAGAZINE, the magazine that prints only the very cream of good stories. "THE MIRACLE BABY" is full of fast action and plenty of the sure-fire hair-raising Carey thrills that people love. Carey was never better than in "THE MIRACLE BABY." Have you played "THE KICK-BACK"—"GOOD MEN AND TRUE"—"THE CANYON OF FOOLS"—"CRASHING THRU?" All western winners bigger than anything on the market in their line. Book 'em. Boost 'em. They're all sure-fire.

RY CAREY

WONDERFUL AMERICAN MAGAZINE STORY

ACLE BABY"

ED BY
O.

723 Seventh Ave., New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom, R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. I., England

Broadway's Big

What They Said

"Thrills, beauty, drama and tense appeal predominate in 'The Green Goddess'; it is a vital, gripping play."
—THE NEW YORK AMERICAN

"HERE IS A PHOTOPLAY THAT SHOWS THE DAWN OF A NEW ERA IN THE MOTION PICTURE WORLD."
—*New York Times*

"What's Worth While: A strong and well sustained story; beauty and detail in background; George Arliss and the entire cast."
—*New York World*

"IT IS NOT ONLY BEAUTIFULLY STAGED, BUT THE ACTING IS EXCELLENT AND THE DIRECTION FAULTLESS."
—*New York Times*

"We are ready to call 'The Green Goddess' the perfect picture if you like thrilling melodrama...Anyway don't miss it."
—NEW YORK TRIBUNE

Opens to $2
Sam H. Harris

Thrills, Beauty, Drama, Tense Appeal—There You Have "The Green Goddess!" It Grips and Fascinates! Each Detail, Each Episode, Each Scene, the Final Smash Mark a New Era in Motion Picture Production! Two Years on Broadway as a Stage Success! Now the "Green Goddess" Triumphs Again! It is Supreme Art! It is Magnificent Entertainment!

DISTINCTIVE
CORPORATION
GEORGE
with ALICE JOYCE

Directed by SIDNEY OLCOTT

The GREEN

gest Picture Hit!

oo top at the Theatre

Crowds Jammed the House. They Watched in Silent Excitement the Tense Dramatic Moments, They Thrilled at the Mobs, They Were Pulled Out of Their Seats by the Climax—A Climax That's Never Been Equalled! Forrest Halsey Has Built a Perfect Story from William Archer's Masterful Play. Sidney Olcott Achieves Supreme Heights in His Direction.

What They Said

"All players in the cast, and this includes even those who served as extras, have done their bits to make this the best photoplay of its kind ever produced."

—*New York Times*

"THE ENTIRE PRODUCTION IS A SCREEN TRIUMPH."

—*New York American*

"The fascinating splendor, the thrilling mystery hold its audience in a grip of iron."

—*Daily News*

"ONE GLORIOUS MOMENT IN 'THE GREEN GODDESS' IS CALCULATED TO PULL THE AUDIENCE OUT OF ITS SEATS."

—*New York Herald*

"One of the most thoroughly worth while pictures that has been given us this year."

—MORNING TELEGRAPH

PICTURES

presents

ARLISS

DAVID POWELL *and* **HARRY T. MOREY** *in*

Distributed by
Goldwyn-Cosmopolitan

GODDESS

PREFERRED PICTURES
Produced by B. P. SCHULBERG

To Balaban & Katz

Dear Boys:

Do you remember the first week that you opened the Central Park Theatre? How you took me there and how people from all over Chicago came, although the theatre was hidden away in a remote district of Chicago in what some people called the slums?

Do you remember how that night you thrilled me with your dreams of wonderful theatres all over Chicago, of the Chicago Theatre in the heart of the City?

It is wonderful to see that all your dreams have come true.

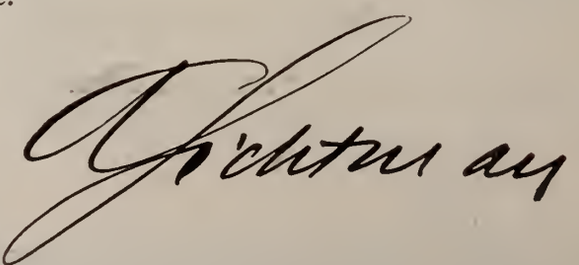
Just as you have had dreams and have realized them, so have we been dreaming and we are about to have our dreams fulfilled.

Our dreams are not of wonderful theatres but of wonderful pictures to show in those playhouses.

Our ambition is to make each of the Preferred Fifteen so good that you will be proud to play it in your theatres—which I consider the greatest in the world.

Will you do me the honor to look at "The Broken Wing", "Mothers-In-Law," "April Showers," "The Virginian" and "Maytime".

And permit me another thrill by displaying these names in your electric signs on all your theatres, in the near future.



Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY

PREFERRED PICTURES

PRODUCED BY

B. P. SCHULBERG

To be Released Season
1923-1924
by

PREFERRED PICTURES CORPORATION

AL LICHTMAN, *President*

PREFERRED PICTURES is a compact organization of expert producing and distributing talent that has had one successful year and is now entering its second season. Eight pictures were released in the first twelve months.

DAUGHTERS OF THE RICH	THE GIRL WHO CAME BACK
ARE YOU A FAILURE?	POOR MEN'S WIVES
THE HERO	THORNS AND ORANGE BLOSSOMS
SHADOWS	RICH MEN'S WIVES

All of them made money for exhibitors. They were sold at a fair rental price and each was full to the brim with box-office value.

Preferred Pictures has begun the new year well equipped with stories, directors, players and all other talent necessary for further success.

The Preferred Fifteen

THE BROKEN WING. A Tom Forman Production, based on the play by Paul Dickey and Chas. W. Goddard. Cast includes Kenneth Harlan, Miriam Cooper, Walter Long, Miss duPont, Richard Tucker, Edwin J. Brady.

MOTHERS-IN-LAW. A Gasnier Production, from the story by Frank Dazey and Agnes Christine Johnston. Adapted by Olga Printzlau. Cast includes Gaston Glass, Ruth Clifford, Edith Yorke, Josef Swickard, Craufurd Kent, Vola Vale.

THE VIRGINIAN. A Tom Forman Production, from Owen Wister's story. Adapted by Hope Loring and Louis D Lighton. Cast includes Kenneth Harlan, Florence Vidor, Russell Simpson, Pat O'Malley, Raymond Hatton, Milton Ross, Sam Allen, Bertram Hadley, John Steppling

APRIL SHOWERS. A Tom Forman Production. Written and adapted by Hope Loring and Louis D. Lighton. Cast includes Colleen Moore, Kenneth Harlan, Ruth Clifford, Myrtle Vane, Priscilla Bonner, Ralph Faulkner and Kid McCoy.

MAYTIME A Gasnier Production from the play by Rida Johnson Young Scenario by Olga Printzlau. Cast includes Harrison Ford, Ethel Shannon and William Norris

THE BOOMERANG. A Victor L. Schertzinger Production, from the Belasco production by Winchell Smith and Victor Mapes.

WHITE MAN. A Tom Forman Production, from the novel by George Agnew Chamberlain.

POISONED PARADISE. A Gasnier Production, from the novel of Monte Carlo by Robert W Service.

WHEN A WOMAN REACHES FORTY. A Gasnier Production, from the story by Royal A. Baker.

THE MANSION OF ACHING HEARTS. A Victor L. Schertzinger Production, based on the song by Harry von Tilzer and Arthur J Lamb.

THE BREATH OF SCANDAL. A Gasnier Production, from the Cosmopolitan Magazine serial and novel by Edwin Balmer.

THE FIRST YEAR. A Victor L. Schertzinger Production, from the play of married life by Frank Craven.

THE TRIFLERS A Tom Forman Production, from the novel by Frederick Orin Bartlett.

FAINT PERFUME. A Victor L. Schertzinger Production, from the novel by Zona Gale.

MY LADY'S LIPS. A Tom Forman Production, from the story by Olga Printzlau.

PREFERRED PICTURES are nationally advertised each month to fifteen million readers in *The Saturday Evening Post, Photoplay Magazine, Picture-Play Magazine, Motion Picture Magazine and Motion Picture Classic*



B. P. SCHULBERG

presents

A TOM FORMAN PRODUCTION

THE BROKEN WING

THE words "tremendous, marvelous and box-office knockout" have been used on pictures not half as good as "The Broken Wing".

This is the kind of picture that every exhibitor wishes he could get every week in the year.

Every person who has seen this picture has been extravagant in its praise. Paul Dickey and Charles W. Goddard, the authors of the play from which the picture was made, were so delighted after seeing it that they sent enthusiastic telegrams of congratulation to everybody connected with the production.

Kenneth Harlan as the aviator who crashes into a Mexican village is splendid and proves that he will make an ideal "Virginian".

Miriam Cooper is a charming Senorita. Walter Long as the Mexican bandit furnishes rip-roaring comedy. Miss duPont, Richard Tucker and Edwin J. Brady complete a perfect cast.

The shots of the airplane crash, from the falling plane and from the ground, furnish remarkable thrills.

They don't make better all around entertainment than Tom Forman put into "The Broken Wing".

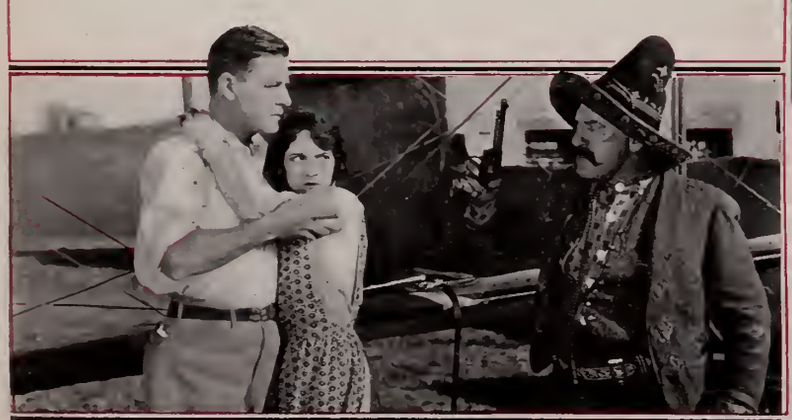
PREFERRED PICTURES



Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN - President
1650 BROADWAY NEW YORK CITY







B. P. SCHULBERG PRESENTS

A GASNIER PRODUCTION

MOTHERS-IN-LAW

GASNIER has made a picture here that is going to strike close to the mark hit by "Over The Hill." Gaston Glass plays a country boy who marries a rather wild city girl (Ruth Clifford). After a baby is born, the girl forgets her duties as wife and mother and runs away with another man. How the Mother-In-Law (described as "just a mother, with another child to love") saves the girl is part of the absorbing plot.

Edith Yorke and Josef Swickard are superb as the parents. Others in the capable cast are Vola Vale, Craufurd Kent, Doris Stone, Marie Curtis and Lou Natheau.

You'll cry a little and you'll laugh a good deal. The pathos of the country home and the struggling mother are contrasted by the excitement of the jazzy meandering of the almost-wicked wife.

The story is an original by the authors of "Rich Men's Wives" and "Poor Men's Wives"—Frank Dazey and Agnes Christine Johnston. Olga Printzlau wrote an excellent scenario.

PREFERRED PICTURES

Distributed by

PREFERRED PICTURES CORP'N.

AL LICHTMAN - President

1650 BROADWAY NEW YORK CITY













B. P SCHULBERG PRESENTS

A TOM FORMAN PRODUCTION

The VIRGINIAN

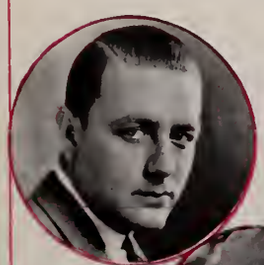
THIS Owen Wister story, played on the stage for years by Dustin Farnum and William S. Hart, is an American classic. The Virginian's admonition to Trampas—"When you call me that, smile!"; the hen that adopted the puppies, the wooing of Molly, the hanging of Steve, the duel with Trampas; all are familiar.

Kenneth Harlan is a masterful Virginian and this production will place him in the front row of stars. Florence Vidor plays *Molly*, Russell Simpson is *Trampas*, Raymond Hatton is *Shorty* and Pat O'Malley is *Steve*. Others in the cast are Milton Ross, Sam Allen, Bertram Hadley and John Steppling.

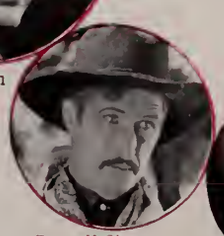
Tom Forman made the picture in the heart of the cow country and it's going to be one of the big pictures of the year. Hope Loring and Louis D. Lighton wrote the continuity.

Preferred bought "The Virginian" from Douglas Fairbanks, who gave up his plans to produce it after he had decided to continue his more spectacular productions. Mr. Fairbanks' elaborate production plans were turned over to Mr. Forman to aid him in his work.

PREFERRED PICTURES



Kenneth Harlan



Russell Simpson



Sam Allen

The
PREFERRED FIFTEEN

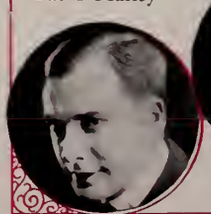
THE BROKEN WING
MOTHERS-IN-LAW
THE VIRGINIAN
APRIL SHOWERS
MAYTIME
THE BOOMERANG
WHITE MAN
POISONED PARADISE
WHEN A WOMAN REACHES FORTY
THE MANSION OF ACHING HEARTS
THE BREATH OF SCANDAL
THE FIRST YEAR
THE TRIFLERS
FAINT PERFUME
MY LADY'S LIPS

Distributed by
PREFERRED PICTURES CORP'N.
AL LICHTMAN ~ President
1650 BROADWAY NEW YORK CITY



Florence Vidor

Pat O'Malley





Raymond Hatton

"Loyal Lives"

From "Motion Picture News"

"'LOYAL LIVES' should meet with universal approval. The possibilities of exploitation are many. There is a lot of 'human interest' stuff packed into the picture. The two biggest thrills in the picture are the mail train hold-up and the post office robbery. The camera work is A-No. 1. So is the photography. The story holds the interest from first to last scene. The picture as it stands is a good one and will stand on its own merits."

A WHITMAN BENNETT PRODUCTION

ASSOCIATED

Yes Sir!

Send them home happy

Better than a detective story



ARTHUR F. BECK
presents

LEAH BAIRD

in
the comedy melodrama

THE DESTROYING ANGEL

From the exciting novel by
Louis Joseph Vance
with
Mitchell Lewis · Ford Sterling · John Bowers · Noah Beery

EXHIBITORS ARTHUR S. KANE PRESIDENT

It Sells Itself!

and they will come again

One of the year's best 20



Jazzy with Excitement and Laughs

Feminine thrill of a secret wedding!

An actress kidnaped in bathing costume!

Wild motor boat chase and stirring fight!

One solid hour of punches with laughter!



Why Didn't He Kiss Her?

To answer that question one must see this tense drama with its thrilling action and which the star has made so alluring with comedy.

Every girl longs to be won by the sort of fighting hero and lover that won the girl in this unusual romance.

One of the year's best 20

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

The women will love it
Six fast reels of
Thrills and Tickles!

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.



Comedy Surprises that make your Box Office laugh— the kind of a laugh that *pays!*

WILLIAM FOX
presents

Tom Mix in SOFT BOILED

with "TONY" The Wonder Horse

A J.G. BLYSTONE PRODUCTION

The Entire 25 New Fox Specials

IF WINTER COMES
SOFT BOILED
THE ELEVENTH HOUR
ST. ELMO
MONNA VANNA
THE SILENT COMMAND
HELL'S HOLE
CAMEO KIRBY
NO MOTHER TO GUIDE HER
THE GOVERNOR'S LADY
DOES IT PAY?
SIX CYLINDER LOVE
THE TEMPLE OF VENUS
AROUND THE TOWN WITH MR. GALLAGHER AND MR. SHEAN
THE BLIZZARD
NORTH OF HUDSON BAY
THE SHEPHERD KING
THE NET
YOU CAN'T GET AWAY WITH IT
THIS FREEDOM
HOODMAN BLIND
THE SHADOW OF THE EAST
THE ARIZONA EXPRESS
THE PLUNDERER
GENTLE JULIA

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

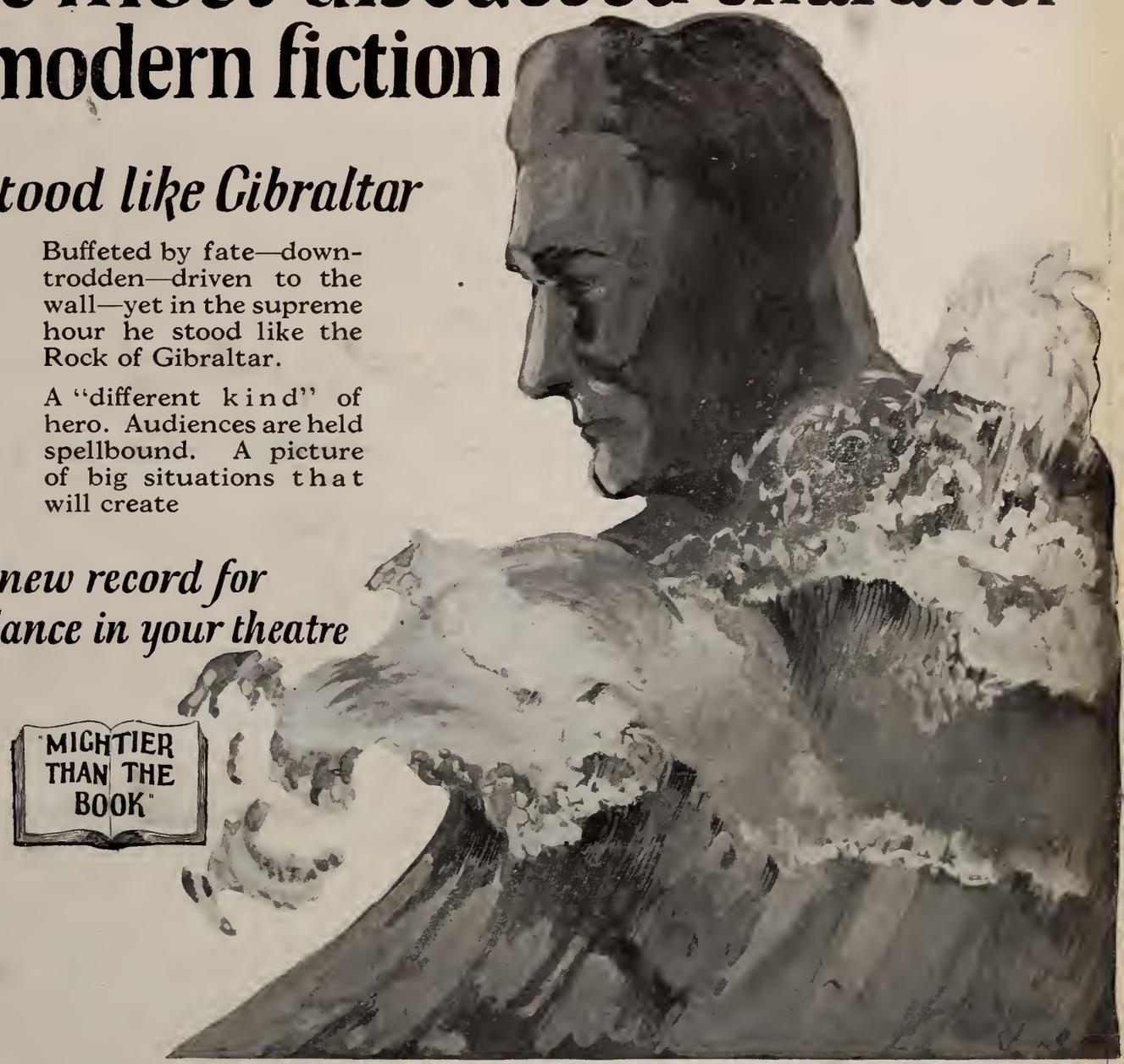
The most-discussed character in modern fiction

He stood like Gibraltar

Buffeted by fate—down-trodden—driven to the wall—yet in the supreme hour he stood like the Rock of Gibraltar.

A "different kind" of hero. Audiences are held spellbound. A picture of big situations that will create

A new record for attendance in your theatre



William Fox presents

IF WINTER COMES

The motion picture version of A. S. M. Hutchinson's novel

A HARRY MILLARDE PRODUCTION

20 YEARS OF PROGRESS FOX FILM CORPORATION

FOX

INDEPENDENCE & STRENGTH

WILLIAM FOX SHORT FEATURES

THAT GIVE YOUR HOUSE
A REPUTATION FOR
WELL-ROUNDED, SATISFYING PROGRAMS

Imperial Comedies

12 for the season

A NEW BRAND
They meet the demand for special comedy productions of a higher order--

First Release

The RAIN STORM

Now Ready



Second Release

WHY PAY RENT?

Book now



FOX EDUCATIONAL ENTERTAINMENTS

26 for the year

A GOLD FISH STORY

$500 for a prize fantail

Now playing

Ready Sept. 2

MYSTERIES of YUCATAN

Discoveries Rivaling
Tut-Ankh-Amen's Tomb

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

SPEED PICTURES PAY—



WILLIAM FOX *presents*

The ELEVENTH HOUR

A LINCOLN J. CARTER

UP-TO-THE-MINUTE MELODRAMA OF LOVE AND PIRATES

with

CHARLES JONES — SHIRLEY MASON
JUNE ELVIDGE — ALAN HALE

A BERNARD J. DURNING Production

Scenario by Louis Sherwin

Bigger and Better
than
"The Fast Mail"

More Thrills
Swifter Action
More Exciting Situations
A Cast of Notables

Read these Press notices

The exhibitor who books this picture is sure to pack 'em in.—Exhibitors Trade Review.

Thrill, thrills and more thrills.—Moving Picture World.

Thrills galore, suspense and action not to mention a subtle touch of romance.—Exhibitors World.

Will please action lovers everywhere.—Motion Picture News.

If it's excitement they crave let them have this one.—Film Daily.

It moves so quickly that if you wink you miss a thrill.—The Morning Telegraph.

A red-hot, rip-snorting melodrama that is going to pull the audiences right out of their seats.—Variety.

—and then Book without Delay!

20 YEARS OF PROGRESS — FOX — FOX FILM CORPORATION

INDEPENDENCE & STRENGTH

"Loyal Lives"

From "Exhibitor's Trade Review"

"THE big thrill is the train robbery and the subsequent struggle but it is not so much the thrills as the human interest that makes the picture BIG. Faire Binney is a vivacious piquant Peggy. If we had the space we would commend each member of the cast separately. They deserve it.

"Exploitation of this picture should be very easy, because it is a plea for the postman. Every postman will be glad to help you sell it. It will get much word-of-mouth publicity through mailmen and their families."

A WHITMAN BENNETT PRODUCTION

Booked

100%

Solid

Because exhibitors learn that

METRO PICTURES

are 100% pictures

Worthwhile theatr leading the way

Some of the Representative Houses That

Atlanta, Ga.	The Howard
Boston, Mass.	The State
Buffalo, N. Y.	Shea's Hip
	The State
Cleveland, O.	The Stillman
	The Allen
Colorado Springs, Colo.	Rialto
Dallas, Tex.	The Palace
	The Old Mill
Denver, Colo.	The Princess
	The Rialto
Fresno, Cal.	The Kinema
Fort Worth, Tex.	The Palace
	The Hippodrome
Houston, Tex.	The Capitol
	The Queen
	The Liberty
Los Angeles, Cal.	The State
Montreal, Can.	The Capitol
Oshawa, Can.	The Regent
Ottowa, Can.	The Regent
Toronto, Can.	The Hippodrome
Winnepeg, Can.	The Capitol

and

HUNDREDS OF OTHERS

Jury Imperial Pictures, Ltd.,
Exclusive distributors thruout
Great Britain. Sir Wm Jury, Mng. Dir.



Every Good a M&TRO

es Everywhere are to Bigger Profits

Have Already Booked Metro's 1923-24 Product

Vancouver	The Capitol
Leavenworth, Kan.	The Abadallah
Milwaukee, Wis.	The Strand
Madison, Wis.	The Madison
New York, N. Y.	The Capitol
	The Rialto
	The Rivoli
	Loew Circuit
Pittsburgh, Pa.	Loew's Aldine
Philadelphia, Pa.	Stanley Circuit
South Bend, Ind.	The Palace
San Francisco, Cal.	The Warfield
St. Paul, Minn.	The Capitol
	The Aster
Toledo, Ohio	The Valentine
Washington, D. C.	The Columbia
	The Palace
Waukegon, Ill.	The Elite
Utica, N. Y.	Robbins Circuit
Southern Enterprises Theatres	
Calgary, Can.	The Calgary
Hamilton, Ont.	The Capitol
London, Ont.	Loew's

and

HUNDREDS OF OTHERS

Picture is PICTURE

A Metro Picture

Standing room only



The FOG

by WILLIAM DUDLEY PELLEY

Adapted by H.H.VAN LOAN

Scenario by WINIFRED DUNN

Directed by PAUL POWELL

With a GREAT CAST *including*

MILDRED HARRIS, LOUISE FAZENDA
LOUISE DRESSER, CULLEN LANDIS
MARJORIE PREVOST, RALPH LEWIS
and others.

Produced under the personal supervision of MAX GRAF

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain Sir William Jury Managing Director

A Metro Picture

REG U.S. PAT. OFF.

F. B. O.

has answered the clamors of more than 7000 exhibitors throughout the land by bringing out

THE BIG NEW 2ND SERIES OF "FIGHTING BLOOD"

BIGGER—BETTER—FINER THAN EVER

SWEEPING THE ENTIRE COUNTRY IN A TIDAL WAVE OF POPULARITY AND BIG BUSINESS

GRAB YOUR PLAY DATES NOW 

Distributed by

F. B. O.

723 Seventh Avenue, New York, N. Y.
EXCHANGES EVERYWHERE

Sales Office United Kingdom
R-C PICTURES CORPORATION
26-27 D'Arblay Street, Wardour St.
London, W. 1, England

SAMUEL V. GRAND
PRESENTS



Sid Smith

PRODUCTIONS INC.

Directed by
CHARLES LAMONT

DUANE THOMPSON
Supporting

Cameraman
KENNETH MACLEAN

Released September 20, 1923

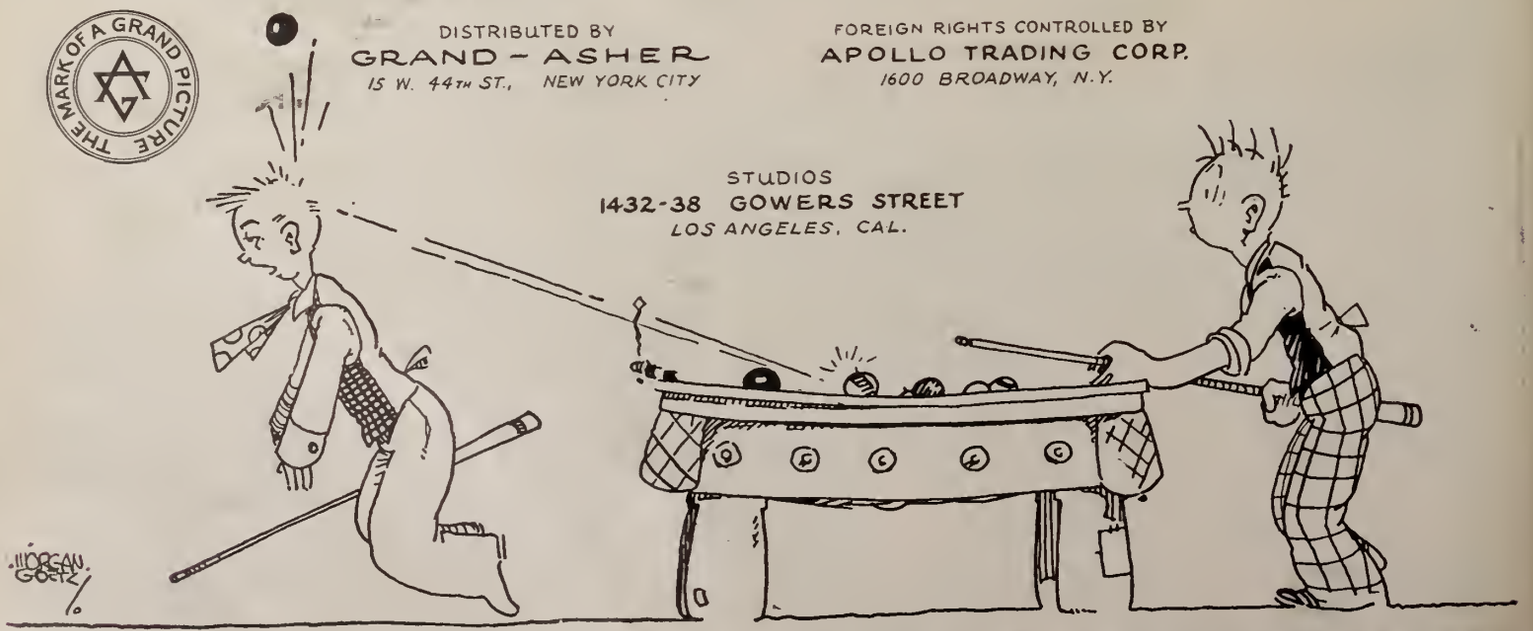
Don't Play Hookey

THE MARK OF A GRAND PICTURE

DISTRIBUTED BY
GRAND - ASHER
15 W. 44TH ST., NEW YORK CITY

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.



HARRY ASHER
PRESENTS

MONTY BANKS

in

"The Covered Schooner"



THE MARK OF A GRAND PICTURE



Directed by
HARRY EDWARDS

LOIS BOYD
Supporting

Cameraman
JERRY ASH

Released September 30, 1923

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST, NEW YORK CITY
FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.
STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL.

SAMUEL V. GRAND
PRESENTS

Joe Rock

in

"The Sleep Walker"





THE MARK OF A GRAND PICTURE

Directed by
REGGIE MORRIS

BILLIE RHODES
Supporting

Cameraman
W. WILLIAMS

Released October 10, 1923

DISTRIBUTED BY
GRAND - ASHER
15 W 44TH ST. NEW YORK CITY

FOREIGN RIGHTS CONTROLLED BY
APOLLO TRADING CORP.
1600 BROADWAY, N.Y.

STUDIOS
1432-38 GOWERS STREET
LOS ANGELES, CAL


MABEL FORREST BRYANT WASHBURN EDITH STAYART


WHEELER OAKMAN MABEL TRUNELLE


THE TRAP


CIRCUMSTANTIAL EVIDENCE


THE CONFESSION


BRYANT WASHBURN

MABEL FORREST A PERFECT LOVE SCENE

The Grand-Asher Distributing Corporation will release early in October

THE LOVE TRAP

GRAND ASHER

THE MARK OF A GRAND PICTURE

a Ben Wilson Production, starring Bryant Washburn and Mabel Forrest with a supporting cast as remarkable and attractive as the story, itself, which was written by Evelyn Campbell, a well known and very popular novelist.

THE LOVE TRAP

is not the greatest picture ever made, nor is it the most gorgeous spectacle ever filmed. It doesn't employ all of the most famous stars in screendom and the money spent on it is not as large as the foreign debt. It is just another evidence of the concerted effort which has been made to produce feature pictures of a higher and more satisfying type.

Released by the Grand-Asher Distributing Corporation at Fifteen West Forty-fourth Street, New York City.

Foreign Rights controlled by the Apollo Trading Corporation, at Sixteen Hundred Broadway, New York City..

WHAT MR. HEUSTIS SAYS

COMMUNITY THEATRE

B. F. HUESTIS, MANAGER

HARBOR BEACH, MICHIGAN August 3rd, 1923

Mr. Wm. A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Sir:

Your article Aug. 4 issue of Motion Picture News about advertising to bring people into the theatre, is timely, but in this case—as in most—there is no plan advanced.

Speaking for small town exhibitors (2500 population or less) which buy the bulk, and pay the coin to support all the highly paid executives of the motion picture business, how would you "advertise" so as to fill the theatre every night?

Would you use the absolute "Bunk" sent out in press-books, or the highly colored dope from the advertising in your magazine—and others?

If so, your reputation as a man of your word would be "Shot" right there.

We would be mighty glad to spend money for advertising—if we had anything to advertise, but how are we going to get it?

Our aim is to show only worth while pictures, and as it is impossible to see all films before we buy them, we are forced to book on the reports from other theatres, which you know are quite misleading, as one exhibitor will "pan" a show, which another will laud to the skies.

Suppose we see a picture in Detroit, or elsewhere, which we think we would like. We can buy it perhaps at outrageous rental, or we can buy it at a reasonable figure, providing we also buy a lot of "junk" from the same exchange.

The box-office value of a picture in a house like ours is not always of the first consideration; ours is a community house, and we want *good* pictures, free from barroom, murder and sex-appeal stuff.

How are we going to get such that we can stand back of our advertising on? You tell us.

Yours truly,
COMMUNITY THEATRE,
B. F. Huestis,
Manager.

BFH/R

AND WHAT WE SAID TO HIM

Dear Mr. Heustis:

What you say in your letter of August 3rd is to the point; and you speak, too, for all of the other 10,000 community theatres of the country.

I realize that you have to buy pictures in bulk, sight unseen; and I also know that you do not dare tell your public what the average pressbook tells you. Nor can you always use the advertising pages of Motion Picture News, although many of these pages do furnish you with good advertising copy and many exhibitors, I know, do use them without a change.

But there is a way out.

Take any picture you get and turn at once to our BOOKING GUIDE. Then to your file of Motion Picture News.

Find the review of the picture. You can safely and honestly tell your public what that review tells you.

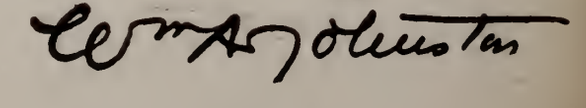
Then turn to the pages of our Service Bureau (all indexed in the BOOKING GUIDE). You will find there what other exhibitors have done to put the picture over. Not suggestions: but tried and proven stuff.

Then turn to our monthly "Check-up" on box-office performances. As you say you cannot depend on signed reports from other theatres. But you can depend upon the average value got from a large number of unsigned reports. Anyway they check and mighty well; and our reviews check with these listings, too.

Can't you get just what you want in the way of advertising copy from this service we give you?

I'd be glad to know.

Sincerely,



"Loyal Lives"

From "Moving Picture World"

"IT has story, cast, action, exploitation possibilities—everything that goes to make a money-making picture and is in the class with 'Over the Hill,' 'Humoresque,' and 'The Old Nest.' Here is a gripping heart interest father and mother story that brings genuine tears. Brandon Tynan and Mary Carr play the role of Dad and Mother O'Brien, respectively, and theirs is a work of art. Mary Carr is just as good as she was in 'Over the Hill' and Brandon Tynan is better than ever. It has tears, thrills and everything. If you want to start the season right hop on this one."

A WHITMAN BENNETT PRODUCTION

INDEPENDENT PICTURES CORP

1923—SIX SUPER SPECIALS—1924

We will produce and release during 1923-24 six tremendous, super specials. With all star casts, the names of each of which will act as a one thousand horse power magnet.

The first production temporarily titled

"VANITY OF MEN"

by Lois Zellner

A SENSATIONAL SOCIETY DRAMA THAT RIPS OFF THE MASK OF MAN'S CONCEIT AND EXPOSES WOMAN'S GULLIBILITY.

Each one of the cast will be recognized as a stage favorite sufficient to act *alone* as a box office attraction.

The Second Production

"INDECENT CLOTHES"

by John J. Fleming and Felicia Ormont

A TERRIFIC INDICTMENT AGAINST SOCIETY'S MODERN FASHIONS, WITH ITS EVERY ACTION APPEALING TO THE BASEST PASSIONS OF MEN AND WOMEN.

Here, too, there will be a cast fit to stamp this production as a special of specials.

The Third Production

"THE HAND OF GOD"

Working title

(From "The Diary of a Physician")

By Dr. Samuel Warren

Conceded by every literary authority to be the greatest heart-story written in the past 75 years. It proves to what end true love can reach.

A superlative production, with a superlative all-star cast.

All rights to the foregoing titles and productions protected

INDEPENDENT PICTURES CORPORATION

Jesse J. Goldburg, President

1540 Broadway **New York City**

I think: This is a modest "ad" on a tremendous proposition

J. J. G.



"Marriage Morals"

Without Apology

"Marriage Morals"
is an
outstanding
picture

A great story
A fine cast—
Including such sterling players as

Tom Moore

Ann Forrest
Florence Billings
Shannon Day
John Goldsworthy
Charles Craig
Edmund Breese
Harry C. Morey
Tom Lewis
Little Russell Griffin
"Mickey" Bennett

Dynamic Direction
Flawless Photography
Superb Production
Audience Appeal
It's Downright Human
And what a Box Office Title

Territories Now Available for

WILL NIGH'S

"Marriage Morals"

Produced and Distributed by

L. LAWRENCE WEBER and BOBBY NORTH

1600 Broadway

Foreign rights controlled by The Apollo Trading Corporation 1600 Broadway, N.Y.

New York



"Don't Marry For Money"

B.P. FINEMAN
(in association with Adolf Ramish)
presents

"Don't Marry For Money"

Story by Hope Loring and Louis Duryea Lighton
a Clarence L. Brown Production
with

House Peters

and a stellar cast including

Rubye De Remer
Wedgewood Nowell
Christine Mayo
Hank Mann
Cyril Chadwick
Aileen Pringle
George Nichols
Lydia Knott

A Tense Drama Well Told!

Territories now available

Distributed by

L. LAWRENCE WEBER AND BOBBY NORTH
1600 Broadway New York
Foreign Rights controlled by The Apollo Trading Corp., 1600 Broadway, N.Y.

In preparation



"It's A Boy"

as produced by
SAM H. HARRIS
(in association with Lewis and Gordon)
written by
WILLIAM ANTHONY McGUIRE
To be produced by L. LAWRENCE WEBER and BOBBY NORTH



EXHIBITORS

Independent pictures of actual exploitation value, with the exploitation provided with the picture, at prices that save you the burden of present exorbitant rentals.

This in brief is our proposition to you. Bookings available at thirty distributing points beginning September.

Exploitation is an established principle in big business, exploitation makes public buying power, exploitation FILLS THEATRES.

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

PRODUCERS

Intensive selling and wide distribution of pictures of definite exploitation merit, by an organization amply financed and fully experienced, with certified accounting to the producer and a "cards on the table" policy.

This we will inaugurate in September through thirty distributing points with eighteen new feature pictures from independent producers. Other releases are likewise subject to the absolute requirements of entertainment excellence and exploitation possibilities.

We will name our producers in a series of announcements, the first of which is

CHOICE PRODUCTIONS, Inc.

GEORGE W. MITCHELL, President

6044 Sunset Boulevard, Hollywood, California

"The independent producer and the independent exhibitor are the salvation of the motion picture industry"

CARL ANDERSON, President.

ANDERSON PICTURES CORPORATION

An Absolute Service

723 Seventh Avenue - NEW YORK

An Achievement!

By outbidding the field
and paying a record price
we have obtained

BROADWAY BROKE

For Early Distribution

Another Smashing Success

to follow

RUPERT OF HENTZAU and THE COMMON LAW

SELZNICK
Distributing Corporation

—and still more



Proof No. 13

Money couldn't buy the screen rights to

Richard Walton Tully's

stage sensation,

"The Bird of Paradise"

Mr. Tully, producer of "Trilby," "Omar the Tentmaker," and "The Masquerader," is transferring to the screen as a First National Picture, the play whose history is written in broken records and capacity houses throughout the world.



Proof No. 15

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"The Dangerous Maid"

Outjesting court jesters, putting a pin in royal pomp, Constance Talmadge as the flirtatious rebel in the Court of King James, provides a picture that parallels "East is West" and "Duley" as a Big-Time Attraction.



Proof No. 14

Another by the man who made
"Children of Dust" and "Humoresque."

Arthur H. Jacobs

presents the

Frank Borzage Production
"THE AGE OF DESIRE"

Mary Philbin, William Collier, Jr., and Myrtle Stedman in a production as human and heart-holding as only Borzage can achieve. From the story by Dixie Willson, full of thrill, mystery and real life-drama.



Proof No. 16

The book surprised! The picture startles!

"THUNDERGATE"

By Sidney Herschel Small

The thrills they want, the drama they want, the spectacular splendor they talk about. And look at the cast!

Owen Moore—Sylvia Breamer
Tully Marshall—Robert McKim
Virginia Brown Faire

Directed by Joseph de Grasse

First National Hits



Proof No. 17

CORINNE GRIFFITH

in a series of exceptional
Corinne Griffith Productions
Commencing with the much-discussed
Broadway hit

"LILIES OF THE FIELD"

Books and plays of nation-wide renown secured as Miss Griffith's starring vehicles, and imbued with her dramatic genius, represent the box-office ideal———famous star in famous story perfectly produced.



Proof No. 18

M. C. LEVEE

presents

Maurice Tourneur

the magician of the Box-Office—the man who made "The Isle of Lost Ships," and "The Brass Bottle"—whose latest production is

"TWO LITTLE VAGRANTS"

You know that Tourneur's pictures conjure crowds!

CONFIDENCE in First National's remarkable schedule for the new season has this unassailable basis: the public made every picture. Every famous star, director, stage-success and best-seller represented, is there because of proven popularity. Eighteen of the reasons why First National leads have been published. Those proofs will be multiplied and continued on the screens of the biggest theatres everywhere. Exhibitors know they can *bank on First National.*

FIRST NATIONAL PICTURES

First National Pictures

There's a "Dulcy" on the

The lady who tells her husband about the charms of Rodolpho — Gosh! What a **DULCY** she is!

The producer who works on the plan of "To Hell with the exhibitor" — He sure is a **DULCY**

The exhibitor who never reads what the other fellow's doing — He's an ornamental **DULCY**

The bird who thinks it's all custard pie to be a movie actor — Nothing home with this **DULCY**

The man who books only cheap pictures — He is sure a **DULCY**

The exhibitor who boasts he never plays a reissue — He was born a **DULCY**

The fellow who thinks any one man knows enough to be a censor — He's just a big **DULCY**

The guy who said "No costume plays would go" — O-o-h, what a **DULCY** he was!



Dulcy didn't know the difference between a surprise and a shock

"I WAS AN INNOCENT GIRL, AND ....." The guy who read titles out loud — we could kill this **DULCY**

The man who said Chaplin would peter out — He was some **DULCY**

SNAP The picture man who sneers at his own business — We all know what a **DULCY**

The man who overlooks "Dulcy" — Oh! What a **DULCY** he'll be

The high brow who says all pictures are the bunk — He'll never be anything but a **DULCY**

The fellow who won't book anything out of the routine — All his life he was a **DULCY**

The exhibitor who refuses to advertise — There's a **DULCY** born every minute

The man who tries to slip over a salacious picture — He's nothing but a **DULCY**

FIRST NATIONAL PICTURES

Tip of Every Tongue!

EVERYBODY'S saying it! We've made "Dulcy" the talk of the whole U. S. A. We've cartooned it in leading newspapers; we've publicized it in news stories; thousands of theatres are using trailers and it has been broadcasted throughout the land. No one says Dumb-bell any more. The pet name for a bone-head is now "Dulcy."

Mr. Exhibitor, it's up to you to cash in on this nation-wide publicity by playing Miss Talmadge's latest picture, her first since "East Is West." And there's a big treat in store for your patrons, for this is one of the finest comedy-dramas of the year. Don't be a Dulcy. Go to it!

Joseph M. Schenck
presents

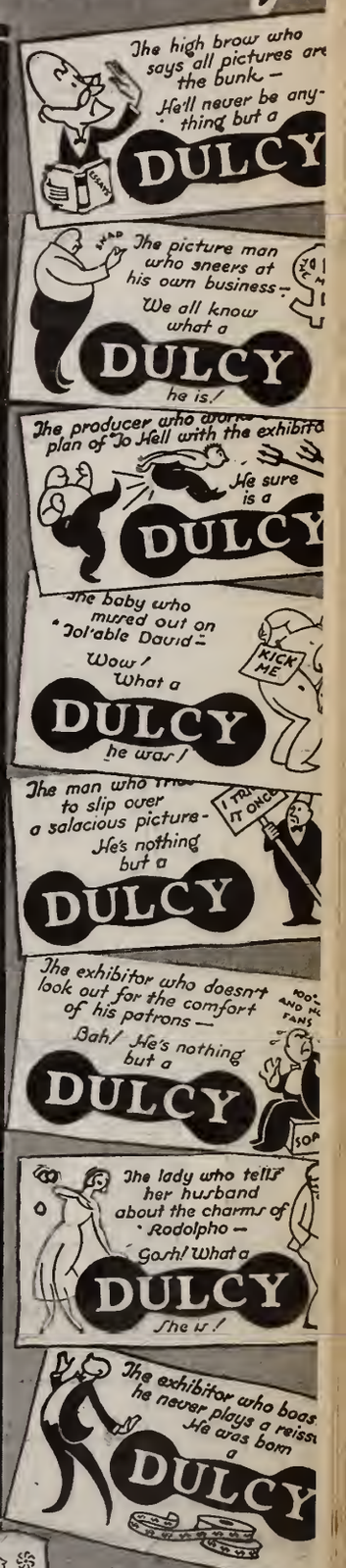
CONSTANCE TALMADGE

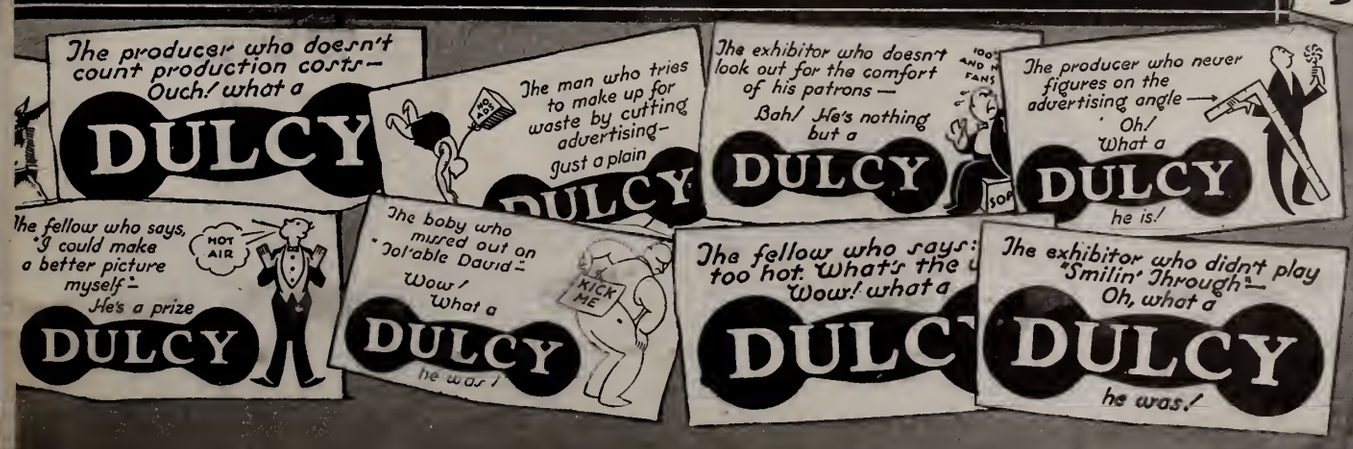
in "DULCY"

The Adventures of a Delightful Dumb-belle

Adapted by John Emerson and Anita Loos
from the play by George S. Kaufman and Marc Connelly: continuity by C. Gardner Sullivan.
Photographed by Herbert Brodin
Directed by **Sidney Franklin**

A First National Picture





Now Playing to Sensational Successes





"You love me, my Billee?. ——
which sent Svengali into a paroxysm of jealous rage

Richard Walton Tully

presents his screen version
of George Du Maurier's
famous novel

"TRILBY"

with the celebrated French star
ANDREE LAFAYETTE
and a distinguished cast
including Arthur Edmund Carewe,
Creighton Hale, Gertrude Olmstead,
Wilfred Lucas and Philo McCullough
Directed by James Young

A First National Picture

Watch it Clean up at First Run Houses in Big Cities and Small

Strand	New York
Adams	Detroit
Palace	Washington C. H.
Orpheum	Atchison
Perry	Erie
Grant	Pittsburgh
Liberty	Pittsburgh
Strand	Brooklyn
Victor	McKeesport
Rowland	Wilkinsburg
Liberty	Duquesne
Stahl	Homestead
Capitol	Braddock
Mary Anderson	Louisville
Regent	Springfield, Ohio
Southern	Columbus
Keith's	Dayton
State	Fargo, N. D.
Garrick	Duluth
Eastman	Rochester, N. Y.
Queen	Austin
Melba	Dallas
Olympic	Wichita Falls
Arcade	Minot, N. D.

Foreign rights controlled by Associated First National Pictures, Inc., 383 Madison Ave., New York.

FIRST NATIONAL PICTURES

Published Weekly
Motion Picture News, Inc.
William A. Johnston, President
E. Kendall Gillett, Treasurer
729 7th Avenue, New York City
752 South Wabash Ave., Chicago
Room 616 Security Bldg., Hollywood, Calif.
Western Union Cable Address is "Picknews," New York
Entered as Second-Class Matter, October 13, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Motion Picture News

Founded in September 1913

Copyright 1923 by Motion Picture News, Inc. in the United States and Great Britain. Title registered in the U. S. Patent Office and Foreign Countries

William A. Johnston, Editor
J. S. Dickerson, Managing Editor
Fred J. Beecroft, Advertising Mgr.
L. H. Mason, Chicago Representative
J. C. Jessen, Los Angeles Representative

Subscription price $3 per year, postpaid in United States, Mexico, Hawaii, Porto Rico, and Philippine Islands. Canada, $5. Foreign, $10.

VOL. XXVIII NEW YORK, AUGUST 25, 1923 No. 8

Box Office Tonic

IN writing some articles recently for the public, the writer had occasion to reverse the telescope, so to speak, and survey just the high spots of the exhibiting field.

Just a few of them, stood forth.

And it is highly important, I believe, to all exhibitors, to record this fact: that the highest spot of all, past, present and future, seemed to be the theatre as a community centre, the hitching up of it to the civic, church and school life of the community.

* * *

A. H. Blank of Iowa is reckoned one of the wisest and most successful exhibitors in this country. He is all of that.

And in a long and serious talk with the writer recently he sounded the keynote of his success.

Briefly it is: Community theatres.

He started them, out in the corn belt; in 1912: not merely theatres but community centres. He built them well, in advance of the times in beauty and comfort; and he ran them like a good showman. But all this he now holds not so important as the fact that each theatre has been established in the heart and mind of the people of each locality. He talked it over with them before he built; he got their interest and sympathy in the theatre's operation. Each theatre is *their* theatre.

* * *

A short time ago we ran articles by Turner Jones, recently head of the public relations department of Southern Enterprises, showing how better pictures had been put over in many southern towns by local cooperation secured through the better films committees.

E. V. Richards is making each of the Saenger theatres a genuinely local institution. The Stanley Company has embarked upon the idea.

And Harry Crandall of Washington has now achieved what is seemingly the most outstanding success of all these important efforts.

* * *

In these brief editorials we are only able, in most instances, to suggest.

"What you say is timely," wrote an exhibitor the other day, "and good: but you don't tell us *how*."

In this case—and we know of no subject more vital to any exhibitor's true progress—we are able to tell how.

L. W. Boynton has gone down to Washington, lived in Mr. Crandall's new department workshop, and got all the actual details. He gives them in a series of four articles, the first of which appears in this issue. They are practical, to-the-point articles.

* * *

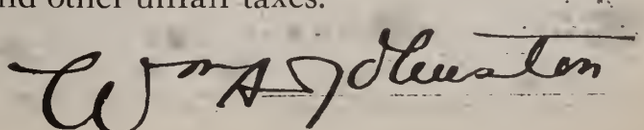
There has been, as we say, a good deal of talk about making the picture house a community centre.

Probably it all sounds rather vague to the average exhibitor; and in view of the pressing box-office problem of high rentals and the admissions tax it doesn't strike him with much immediate force.

The beauty of Mr. Crandall's well conceived and conducted experiment is that it has proven a box-office success—a good one.

So it is now in that practical category. And it is furthermore true that it is within the means of any exhibitor anywhere to increase his receipts by working up the active interest of his home folks and their churches, schools and clubs.

And it is not only a box-office matter but it is also the answer to censorship and all other antagonism, and even to relief from the admission and other unfair taxes.



PICTURES AND PEOPLE

IN welcoming George Kleine back to prominent activity in the film business, we realize that everybody else feels as wholeheartedly as we do about it.

This industry has been very largely moulded by a few outstanding figures and George Kleine is one of these. The first large convulsion of the young business centred about the Edison and Biograph companies, each owning important patents, and it was Mr. Kleine who brought together the warring factions and made the understructure of the General Film Company to follow. He was always prominent in the affairs of this concern, and eventually became its president. He was one of the organizers of the Kalem Company along with Messrs. Marion and Long, the firm taking its name from the capital letter of each name. He brought to this country the notable successes "Quo Vadis" and "Last Days of Pompeii," two pictures which importantly influenced production and exhibition policies in this country. Later he took over the Biograph Studios and produced several of the outstanding features of the day: "Stop Thief," "Officer 666," etc. These pictures were presented in the Candler theatre, New York, which Mr. Kleine owned together with Sam H. Harris. The Candler, antedating the Strand, was New York's first fine picture house; pictures were presented in elaborate fashion with music by Altschuler's orchestra. Mr. Kleine maintained at this time twenty-six exchanges which were in operation up to 1920. In 1914, he bought and equipped in the most modern fashion a picture studio in Turin, Italy, the operation of which was stopped by the war.

George Kleine has been successful and has conserved his resources. In addition to his large experience in distribution, production and in the technical field—he established and maintained for years the George Kleine Optical Company—he is a high type of the banking and business man. As J. D. Williams says, in announcing Mr. Kleine's new post as Treasurer and Chairman of the Board of Directors of Ritz-Carlton Pictures, a concern today is known by the strength and balance of the big-league men who preside over its destinies. That is particularly true of the film business in which such well rounded abilities are needed for the successful conduct of any large concern.

* * *

AT the recent hearing in New Orleans on the Federal Trade Commission charges, W. H. Fuller, chief counsel for the Commission, paid a handsome tribute to the co-operation given the Government by the Saenger Amusement Company, one of the defendants in the case, as is also E. V. Richards, head of the company. At the close of the sessions, Mr. Fuller said: "You have been most kind and courteous and my associates and myself are grateful. You have co-operated with us in every way and it has been a great pleasure for us to come in contact with such fine gentlemen. I want to congratulate you for the business-like efficiency which you have shown in helping us in this inquiry."

* * *

EDWIN CAREW was expected in New York City this week with a print of "The Bad Man" for First National.

* * *

CARL ANDERSON announces this week "Anderson Pictures Corporation," a new distributing system based upon intensive service to exhibitor and producer and with the slogan, "The independent producer and the independent exhibitor are the salvation of the motion picture industry."

Carl Anderson has some definite ideas about distribution, aimed at increased efficiency and reduced cost; and he is the vigorous kind of person who is pretty apt to put them over. He is an excellent systematizer and his ten years experience in pictures has been in important capacties with the Jesse L. Lasky Company, Paramount Pictures Corporation and Educational Film Exchanges of America.

* * *

ON the passenger list of the S. S. Baltic sailing Saturday, August 18th, are the names of 20 Arapahoe Indians, headed for London to take part in the prologue to "The Covered Wagon" when that picture opens at the London Pavilion, Piccadilly, on Wednesday, September 5th. They arrived in New York City on Tuesday from the Wind River Reservation, Arapahoe, Wyo., under command of Lt. Col. Timothy J. McCoy. A Motor Cycle Police escort conducted them to the grounds of the American Museum of Natural History on 81st street, where they pitched their tepees until sailing time.

* * *

MOST recent among arrivals in New York from the Coast is May McAvoy, who has reported at the Famous Players Long Island studio to lend her dainty beauty to "West of the Water Tower," in which she will appear with Glenn Hunter under the direction of Rollin Sturgeon. Her last picture in the East was "Sentimental Tommy," two years ago, which aroused high expectations concerning her future work.

* * *

FRANCES M'CARDELL, special correspondent for the New York Telegraph on the Coast, has interviewed Jesse Lasky. The Paramount executive says: "Nine-tenths of the books, plays and stories being purchased for pictures are utterly unsuitable, being mainly dialogue with a paucity of action. Persons who have seen these plays on the speaking stage or read these books have complained that the screen versions are filled with incident and action totally foreign and irrelevant—things that were not in the original book at all. The answer is that the director had to put something in them that was pictorial to strengthen them for the screen—whether he did it wisely and well is another matter.

"Lack of vision and plain old-fashioned cowardice have much to do with the fact that books, stories and plays are purchased at astonishing prices for the screen. 'If they had success in these forms, why not in pictures?' say the producers. Then if the purchase as picturized falls flat as a 'super-feature,' the buck is passed gracefully up to the bosses and they as gracefully duck it by saying, 'Well, it was a big hit as a book (or a play, as the case may be), and it must be that the moving picture audiences are all low-brows who want Wild West, slapstick and "You've done wrong by our Nell! hokum."'"

It is Mr. Lasky's idea that the screen will never advance unless it becomes creative, and is no longer a machine to rehash stage plays, books and stories—art expressions, totally different—as different, indeed, as a book is from a play and a cinematographic story is from them both.

The Famous executive is looking forward to the day when authors of originality and ability will write directly for the screen. When this day comes the writing of successful pictures will give as much honor and prestige as writing successful books or plays.

* * *

THAT veteran and ever dependable trouper, Theodore Roberts, received a unique reception last week in San Francisco, where he was appearing in vaudeville. During the week, Cecil B. DeMille and company, filming "The Ten Commandments," arrived in the city to make scenes for the modern portion of the story. As Mr. Roberts had appeared as Moses in the Biblical narrative, the entire cast formed a box party to

honor him. It so happened that on the same night he was also honored by the presence of fifty members of the alumnae of the old Washington Grammar school, which he attended in 'Frisco 64 years ago, among them being former mayors of the city, prominent politicians, lawyers and financiers.

* * *

AMONG those in New York looking over pictures this week was H. A. Kelly, Director y Administrado General of the Havana Film Company, Havana. His company plans to release about 200 subjects of all types in Cuba during the coming year. He has made his headquarters at the Hotel McAlpin.

* * *

THERE has been much discussion of late over the originator of motion pictures. The story of how a $25,000 wager by two noted horse lovers of Palo Alto, Calif., caused the invention in California of the first motion picture camera in 1877 was revived recently when John D. Isaacs retired from service with the Southern Pacific Company.

The credit for the invention of motion pictures, claimed by Thomas A. Edison, actually belongs to one of two men who (according to the San Francisco Chronicle) in 1877 rigged up a device in Palo Alto to prove that a trotting horse has all of his hoofs off the ground in one period of his stride. This is borne out by records in the archives of Leland Stanford Junior University.

Early San Franciscans, whose interest was aroused at the time of the famous test, declare that Isaacs, then a young engineer with the Southern Pacific, hired Edward Muybridge, a photographer, to make pictures, and himself superintend the work that resulted in the invention of the motion picture. Whether it was the invention of Muybridge or Isaacs has been a controversy for years.

The test, however, was made at the Palo Alto race-track. Twenty-four cameras were placed side by side. The shutters, closing much faster than any that had previously been made, were shut by an electric current which was formed by pressure of the sulky wheels on a metallic button in a groove made on the track to hold the wheels. It was planned so that the weight of the sulky drawn by the horse would complete a circuit in front of each camera, snapping off the series in passing, thus photographing the horse in every position.

The films showed the horse with all his feet clear of the ground. The test was reproduced in newspapers throughout the country—and Frederick Remington made himself famous by painting horse pictures inspired by the photographs.

* * *

LARRY WEINGARTEN, for the past two years with Sacred Films, has landed one of the prize publicity jobs in the business. Your guess is right: he has joined the Jackie Coogan forces as purveyor of the printed word and the attention-calling stunt for the starlet. Larry succeeds George Landy, who in turn succeeded Harry D. Wilson.

* * *

AND Harry Wilson, publicity impresario for the Lesser interests, is in New York from the Coast. He will be here about a month, during which time he will see Sol Lesser safely on a boat for Europe.

* * *

EXTRA! Theatre managers put it over on film salesmen! For once, a group of theatre managers has defeated a group of film salesmen—and there are no hard feelings about it. In fact it isn't what you think it is at all—it was the tug-of-war which was a feature of the first annual field day held by Los Angeles territory Theatre Exhibitors and Exchange Employes at Hermosa Beach. The reward of victory was a silver trophy cup given by Goldwyn Cosmopolitan. The presentation was made by Patsy Ruth Miller. Several hundred theatre and exchange men were attracted by the field day, and a hilarious time was reported.

* * *

WILLIAM NORRIS, who played the gay, old romancer, in the stage production of "Maytime," has been engaged to portray the part in the screen version of the musical comedy.

* * *

AMONG the arrivals from abroad this week was Hiram Abrams, head of the United Artists, who returned from a trip to Europe.

* * *

OUR British cousins, it develops, place D. W. Griffith and Charlie Chaplin at the head of their list of film divinities. This conclusion is based upon the results of a popularity contest conducted in England recently by The Sunday Pictorial, which undertook to determine the preferences and prejudices of the British film going public.

"Way Down East" was declared the most popular picture, according to the report received by cable last week, voting being general throughout the British Isles. Second in popularity was "Orphans of the Storm," followed by "The Kid" in third place.

The voting in this contest included every important American picture which had been shown there prior to March.

* * *

THROUGH the fact that the printer, in trimming articles to length, begins at the end and works forward, the fact was omitted from the NEWS last week that the song "The Dancer of the Nile," to tie up with the F.B.O. picture of that name, was written by Ed. Hurley of the F.B.O. publicity offices and James F. Hanley, well known song writer.

* * *

EDWARD L. HYMAN, managing director of the Brooklyn Mark Strand theatre, postcards greetings from York Beach, Me., where he is spending a short vacation.

* * *

BITS of late gossip from the West Coast include: Jobyna Ralston placed under three year contract opposite Harold Lloyd; Lewis Lewyn, producer of Screen Snapshots, married to Marian Mack, leading lady in "Mary of the Movies," at Monterey. It is reported that "Peter the Great" will follow "The Covered Wagon" at Sid Grauman's Hollywood Egyptian theatre about Christmas time; Jackie Coogan last week finished "Long Live the King"; Julius Laemmle, only son of Carl Laemmle, may make his youthful screen bow in a King Baggott feature shortly; Doris May will return to the screen opposite Johnny Hines in "Conductor 1492"; Ernst Lubitsch's production for Warner Brothers, a story of Viennese life, will have but five players—Marie Prevost, Florence Vidor, Warner Baxter, Creighton Hale and Adolph Menjou; George Ade, who has been at the Paramount West Coast studio, has returned to his home at Brooks, Ind.; King Vidor and his "Wild Oranges" company is in Georgia on location.

Index to Departments

Editorial 877
Pictures and People.....878-879
General News and Special Features.....880-894
Comedies, Short Subjects and Serials.....885-888
Current Opinion on Short subjects.....933
Construction and Equipment.....925-932
Exhibitors' Box-Office Reports.....899
Exhibitors' Service Bureau.....903-910
Feature Release Chart.....933-938
First-Run Theaters.....900-92
Pre-Release Reviews of Features.....934-935
Production-Distribution Activities.....919-924
Regional News from Correspondents.....913-918

Brandt Urges Industry Co-operation

In Open Letter Points Necessity for United Effort Against Admission Tax

WILLIAM BRANDT, president of the Motion Picture Theatre Owners, State of New York, has issued an open letter to every member of the industry in which he calls attention to the necessity of united action to combat the burdensome admission tax. Brandt expresses the opinion that the battle can only be successfully waged if every one connected with the industry does his part.

The letter follows:

"Immediately after the convention of the New York State Motion Picture Theatre Owners, held in the city of Syracuse on June 19, 20 and 21, and pursuant to a mandate therefrom, I, as president of that organization, wrote to several exhibitors with whom I am acquainted throughout the country calling their attention to the decision of the New York State organization to leave no stone unturned in an effort to eliminate the burdensome admission tax.

"This subject matter was emphasized in a speech by one of our guests, the Honorable Clarence MacGregor, representing one of the congressional districts of Buffalo, N. Y., who, it will be remembered, introduced into the last Congress a bill providing for the repeal of this above mentioned admission tax.

"The responses from those with whom I have communicated only served to reiterate the admonition of Congressman MacGregor that failure last year was the result of lack of unanimity among the exhibitors throughout the country. That this is deplorable is obvious, but equally important is my apprehension that my communications might have been misunderstood, and so I feel obliged at this time to make very plain the attitude of the recent New York State convention.

"New York knows no politics in the presence of this necessity, and only asks an opportunity to follow any competent, sincere leadership, which must be unanimous, in a progressive march that will carry the banner of thorough and complete co-operation. And behind that banner New York simply desires to take an humble, modest place; in the very last rank, if need be. All that we want is to put behind this movement all the support, all the influence and all the force of which the New York State organization is humanly capable.

"Time is of the essence. Action, not words, is the necessity of the moment.

"Scattered mobs were never convincing. For the good of our investments, for the sake of our families and the hope of our children, for God's sake, let's do something for ourselves in an unselfish manner."

Picture Lectures Planned for N. Y. Schools

FOR the first time in the history of the Board of Education of New York City definite constructive lectures on the making and operation of motion pictures will be a feature during the coming Winter, according to plans of Doctor Ernest L. Crandall, Director of Lectures for that body.

Doctor Crandall has just returned to New York after several weeks in Hollywood spent in gathering essential data. At the Lasky studio he conferred with Cecil B. DeMille, who is now making "The Ten Commandments," William DeMille, Herbert Brenon, James Cruze and other producers, while visits were also paid to the Pickford-Fairbanks, William Fox, Universal, United and Metro studios.

About 4,000 lectures are delivered yearly in New York by the lecturers under Doctor Crandall's direction. These talks are given not only to school pupils but to evening classes of adults as well.

Distribution In Japan Is Well Organized

The major American film producers are all represented in Japan. Three maintain offices in Tokio, the others using native Japanese distributors as their agents for all the island empire, according to a letter of June 8 from Consul E. R. Dickover at Kobe.

Although these established agents are not customarily inclined to permit the independent importation of films into the territory covered by them there is a small amount of the free-lance importation, chiefly by small independent importers who can offer no independent market. Owing to the stabilized condition of the Japanese exchanges now such occasional sorties cannot long compete with the reputable Japanese agents, who maintain direct connections with United States producers, and are dying down.

It is suggested that producing or distributing firms wishing Japanese distribution should establish agency connections with an independent Japanese distributer not tied up with the competing producers, or to establish a film exchange and build demand for such product by personal solicitation of the independent theatres only.

Censor Board Reduction Is Not Likely in Penn.

While wholesale retrenchments, including the dismissal of scores of employees, are being made in other branches of the Pennsylvania state government, as a result of the reorganization plan being put into effect by Governor Pinchot in carrying out his campaign pledges for economy and efficiency, there has not up to this time been any material shakeup in the Motion Picture Board of Censorship. Moreover, those on the inside politically profess to know that a reduction in the censors' staff of workers is hardly likely to occur.

Eastman to Build Ballet Studio Quarters

In order to provide a ballet studio quarters for the construction and painting of scenery and a garage and storage room, George Eastman has begun work on a five-story annex to the Eastman theatre in Rochester. It will cost over $125,000 and will harmonize in every way with the Eastman theatre and will be connected with the Eastman School of Music by an overhead bridge across Swan Street.

Theatrical Insurance Co. is Planned in N. Y.

FORMATION of a theatrical insurance company with a view to reducing the premium rates, is under discussion by a number of important motion picture and legitimate organizations in New York.

If the plan goes through, these organizations would place their own insurance through the medium of the newly-formed company. Lee Boda, head of the International Theatrical Association, is understood to have been investigating the situation for some time. The New York World published a story to the effect that a $25,000,000 company was planned, with half of the capital stock outstanding and the balance in reserve. It has been learned, however, that decision to go ahead with the project has not yet been made.

South America Is Picture Mad, Says Director

South America, vast storehouse of wealth, is also a vast virgin field for motion picture development, according to Julian Rivero, director of Argentine Photoplays, producing in Buenos Ayres, and a recent visitor at Universal City on his tour of study of American picture methods. Rivero expects to direct a picture in this country before returning to his own land, and is making an exhaustive survey of the work as done here. He passed hours at Universal City, watching the filming of pictures.

"South America has gone picture mad," said Rivero, "and American productions have the biggest call. There are eight hundred theatres in Argentina alone devoted to the pictures, and these feature plays from the United States above all others. American stars have their fans, as ardent ones as in the United States—perhaps some of your stars are more popular in South America than even in their own land."

Hoy Agency Ends Work for F. I. L. M. Club

The Hoy Reporting Service announced this week that it had ceased to be the credit agency for the New York F. I. L. M. Club, after seven years of relationship.

This action follows the nationalizing of the F. I. L. M. Clubs and the Boards of Trade throughout the country under the auspices of the Hays organization, the work having been done recently by Charles C. Pettijohn and Lloyd Willis.

"In February last, we first saw the booklet issued by the Motion Picture Producers and Distributors on Arbitration," says the Hoy statement. "After giving careful study to the plan outlined, we realized that our agency could not fit into the new proposition unless given the entire country to handle."

Hoy will devote its future efforts to building up the credit agency of the Motion Picture Equipment Dealers, Eastern Zone.

International Organization Cohen Plan Abroad

Sydney S. Cohen will go abroad in the fall for the purpose of arranging details for the organization of an international exhibitor association, which will include England and the countries of Continental Europe. Cohen said a representative of the M. P. T. O. was now abroad in connection with the movement.

Crandall's Public Service Work

By L. W. Boynton—Article No.1

MAKING the picture theatre an institution of vital public service to the community is undoubtedly the biggest job before the exhibitors of the country.

Can it be done successfully? How?

A striking answer to these questions is found in the history of the Public Service and Educational Department of the Crandall Theatres in Washington, D. C.

The exhibitor has heard of this work, but the story has not yet been given him in detail. That the time is ripe for a minute description of the remarkable achievement at Washington is demonstrated by the large number of inquiries received by Mrs. Harriet Hawley Locher, director of the department, from all parts of the country.

It is Mr. Crandall's belief that the plan can be adopted, in whole or in part, by exhibitors almost anywhere. They are confronted by the same problem he had to meet: Gaining real co-operation from the public by making the public an actual partner in conducting the picture theatre.

This partnership, it was found, had to be created without any thought of immediate or direct box-office return. In other words, the public must first be convinced of the sincerity of the plan; had to be shown that the picture theatre could furnish service which the community could obtain in no other way so effectively.

If the Crandall idea had been the creation of a number of clever stunts to attract interest and bring more people to the box-office, it would still be interesting and valuable, but the big mission, in the opinion of observers, would not have been performed.

Building a High Wall

No, the whole idea upon which the Crandall public service work was established is this:

Building the theatre into community life so firmly by linking it with church, school, governmental and civic organization that the exhibitor will be surrounded with a high wall of favorable public opinion.

He will thus be protected from unwarranted attack, on one hand; and on the other, his work for community betterment will inevitably be reflected at the box-office.

The Crandall organization has proved both these things. It has also proved that a public service department may be made the agency for promoting interest in better films. And it has shown, beyond question, that a more sympathetic understanding can be brought about with the public—and consistently maintained after its creation.

At the outset, the Crandall interest discovered that the public was really amazingly ignorant about the industry. One of the most valuable assets derived from the Public Service Department is the increased interest that the public manifests in the picture business if given a little opportunity to see its workings from the inside.

For example: when certain of the public are permitted to pre-view a picture in a projection room, privately and in advance of its release, what happens? Simply this: points which might later have aroused antagonism and led to vigorous attack are explained away in advance, and an immediate favorable response brought about.



Mrs. Harriet Hawley Locher, director Public Service and Educational Department of Crandall Theatres

The Crandall Public Service Department, it has been pointed out, if it accomplished nothing more, would justify itself by educating the public in the intricate problems which both producer and exhibitor have to meet—and which the public has never realized.

It has also been demonstrated at Washington that the benefits the exhibitor gets out of public service are exactly equal to the benefits he is able, through such a department, to extend to the public.

Every form of civic improvement can be aided by the use of the motion picture camera and the screen. They open the door to close affiliation with church, school, governmental and other organizations—a fact demonstrated by the Crandall Department.

While Washington probably is a unique field for public service work by the picture theatre, nevertheless there are ideas and methods in the Crandall plan that can be adapted by small theatres or large theatres anywhere.

In presenting the details of the Crandall plan to exhibitors, therefore, attention will be called to their adaptability to other theatres and cities.

How Plan Developed

The development of the Public Service and Educational Department of the Crandall Theatres went through these stages which show its growth:

1. Identification.
2. Organized Activity.
3. Community Service.
4. Visual Instruction.
5. Vacation Bible Classes.
6. Americanization.

Identifying the department in the public mind was, of course, the first step. Mrs. Locher made addresses before nearly all the women and child welfare organizations in Washington and explained that the object of the department was:

To establish the picture theatre as the natural community center for its respective locality;

And to aid every enterprise designed for civic betterment.

The excellent publicity department of the Crandall Theatres, directed by Nelson B. Bell, made full use of the news value of the undertaking, which got a great deal of space in the daily press.

The first organized activity of the Crandall Department, in June, 1922, consisted of a co-operative campaign on behalf of the Municipal Playgrounds, conducted by Mrs. Locher and Mrs. Susie Root Rhodes, Playground Supervisor. The Crandall interests maintain a technical department, with Nat Glasser as chief cameraman, and Mrs. Locher had motion pictures made of playground activities throughout the city and presented the prints to Mrs. Rhodes, who subsequently took them on a national tour as an exposition of the playground work at the National Capital.

"Community Service" came naturally through the effort to establish the department as an agency of genuine worth to the community. When individual groups of civic workers in the various neighborhoods observed the value of screen exposition of questions of importance to the whole city of Washington, they came to the Crandal interests and asked to have the theatres used for purely neighborhood projects.

Community Service Hours

This led Mr. Crandall to start a series of "Community Service Hours," on regular days of the week at all the Crandall neighbhood theatres.

From the "Community Service Hours," came the next evolution—the establishment of classes in Visual Instruction in the Crandall Theatres, under the supervision of the school authorities of the District of Columbia—as regular class periods devoted to the study on the screen of subjects more easily grasped by the eye than in any other way. The possibilities of this line of activity, carried to its highest point of efficiency, will be told in detail in another article.

The inauguration of "Vacation Bible Classes," a very recent development in the Crandall plan, is closely allied to Visual Instruction. But a different public is reached, and therein lies the great value of the idea. It will be treated in full in another article.

"Americanization," considered by Crandall the most important use to which a Public Service Department can be put, is the most recent development of all. Certainly there is not an exhibitor in the country who cannot take a real part in the great work of Americanization—and himself be benefitted to a remarkable degree. How and why will be set forth in another article.

John H. Blackwood Passes Away On Coast

John H. Blackwood, well known in motion picture circles on the Coast, died last week after a long illness. In the past he has been affiliated with Thomas H. Ince and other producers.

Canada Plans M. P. T. O. Unit

Called at Montreal for Sept. 6-7; National Officers Will Attend Session

GREATER activity than has ever before characterized the Canadian Theatre Owners is now being manifested in all parts of the Dominion over the coming convention in Montreal on September 6 and 7, when the Canadian division of the Motion Picture Theatre Owners of America will be formed.

It is expected that several hundred Theatre Owners will attend the Montreal meeting. Signed applications from Canadian Theatre Owners are now at national headquarters and are very representative of theatre holdings in the Dominion. A number of the higher officials of the Canadian government will address the Theatre Owners in convention at Montreal, and the mayor of that city will e tend the official welcome.

Several of the national officers and directors of the Motion Picture Theatre Owners of America will attend to aid in perfecting the organization.

The following official telegram was sent to Canada indicating the endorsement of the Dominion Theatre Owners' application for a charter:

"The board of directors and officers of the Motion Picture Theatre Owners of America, meeting in Atlantic City, Wednesday, unanimously ratified action taken toward effecting organization of Theatre Owners of Canada and bringing about affiliation of same with the Motion Picture Theatre Owners of America. Officers instructed to proceed with organization of Canadian division in co-operation with those now leading in that line of activity in Canada. Meeting in Montreal, September 6 and 7, agreeable to our officers, and I will be present with others to aid in forming the Canadian division and give such assistance to Dominion Theatre Owners as our organized agencies and business activities will permit.

"(Signed) SYDNEY S. COHEN,
"President Motion Picture Theatre Owners of America."

To this Mr. Gould sent the following reply:

"Directors of Motion Picture Theatre Owners' Association of Eastern Canada extend congratulations on decision to affiliate Dominion Theatre Owners with American organization. Planning co-ordination with Toronto Association to make Montreal convention, September 6 and 7, big success. Regards.

"(Signed) VINCENT GOULD,
"Acting Secretary Eastern Canada Association."

Wisconsin M. P. T. O. Holds Convention

RESOLUTIONS favoring the repeal of the Admission and Seat Taxes and a new insurance plan were among the principal topics at the midsummer convention of the Motion Picture Theatre Owners of Wisconsin, held at Milwaukee August 14-15.

The convention opened on Tuesday afternoon with President F. J. McWilliams of Madison in the chair. Reports of various committees were heard, and there was general discussion of various subjects vital to exhibitor welfare, including legislation and arbitration.

Joe Friedman of Minneapolis made a talk on the value of organization. He made no reference to the withdrawal of the Minnesota M. P. T. O. from the national organization, but spoke chiefly on co-operation.

The social features of the day were "open house" at the Universal's new quarters in the Film Exchange Building and a chicken dinner and dance at Wulff's Island, a nearby resort.

The chief topic Wednesday was "Insurance." A plan was offered to the convention whereby an agreement would be submitted to a large national insurance company asking for the creation of a theatre department covering insurance on every branch of theatre operation at a low rate. Then plan contemplated that, after a few years of successful operation, the department would be taken over by the exhibitor organization.

"Drifting" Premiere Next Week at N. Y. Capitol

"Drifting," Universal's next Jewel release, will have its world's premiere ne·t week in the Captol theatre, New York City. It is a Priscilla Dean production, and is her first Jewel in Universal's 1923-24 schedule.

Musician Settlement Due in Hornell, N. Y.

AN amicable settlement of the differences between the union musicians and local theatre owners in Hornell, N. Y., brought about by the demand for more wages and different rules, now seems possible. Manager Charlie Smith of the Shattuck has already effected an agreement.

The men will continue to work until the matter is definitely settled one way or the other. In a statement, Secretary James Wiley of the union, said the men do not want to strike and also claimed that in most cases the theatres were already paying the amount demanded or nearly so.

Montreal Headquarters For Canadian M. P. T. O

Developments affecting independent exhibitors of Canada have come thick and fast during the past few days, an interesting switch in arrangements being made on August 11, when announcement was made that the Canadian headquarters of the new Canadian branch of the Motion Picture Theatre Owners of America had been transferred from Toronto to Montreal, Quebec, with offices in the Albee Building, Mayor Street, Montreal, the large structure which accommodates practically all of the film exchanges of that city.

Three exchanges in Canada have been linked up with the new Theatre Owners' exchange in the several reports and announcements. These include the Canadian Exhibitors' Exchange, Ltd., Toronto, largely an Ontario company; the Canadian Releasing Corporation interests at Montreal, which, it is definitely stated, have been sold to the new group, and the Equity Pictures Corporation of Montreal. This new company is capitalized at $500,000 with one-fifth of this sum already paid up. Notice of incorporation has not yet appeared in the official publications, however. Those who had been behind the Canadian Releasing Corporation included J. P. O'Loghlin, formerly with Metro, Pathe and other exchanges, who has now been appointed Montreal manager of Dominion Films, Ltd., handling Preferred and British pictures; George Gladianos, H. Poulos and P. G. Demetre. The last three have been mentioned with the new Theatre Owners' exchange organization, and they operate the Strand, Regent, Plaza, Belmont, Papineau, Moulin Rouge and other Montreal houses.

New Policy Announced by Loew For South

The Loew Circuit will inaugurate a new policy in Southern cities. A decision has been reached for one-week stands for pictures and vaudeville in the principal cities beginning September 1.

Atlanta, Memphis, Birmingham and New Orleans are included in the new policy, which will mean 52 pictures a year in the future instead of 104. There is a possibility that leading towns of Texas will be included later.

"Don't Marry for Money" Goes Into Central

B. P. Fineman's "Don't Marry for Money," with House Peters, will play the New York Central theatre, starting Sunday, August 19th, following Will Nigh's "Marriage Morals." Both pictures are distributed by L. Lawrence Weber and Bobby North.

Industry Throughout Country Pays Tribute to Memory of President Harding

ADDITIONAL reports to Motion Picture News from its correspondents show that the observance of National Mourning Day in honor of the late President Harding was universal in theatres and film offices throughout the country.

Upon invitation of the M. P. T. O. of New York State one thousand American Legion posts held memorial services in picture houses of the Empire State. In Michigan, at the call of President W. S. McLaren of the state exhibitor organization, all the theatres closed the afternoon of Friday, August 10. Los Angeles closed until two o'clock. Similar action was taken in Kansas City, Washington, Maryland, Virginia and Delaware. All the Chicago theatres were dark Friday afternoon and in many of the cities and towns of Illinois houses were closed for the entire day.

The Film Board of Trade of Connecticut adopted resolutions of sympathy and sent them to Mrs. Harding. The Film Building, on Meadow Street, New Haven, was draped in mourning for a week. In Oklahoma City, where the theatres closed for the entire day, a memorial service was held at the Empress. Former Attorney General Prince delivered the eulogy.

The Cleveland picture houses observed the day by shutting down until 6 o'clock, and in all other sections of the country respect was paid to the memory of the late President.

Fight for Tax Repeal, Cohen Urges

Issues Appeal to Theatre Owners

AN appeal to exhibitors to see Senators and Congressmen on the repeal of the Admission and Seat ta es was issued this week by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America.

The statement also contained the declaration that the M. P. T. O. A. "will co-operate with every organization and individual interested in the removal" of these taxes, "for the purpose of accomplishing the object at which we are all aiming."

Mr. Cohen's statement follows:

"The present is a formative period for the official mind. Events of recent happening in the country tend to confuse rather than simplify national situations. Theatre owners are intent on having the Admission and Seat taxes repealed by the next Congress. To accomplish this in the face of so many complex national situations means hard, consecutive and constructive work. But the theatre owners can bring these results about.

"Every theatre owner is a leader in his territory. He meets with, entertains and instructs more people daily through his screen than any other person or instrumentality, in his district. Hence his mutual interest in the community with the Congressman and with the United States Senators in his state makes the approach to those officials easy and consistent.

"Theatre owners, see your United States Senators and the Congressman in your district. Many of these officials may be your neighbors and, perhaps, close friends. Use such influence as you have personally and such as you can muster to your aid to have them stand by you with their votes in Washington to effect the repeal of the Admission and Seat taxes.

"Explain to these Senators and members of Congress that these taxes are war measures, justified on that basis, of course, but with the cause for the same no longer existing, that these levies should be removed.

"Tell them that these taxes are a burden to theatre owner and public, a source of annoyance all around and that with the business depression you passed through, a positive deriment. Be plain with these Senators and Congressmen. They will appreciate your position and you can talk to them directly as they are also personal parts of your state and community.

"Acquaint your Senators and Congressmen with the great public service work of the screen. Tell them that through the Public Service Department of the Motion Picture Theatre Owners of America, definite connections have been made with different departments of the National Government through which the messages of these departments are carried on the screens of the theatres and in this way helpful co-operation of the public with the department established and the work of each rendered easier and more effective.

"Tell your Senators and Congressmen that the theatre owners can give many times more in real service to the Government than can be procured through any taxes now levid on the theatres. Agree with them that our Government is operated for service to the people and not for profit and that our screen can and will provide this great service through its peerless visualizing power and publicity possibilities. They will readily see this.



Dorothy Devore with officers of the U. S. S. California, during the filming of "Navy Blue's," first of the new Christie series.

"Then communicate at once with the office of the Motion Picture Theatre Owners of America and let us know the exact attitude of your Senators and Congressmen on this subject.

Co-operation Promised

"The Motion Picture Theatre Owners of America will co-operate with every organization and individual interested in the removal of the Admission and the Seat taxes, for the purpose of accomplishing the object at which we are all aiming. We seek results only and can accomplish the same only by united effort.

"We have already received many communications at national headquarters indicating the attitude of Senators and Congressmen on this issue. We want definite information from every state and congressional district in the country. We will need this for our Congressional Bureau and Legislative Committee at Washington which will be located there as soon as Congress assembles in December and remain on the ground during the entire session caring for the interests of the theatre owners of the country.

"We also desire to have as much information as possible along this line to submit to a meeting of the officers and members of the board of directors to be held in October in the Middle West, where plans associated with the work of our Congressional Bureau and Legislative Committee will be concluded.

"Theatre owners, see your home Congressman and also your United States Senator if you know them. Tell them you are interested in the removal of the Admission and the Seat taxes. Ask them to support you in the matter. Give them the reasons outlined above and such additional reasons as to you seem proper. Write us what they say to you and then we will have the information we need to carry on, with your help and assistance, this work for you at Washington.

"Please act quickly. National situations are uncertain. Make our position as certain as possible by getting on the job at once."

International Congress to Be Held in Paris

Details of the International Congress of the Motion Picture Industry, which will be held in Paris October 23-26, were received this week by MOTION PICTURE NEWS from Leon Brezillon, president of the Syndicat Francais des Directeurs de Cinematographes.

Delegates are expected from all the allied and associated countries, including America, England, Belgium, Italy Spain, Portugal, Switzerland, Sweden and Norway. Among the subjects to be discussed are: Elimination in all countries of special taxes imposed on the industry; organized opposition to hostile legislation; the organization of a central bureau of information; the standardization of motion picture apparatus; the establishment in Paris of an International Cinema Club; and the founding of an international trade paper in four languages—French, English, Spanish and Italian.

An elaborate accessory exposition will be held in connection with the congress.

War Looms in Wage Demand of N. Y. Operators

Indications are that a battle is imminent between local 306, the operators' union, and the T. O. C. C. The operators are said to have presented a wage scale which the exhibitors claim represents a 50 per cent increase over the present one.

Committees of the organizations have already conferred, and from reports it seems unlikely that an amicable settlement can be reached. The new scale is divided into four sections, according to the seating capacity of houses.

A special meeting of the T. O. C. C. is set for Friday at the Hotel Astor to discuss the situation. It is said a war chest may be created to fight the operators.

New Southern Enterprises Director Named

Announcement has been made by F. L. Metzler, secretary and treasurer of Southern Enterprises, of the appointment of A. C. Cowles as director of public relations department of that organization, succeeding Turner Jones, who goes with the Coca-Cola Company in a similar capacity effective September 1.

The public relations work of Southern Enterprises has been wide in its scope, an intensive campaign having been carried on which has been of inestimable value to the film industry of the entire Southeast in creating kindlier feeling on the part of the public and averting unfair legislation.

I DO not have to be told that THE NEWS is the best trade paper in the field. I subscribe to four papers and cannot do a thing without THE NEWS.

Herman Pollak,
Arion Theatre,
Middle Village, L. I.

George Kleine Joins Ritz Pictures

Film Pioneer Becomes Treasurer and Chairman of Board of Directors

GEORGE KLEINE, one of the best known men in the industry, has been selected as treasurer of Ritz Pictures and will become chairman of the board of directors during the coming week. This announcement was made by President J. D. Williams.

He will be actively connected with the company, and his re-entry into the picture business is regarded as one of the most important announcements that has been made to the trade in the last several years.

Mr. Kleine is one of the pioneers who has progressed with the business, and although operating for the last four years, purely on the investment side, he has kept in close touch with the various developments that have taken place.

In making the announcement Mr. Williams said:

"It is a source of great satisfaction to me and to the Ritz staff to welcome George Kleine back into active work in the motion picture field as treasurer and chairman of the board of directors of the Ritz Company. His integrity, his ability and his sound business principles together with his fine personal qualities have caused many companies and groups to seek his affiliation during the past seven years but he has declined them all. The fact that he now, after the fullest investigation and examination, has found in Ritz and what Ritz stands for an adequate opportunity for large activities is most gratifying.

"Mr. Kleine represents in pictures the stabilizing type of man that is essential to every big group. He fits Ritz. I am satisfied I have selected the very best man it was possible to select.

"I consider Mr. Kleine one of the strong and able conservatives of the business, a pioneer who has grown and developed, a man of vigor and sound qualities who is a good balance for the qualities of enthusiasm and justified optimism in the quick acting brains which the Ritz organization is assembling to carry out its plans."

Mr. Kleine, in connection with the announcement, said:

"It has been my habit for many years to watch the careers of prominent men in the film business and was very much interested in Mr. Williams' plans, upon the formation of First National and in the development of his ideas. At that time it had become increasingly apparent that the routine production releasing irregularly depending upon the availability of first-class productions was the proper one.

"From the earliest days there has been constant pressure upon the producer to increase his output. This was true during the one-reel period and was the practice when the five-reeler came into vogue. A tendency to produce an exceptional picture which at times consisted in an increased length or more expensive productions was met by an increase in quantity, so that the superfeature of today became the ordinary release of tomorrow.

"It is a recognized fact that the maintenance of maximum merit upon a program of many releases is well nigh impossible. It is, therefore, an inevitable conclusion that the company which desires to offer the exhibitor genuine super-feature only, that is to say, those commanding a superlative merit, must be limited in the quantity of its output, must properly surround each particular production, must concentrate upon every activity connected with the making and marketing of a film.

"My own knowledge of Mr. Williams' character, constructive power, energy and integrity convinced me that his declaration of policy would be carried out. When the suggestion was made that I become associated with Ritz Carlton Pictures, this influenced me greatly. The fact that a new company was being formed, those foundations were being laid along solid and enduring lines, gave me pleasure to accept his invitation to join the organization and assist in building this foundation as well as the super-structure which, it is hoped, will become an outstanding monument in the industry in the years to come."



Some of the striking scenes from "Rouged Lips," the latest starring vehicle for Viola Dana. A Metro production.



George Kleine, chosen chairman of the board of directors of Ritz Pictures.

Leads Assigned For "Man From Brodney's"

J. Warren Kerrigan will head the all-star cast of "The Man from Brodney's," according to an announcement made by President Albert E. Smith, of Vitagraph. Four other stars will have prominent roles with Kerrigan in this special production which will be directed by David Smith. The five leading parts have been assigned as follows:

Hollingsworth Chase, "The Man from Brodney's," and the hero of this George Barr McCutcheon novel, J. Warren Kerrigan.

Princess Genevra will be played by Alice Calhoun; whose recent work in "The Man Next Door," and "The Midnight Alarm," has been so warmly commended.

Mrs. Browne, about whom the interesting complications in this strange romance revolve, has been entrusted to Miss Du Pont.

Lady Deppingham, the other young woman in the mystery, will be portrayed by Wanda Hawley.

Robert Browne, the character which rivals Hollingsworth Chase for interest, has been assigned to Pat O'Malley.

F. B. O. Completes Deal For Beaumont Stories

John C. Brownell, head of the scenario department of the Film Booking Offices, announces a deal with Gerald Beaumont, the author, for the purchase of two of his stories that have appeared recently in national magazines.

Both stories are based on a fighting policeman with the leading role to probably fall to George O'Hara now being featured as the fighter in H. C. Witwer's Fighting Bloods. The first story is "High and Handsome," that appeared recently in the Red Book and "Kitten and the King," a magazine story.

Morris Schlank Buys Francis Ford Studio

THE Francis Ford studio in Hollywood, formerly known as the Horseley plant, has been sold to Morris Schlank, of Schlank Productions, according to advices from Los Angeles this week.

Plan Motion Picture Theatre Day

M. P. T. O. A. Names Committee

DEFINITE plans were made this week by the M. P. T. O. for National Motion Picture Theatre Day—November 19—which was inaugurated at the recent meeting of the officers and directors of the organization at Atlantic City.

At this meeting several interesting reports were presented from different parts of the country relative to plans for financing the national organization in an adequate way, and also strengthening the individual state and regional units.

Among them was a National Motion Picture Theatre Day, as suggested by National Treasurer William Bender of South Bend, Ind., who came to the conference fortified with a resolution that had been unanimously adopted by the Motion Picture Theatre Owners of Indiana. After a general discussion of the various plans, and particularly all the phases of Treasurer Bender's plan, it was unanimously adopted by the officers and directors of the national organization, in order not to interfere with the finances of the various state and regional units and so as to give these bodies additional revenue for the strengthening and perpetuating of the regional organizations, thereby strengthening the national organization and permitting the theatre owners of the country to be adequately represented at Washington when Congress convenes in behalf of the repeal of the Admission and Seat Taxes and all other legislative activities for the benefit of theatre owners.

To Build Up Finances

National Motion Picture Theatre Day will enable theatre owners to provide adequate funds for the national body independently through the percentage given on the gross receipts of that day, which has been set for Monday, November 19.

That day will be boosted and exploited by theatre owners, special programs of merit provided and every move made to render it one of the best from the standpoint of patronage of the year. It will be made the occasion for the theatre owner coming closer to his patrons, and the extra exploitation is guaranteed to so advance business, it is pointed out, that the 25 per cent of the gross receipts given to the Motion Picture Theatre Owners of America will leave the theatre owners the remaining 75 per cent, even larger than would be the case had the day been handled in an ordinary way.

Entire states have been pledged to carry out this program 100 per cent, it is declared, and the national officers and directors, on leaving the conference at Atlantic City, immediately notified their various state and regional units to prepare at once comprehensive plans for the successful carrying out of National Motion Picture Theatre Day.

The Officers and Board of Directors are very enthsiastic over the affair and personally underwrote $20,000 to be devoted to the work of carrying out the program agreed upon at Atlantic City.

National President Sydney S. Cohen has designated the following committee to give the matter detail attention and evolve definite plans and processes to guide the theatre owners in making the occasion a great success.

William Bender, Jr., South Bend, Indiana, Chairman; Harry Davis, Pittsburgh, Pa.; Harry Crandall, Washington, D.C.; Glenn Harper, Los Angeles, Calif.; E. W. Collins, Jonesboro, Ark.; Samuel Perlin, Oakland, Calif.; Howard Smith, Buffalo, N. Y.; Ernest Horstmann, Boston, Mass.; I. W. Rodgers, Popular Bluffs, Mo.; J. F. Truitt, Sedalia, Mo.; A. R. Pramer, Omaha, Neb.; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee, Wis.; A. F. Sams, Winston-Salem, N. C.; Charles Rapoport, Philadelphia, Pa.; Martin G. Smith, Toledo, Ohio; Ray A. Grombacher, Spokane, Wash.; Robert Codd, Niles, Mich.; Morris Needles, New York City; W. W. Watts, Springfield, Ill.; Fred Dolle, Louisville, Ky.; J. W. Walsh, Hartford, Conn.; A. B. Momand, Shawnee, Okla.; H. E. Huffman, Denver, Colo.; Albert Nadeau, Anaconda, Montana; D. J. Adams, Concord, N. Hamp.

Four conventions have already endorsed the movement: Indiana, Ohio, New Jersey and Eastern Pennsylvania, Southern New Jersey and Delaware. Other endorsements come in from the Executive Board of Maryland, Nebraska, Connecticut and elsewhere, which pledges several thousand theatres to the plan.

The plan for National Motion Picture Theatre Day, is one of the most important movements ever initiated by the exhibitor organization, and responses coming in to Mr. Cohen's offices indicate that the idea is meeting with widespread approval.

It is pointed out that in addition to providing a ready method for building up organization finances, the Day will also serve to bring the importance of the exhibitor prominently before the public. Its sponsors believe that the observance of such a Day will have a tonic effect on the theatre box-office, and one that will be lasting.

Wage Increases Demanded in Washington

HARRY M. CRANDALL, following a conference of the D. C. M. P. T. O. confirmed reports, Thursday afternoon, that new contracts with the rate of compensation increased with the beginning of the new contract period, September 1, are being demanded by musicians Local No. 161, and Projectionists Local No. 224, as the contracts now in force expire August 31.

"The musicians," said Mr. Crandall, "have demanded a wage increase of 20 per cent.; while the higher paid projectionists are asking in most cases, for increases ranging from 18 to 23 per cent. The unions have made their demands upon the managers as individuals." No indication as to the action or attitude of the exhibitors association is forthcoming this time. The unions confirm the report as to the per cent. of increase sought. Musicians average forty dollars a week while the operators range from $38 to $57, the compromise rates acceded to last autumn.

German Pictures Strong in Esthonia

Writing from Tallinn (Reval), Esthonia, under date of May 22, Consul Harold B. Quarton says that of "some 480 motion pictures, totaling about 1,200,000 meters of film shown in Esthonia, in the year 1922, approximately 85 per cent were German." Ten per cent of the films shown were American product, and the balance of 5 per cent were either produced locally or from other foreign countries. In local production only two firms are operating.

The strongest and largest of these concerns is Esthonia Film at Kuninga tanav 1, Tallinn (Reval), producing films largely of local events. Its younger rival, Osilia Film, has a plant at Jakobson tanav 21, Tallinn. While still a lusty infant, it plans the extensive production of dramatic, comic, scenic and industrial pictures. As it is organizing a film exchange, Osilia is anxious to secure the local representation of foreign motion-picture product.

Esthonia now boasts 51 motion pictures theatres, 27 of which seat 300 or less, 17 seating from 300 to 600, 6 ranging from 600 to 1,000 and one over a thousand.

Yucatan, Mexico, Strong for U. S. Pictures

Writing from Progreso, Yucatan, Mexico, on June 13, Consul O. Gaylord Marsh declares that the radical farmer-laborites of the Yucatan Peninsula not only like motion pictures but that the American movie is the most popular and are generally distributed from Merida by local sales agents, collecting a rental on the basis of a certain percentage of the gross receipts for admissions to the metropolitan theatres in Merida.

All such foreign films entering the state socialized soil of Yucatan are censored by an official of the city of Merida. A program leased as above will approximate ten reels and can be rented by the small rural or village exhibitor for five to ten dollars. The leasing exhibitor pays all transportation to and from Merida, except the cartage from the agent to the Merida express office.

Films are not imported direct from the States, however, but from the Mexican central film exchanges at Mexico City, D. F.

ONE of the greatest pleasures I have each week is when MOTION PICTURE NEWS arrives. It contains such wholesome information that I do not see how any one, regardless of which branch of this great industry he may be in, can get along without it. You have done and you are doing a great deal of good for this industry with your editorials. Do you realize that I have been a subscriber to your paper since the first issue? I have read it each week. I have noted the progress from the first issue. To you I can only wish in the future the great success you have had in the past.

Universal Film Manufacturing Co., Rio de Janeiro,
D. B. Lederwon, Director General.

New Distributing Corporation Formed

Carl Anderson Heads Company That Will Specialize in Independent Productions

A new national distributing organization has entered the motion picture field and will begin functioning on September 1st. The Anderson Pictures Corporation was incorporated at Albany, last month. It will have offices in all key cities, September 1st, and will distribute pictures for independent producers. Carl Anderson, the president of the company, is well known in the industry. He was the first manager of the Lasky Company, and remained with them until Paramount was formed, when he joined the latter organization in the same capacity. He remained with Paramount until the war, during which he entered the service of the Government. At the end of the war he became identified with Educational Film exchanges, resigning from that organization a few months ago. Since then, Mr. Anderson has been in California completing arrangements for production.

In the announcement of the new corporation, Mr. Anderson says:

"I believe the time is ripe for a new distributing organization. The motion picture business has been a series of steps, generally followed by the comment from some quarters that it 'Can't be done.' However, I have lived to see, and in fact have been actively identified with several 'it can't be done' propositions which have proved financial successes.

"These successes have been due to the creating of a distributing organization and personnel that succeeded, because they gave the exhibitor good service and good pictures.

"Today nearly all the companies give good service, prints are delivered in good condition, advertising helps are plentiful, so that the only thing that really interest the exhibitor is good pictures.

"I realise there is room for not—just another distributing company—it must have something to offer the exhibitor and producer. Just wherein we will differ from the ordinary run will be seen as we make public our plans.

"We will specialize in pictures of a definite exploitation merit, to which we will give intensive selling, wide distribution, with certified accounting to the producer and 'cards on the table poliey.'

"The national quota on features will be arranged on a sound business value and not on motion picture figures."

Mr. Anderson has always been an e ponent of intensive distribution preferring to supply a large number of theatres at a moderate price rather than a small number of theatres at a large price.

The new distributing organization will have offices in all of the principal key cities.

Exhibitor Sues Famous for $529,575

J. C. Boss, former exhibitor of McAlester, Okla., whose testimony was one of the features at the New York hearing on the Federal Trade Commission, charges against the Famous Players-Lasky group, has filed a triple damage suit for $529,575 against the corporation.

In his complaint, Boss asserts that he was forced out of business in McAlester, where he was the proprietor of the Fotosho theatre. He charges that the defendant corporation is an monopoly in restraint of trade and uses unfair methods to force weaker competitors out of business.

William Marston Seabury, is attorney for Boss. The suit is brought in Federal Court under the Sherman Anti-Trust Law.

Universal Soon to Start "Texas Ranger"

Work will start soon at Universal City on "The Texas Ranger," a screen adaptation of the novel by William McLeod Raine, noted writer of western tales. Roy Stewart will be starred, and supported by a picked cast. Nat Ross, who directed "The Six Fifty" in its screen form, and has made several other Universal pictures, will direct the new offering.

Isadore Bernstein wrote the screen adaptation of the novel, and the interior settings were designed by Elmer E. Sheeley.

Metro to Picturize "Woman's Intuition"

"Woman's Intuition," an original story by Sada Cowan and Howard Higgin, has been purchased for Metro for picturization, according to advices from Los Angeles this week.



Will Nigh is producing "Marriage Morals" for Weber and North. These scenes are from the production.



Carl Anderson, president of Anderson Pictures Corp.

"Silent Accuser" Is F. B. O. October 15 Release

The Film Booking Offices announce this week the release of the first feature length production made by Richard Thomas, the former short subject and comedy director. The new production is entitled, "The Silent Accuser," and will be released October 15.

The story is a mystery tale featuring the Bertillon system of finger prints. It is from the pen of William Lester. The cast is headed by Carmel Meyers and includes also Kathryn McGuire, Melbourne MacDowell, Clyde Filmor, Carol Holloway, Spotteswood Aitken, Edward Borman, Rex Ballard and John Toughy.

Denny Starts Work on New Universal Jewel

Work has been started at Universal City by Reginald Denny on his next Jewel production. It is called "The Spice of Life," and is a story of the atuomobile racing game.

Byron Morgan is the author of the story, the original title of which was "There He Goes."

Harry Pollard, who directed Denny in "The Leather Pushers," also is directing "The Spice of Life." It will be ready for the screen in the Fall.

Lubitsch to Direct Two a Year for Warners

ERNEST LUBITSCH has signed a four year contract with Warner Brothers, to direct two pictures a year, according to advices received from Los Angeles this week. He will also direct one picture a year for Mary Pickford, it is stated.

The first subject to be made for the Warners by the famous German director will be "The Marriage Circle," a story of Viennese life. The cast will be headed by Florence Vidor and Marie Prevost, it was announced. Production work is going forward.

The first Pickford picture which Lubitsch will make will probably be "Romeo and Juliet."

Nine Fox Releases Due for August 19 Release

FOX FILM CORPORATION announces nine productions on its release schedule for the week of August 19th.

This list is headed by two special productions, "If Winter Comes," the screen adaptation of A. S. M. Hutchinson's best-seller, and "Soft Boiled," a J. G. Blystone photoplay starring the popular Tom Mix.

"If Winter Comes" is now in its third week of a run at the Columbia theatre, San Francisco. The picture opens at the Times Square theatre, New York, for an indefinite engagement beginning September 3, and the day prior to that at the Harris theatre in Chicago. The general release date, however, is August 19.

"Soft Boiled" will be ready for distribution on August 26.

"The Man Who Won" and "Alias the Night Wind" are the two star series features, the former starring Dustin Farnum and the latter William Russell. They are both to be released August 26 and represent the first of the productions with these stars under the "no program picture" policy which Fox announced in his recent epoch-making 72-page insert in national and local trade papers.

There are four special two-reel comedies on the week's array. "The Rainstorm," dated August 19, is the first of the new Imperial brand of comedies which were also announced in the insert.

Leslie Austen Will Create Role On Broadway

Leslie Austen, who plays the part of Robert Hayes in the William Fox screen version of the David Belasco stage play, "The Governor's Lady," has been engaged to create a role in the Edward Knoblock play, "The Lullaby," which will open on Broadway soon and in which Florence Reed is to star.



Milton Sills in scenes from "Legally Dead," a Universal attraction.



Glenn Hunter is shown in scenes from the Film Guild producttion, "Puritan Passions," which will be distributed by the W. W. Hodkinson Corporation.

Forty Releases Selznick Minimum

Announcement Tells of Benefits to be Derived from Producers' Trust Fund

CONSIDERABLE curiousity has been expressed by the industry in general, and exhibitors in particular, as to the plans of the Selznick Distributing Corporation for the coming year. This new distributing organization has refrained up to this time from giving public expression to it aim and ideals.

"Our seeming reticence has not been due to any disinclination on our part to take our friends into our confidence," says President W. C. J. Doolittle in a statement just issued to the trade press. "It has been impossible for us to explain the full scope of our ambitions, with justice to ourselves. I can say now that we will release not less than forty pictures during the coming year and probably will exceed that number by a wide margin.

"There is one feature of our plans, however, that is very close to the hearts of all of our executives. I feel that the outstanding feature of our policy for the coming season is our already functioning Producers' Trust Fund. While this plan is of vital importance to producers, it is also of more than passing interest to exhibitors. After all, exhibitor success is largely dependent on producer success, and vice versa.

"Ask any producer today what are his chief concerns or worries and he will tell you that first of all comes the anxiety as to whether or not his finished picture will be an artistic and financial success. The artistic phase of the situation is soon settled, of course. Either he has, or has not, a big picture. Granting that he has a better than average production he seeks a marketing medium, a distributor. Careworn producers will bear me out in the statement that it has been in the past, no simple matter to place their product with a really go-getting sales organization. But, while this has represented a difficult problem, a more serious factor to contend with has been the actual settlements, the prompt payment by the distributor of the producer's share of earned revenue. Too often he has been met with deferments and postponements until he has faced the realization that much of the money justly due him has been diverted to other uses by the distributor. And a final settlement has frequently resolved itself into a matter of years instead of the months stipulated in his contract with the distributor.

"Our Producers' Trust Fund was a sadly needed innovation in the motion picture industry," Mr. Doolittle continues. "It was conceived by us for the specific purpose of affording producers that protection which heretofore has been denied them. Under this system they can sleep nights and devote their waking hours to the creation of really worthwhile pictures, unhampered by the financial worries which have been their portion in the past. They are secure in the knowledge that their money is awaiting them on settlement days, because they know that as soon as rentals are collected on their pictures by the branches it is forwarded to the home office, where it is immediately deposited in a Trust Fund in any bank mutually agreed upon. It is inviolate to the distributor. This Trust Fund is so carefully safeguarded that, regardless of any attempt that might be made by the distributor, it cannot be drawn against except to meet payments mutually agreed to by the producers and ourselves."

Kearney to Head Preferred Advertising Staff

Patrick Kearney has resigned as advertising manager of Cosmopolitan Productions to become advertising manager of Preferred Pictures. In making this change he will again be associated with Jerome Beatty, director of publicity and advertising for Preferred, with whom he worked during his five years with Famous Players-Lasky. Mr. Kearney has left for a short vacation and will assume his new post at the beginning of September.

"Green Goddess" on Broadway

Brilliant Premiere for New George Arliss Picture at Sam H. Harris Theatre, New York

"THE GREEN GODDESS," long heralded feature production of the Distinctive Pictures Corporation, featuring George Arliss, had its world premiere at the Sam H. Harris theatre, New York, on Tuesday night, August 14.

One of the largest first night crowds in the history of Broadway attended the opening. The motion picture and theatrical world—managers and stars alike—were there, many celebrities standing throughout the entire showing.

Carl Breil, who wrote many of the scores for D. W. Griffith openings, supplied the musical accompaniment. Clark Robinson prepared the settings and decorative effects, while the Oriental details were supervised by Roshanara, interpreter of East Indian dances.

While the dominant factor in the film version of "The Green Goddess," as it was in the play, is the splendid acting of George Arliss as the Rajah of Rukh, the picture also was significant as marking the return from retirement of Alice Joyce after an absence of several years from the screen.

Mr. Arliss enjoyed the advantage of having the excellent support of some fine actors who more than lived up to their best performances in other productions. David Powell, Harry T. Morey, Jetta Goudal, Frank Worthington and Ivan Simpson, who played the role of the Rajah's valet with much distinction on the stage, comprised the rest of the notable cast.

Olive Ann Alcorn, the danseuse, gave a characteristic prologue dance.

Noticed among an audience of many well-known persons were: Alice Joyce, Jetta Goudal, David Powell, Harry T. Morey, Ivan Simpson, Anita Stewart, Mae Marsh, Marion Davies, Charles H. Sabin, Louis J. Selznick, William Fox, Luther Reed, Sidney Olcott, Arthur S. Friend, Henry Hobart, Forrest Halsey, W. R. Sheehan, Mrs. Bernard Baruch, Richard Whitney, Byron G. Hughes, Thais Magrane, J. D. Williams, F. J. Godsol, W. B. Garyn, A. Fabian, Albert H. T. Banzhof, Arthur Mansfield, E. Mason Hopper, Albert E. Smith, J. E. Flynn, W. R. Rogers, H. Franklin, L. Seligman, Snowden Summers, B. S. Moss, Arthur G. White, Louis Blumenthal, Jefferson Seligman, T. Roy Barnes, Alma Rubens, Madge Kennedy, Joseph de Wycoff, Mortimer Fox, J. Clarence Davies, Sydney Cohen, J. E. Brulatour, William Brandt, Joseph M. Schenck, Walter Catlett and Herbert Corthell.

First Use of Paramount's Laboratory

Projection rooms in the new laboratory at the Lasky studio were used last week for the first time by the William de Mille Company, engaged in the production of "Spring Magic," for Paramount.

While the building has not been completed, the projection rooms are now ready for use. Four such rooms, almost like tiny theatres with seating capacity of thirty people, are built into the new laboratory. Each has regular theatre seats, with divans along the rear wall. A silversheet screen framed in gold is a feature of each room. Each projection booth is equipped with two machines.

Those who made use of the projection rooms for the first time included Mr. de Mille, Clara Beranger, scenarist; Agnes Ayres, Jack Holt, Charles de Roche, Robert Agnew and Mary Astor, all featured in "Spring Magic," and a few remaining members of the cast and technical department.

Cecil Hepworth to Start "Daughter in Revolt"

According to an announcement made this week by the Hepworth Distributing Corporation, Cecil M. Hepworth will start work on his next production, "A Daughter in Revolt," immediately upon completion of his current production, "Comin' Thro' the Rye."



Scenes from "Don Quickshot of the Rio Grande," a Universal attraction, starring Jack Hoxie.



A trio of scenes from the Paramount picture "Hollywood," which boasts innumerable stars.

Seattle Organization for Warner Pictures

A new organization formed for the purpose of distributing the coming eighteen Warner Brothers' pictures during the next year in the entire Northwestern territory has just sprung into being in Seattle, Wash. The organization is known as the "Film Classics, Inc.," and L. K. Brin, president of the Kwality Film Corporation of Seattle, is announced as general manager.

Maurice Tourneur to Make Director of Son

Jack Tourneur, eighteen-year-old, son of Maurice Tourneur, made his debut as a motion picture producing factor last week, when he started work for his father as assistant to Scott R. Beal, Tourneur's assistant director.

Jack is determined to become a motion picture director. At the United studios, where Jack is now doing "leg-work" for the assistant director, young Tourneur is beginning at the bottom with the ambition to learn all there is to know about the production of a picture.

Willie Collier, Jr., Signed by Grand-Asher

WILLIAM COLLIER, JR., has been signed to play opposite Billie Rhodes in "Leave It To Gerry," which will be produced by Grand-Asher Productions on the West Coast.

Activities at the Grand studios have been speeded up since the arrival from New York of Samuel V. Grand from conferences in the metropolis with Harry Asher. "Leave It To Gerry" is the second feature story announced by the new concern. The first was Sir Philip Gibbs' "The Middle of the Road."

Woody Makes Changes in Associated Force

JOHN S. WOODY, general manager of Associated Exhibitors, announced this week the appointment of two special representatives, one branch manager, as well as a new allocation of branch managers affecting three territories.

Melville E. Maxwell and E. C. Fielder are the men named as special representatives for Associated. Mr. Maxwell, for the past two years, has held a similar capacity for Cosmopolitan Productions. Mr. Fielder was formerly Associated manager at Cleveland.

J. E. Flarity is named as branch manager at New Orleans replacing Jack Schaefer who is transferred to Atlanta in the same capacity. Jack Withers leaves the managership of Atlanta to assume control of the Pittsburgh office; while James Harris, formerly at the helm in Pittsburgh, is appointed manager at Chicago.

"Hunchback" Donated for Legion Benefit

Carl Laemmle has donated "The Hunchback of Notre Dame," Universal's Super Jewel, to the American Legion in New York for the big benefit to be held in Carnegie Hall, August 30 on behalf of the Veteran's Mountain Camp, for disabled soldiers. This wil lbe the first public performance of the film spectacle.

Lon Chaney, the star of "The Hunchback," has dropped all his work in Los Angeles to rush East for a personal appearance at the Legion benefit.

"Lucretia Lombard" Title Changed by Warners

Word comes from the Warner Brothers, that the title of "Lucretia Lombard," the forthcoming photoplay adapted from the novel of the same name by Kathleen Norris, has been changed to "Loveless Marriages." The reason given for this is the fact that a great many exhibitors will be lead to believe that the name "Lucretia Lombard," infers that the photoplay is a costume picture, whereas the story is a society drama filled with strong love conflicts.

Monte Blue and Irene Rich will be starred in "Loveless Marriages," and will be surrounded by a supporting cast, including Marc McDermott, Margaret Seddon, Alec B. Francis, John Roche and Otto Hoffman. Jack Conway is handling the direction and the scenario was prepared by Bertram Millhauser.

Premieres Are Planned For Preferred Features

"The Broken Wing," the first of the fifteen Preferred Pictures scheduled for release the coming season, will have a unique world premiere when it opens simultaneously in three theatres in St. Louis the week of August 18 at the West End, the Lyric and the Capitol. On August 26 the picture will have its Boston premiere at the Boston theatre.

"Mothers-in-Law," second of the Preferred Fifteen, has its world premiere in the recently completed million dollar New Grand Central theatre in St. Louis on August 11.



Checking up with express and insurance officials on arrival of print of "The Hunchback of Notre Dame," the Universal picture.

Metro Selects Support for Viola Dana Series

A notable group of players has been gathered by Metro to support Viola Dana in her series of five pictures for the Metro 1923-1924 program.

In "Rouged Lips" which Miss Dana finished recently under the direction of Harold Shaw, the principal role opposite Miss Dana was played by Tom Moore.

Malcolm McGregor, Huntley Gordon, Cyril Chadwick and Edna Flugrath appear in support of Miss Dana in "The Social Code" which has just reached completion at the Metro Hollywood studios under the direction of Oscar Apfel.

Miss Dana's newest picture for Metro now in the course of production on the West Coast has the following cast assembled in her support: Warner Baxter, Rosemary Theby, Robert Schable, Mable Van Buren, Templar Saxe, Billy Elmer and Leo White. It is being made under the direction of Oscar Apfel.

"The Social Code" was written by Rita Weiman and adapted by Rex Taylor. "In Search of a Thrill" was written by Kate Jordan.

Casts for the coming two Viola Dana pictures have not yet been selected.

"Spoilers" Is Held Second Week at N. Y. Capitol

Goldwyn Cosmopolitan has attained quite a distinction with its two earliest releases of the season, "The Spoilers" and "Three Wise Fools." Both were retained for a second week's showing at the New York Capitol theatre. This is an enviable record when it is considered that but seven pictures have played a second week at the popular New York house.

"Three Wise Fools," the first Goldwyn Cosmopolitan release, was the sixth picture which was held over for a second week

The Hampton version of Rex Beach's famous Alaskan novel caught public favor at once in New York, as it did in Chicago, Washington, Salt Lake City and Seattle.

Hodkinson Announces New Branch Sales Chief

Announcement is made by the W. W. Hodkinson Corporation that Jack Flannery has been appointed Branch Sales Manager of the Omaha, Neb., Branch of the Hodkinson Corporation, replacing Mr. L. A. Getzler, resigned. Mr. Flannery's appointment to his new position was effective July 23rd.

Keep Open Time, Advice of F.B.O. Exchange Chief

H. M. BERMAN, General Manager of Exchanges of F. B. O., has written a general bulletin to exhibitors throughout the country. He advises them that in the face a film outlook in excess production to keep open for future pictures. His statements are as follows:

"Keep open time—who knows at this time what the demands of a fickle public are going to be? Where is the man who can fill his theatre with western pictures, if the vogue happens to be sea stories?

"Buy the pictures with box office values. But pictures with titles that command attention; and remember, there is no better judge of your townspeople's wants, than you, the man who lives there all the time and is familiar with their likes and dislikes.

"Buy from companies that give you more than a print and a press book. Patronize the companies who inject into their pictures and service, advertising possibilities and helps, that will make your path easier."

Jackie Coogan Leaves for Vacation in Nevada

Jackie Coogan, having completed his performance before the camera in his first Metro picture, "Long Live the King," left Hollywood with his family last week for a four-weeks' hunting trip in the Nevada mountains. In addition to his father and mother, the starlet is accompanied by his uncle George, a recent arrival from New York, and by Raoul and Julie Steinen, who will "keep house" on the Coogan ranch. The Wortley brothers, famous western guides, are also included in the party.

"Long Live the King," based upon the popular novel by Mary Roberts Rinehart, was directed by Victor Schertzinger and personally supervised by Jack Coogan, Sr. C. Gardner Sullivan and Eve Unsell made the screen adaptation, and Frank Good and Robert Martin photographed the production.

Aronson to Meet Truart Franchise Holders

Alexander S. Aronson, General Manager of Sales of Truart Film Corporation, left this week on an extended trip about the country to confer with the Truart franchise holders. On the first leg of his trip Aronson expects to spend considerable time in Pittsburgh, Cleveland, Detroit, Chicago, Des Moines, Omaha, Kansas City, St. Louis and Minneapolis.

In practically all of these centers first-run showings have been set for Truart product and it is Mr. Aronson's plan to co-operate with the franchise exchange in such cities where first-runs are set to put over the pictures in a big way.

Tourneur Directed First "Trilby" Production

Because of the general impression and printed stories to the effect that James Young directed the first "Trilby" production, an objection has come from the Coast calling attention to the fact that Maurice Tourneur, and not Young, handled the megaphone in the production in which Clara Kimball Young played the title role.

Roger Ferri Distribution Manager for Elfelt

ROGER FERRI, for the past two years editor of the Independent Department of Moving Picture World, and before that in charge of the same work for Exhibitors Trade Review, has been appointed General Distribution Manager and Eastern Representative of Clifford S. Elfelt Productions.

In announcing the engagement of Mr. Ferri, Mr. Elfelt expressed it as his belief that he had engaged the services of the best informed man in the independent market. "He is intimately acquainted with every independent producer, distributor and exchangeman in the business and his exhibitor friends run into the thousands. He has been in intimate touch with the independent department and is in no small way responsible for the high position it enjoys in the industry today," said Mr. Elfelt.

Besides his work in the independent field as an editor, Mr. Ferri has "covered" all the important exhibitor conventions and many of the trade's biggest stories for the past five years.

Mr. Ferri will be in charge of distribution for the Elfelt organization, with offices in the Candler Building, New York City.

Ben Lyon Is Engaged For "Flaming Youth"

Ben Lyon, well-known stage and screen portrayer of youthful lead and juvenile roles, has been engaged by First National to play an important part in "Flaming Youth," a picturization of Warner Fabian's widely-discussed novel, now in production under the direction of John Francis Dillon and featuring Colleen Moore.



"Don't Marry For Money," with House Peters is a B. P. Fineman picture which will be distributed by L. Lawrence Weber and Bobby North. These scenes are from the production.

"Eternal City" Company Returns

George Fitzmaurice and Players Are Back After Shooting Scenes in Italy

THE Samuel Goldwyn-George Fitzmaurice producing unit, which, under the direction of Mr. Fitzmaurice, has been filming Sir Hall Caine's "The Eternal City" for First National release in Rome, Italy, will return today on board the Aquitania. The company has been abroad three months. Those in the party, in addition to Fitzmaurice, are Bert Lytell Montagu Love, Mr. and Mrs. Lionel Barrymore (nee Miss Irene Fenwick), Mr. and Mrs. Richard Bennett, Barbara LeMarr and her husband, Jack Dougherty; Onida Bergere (Mrs. Fitzmaurice), who wrote the scenario in collaboration with Sir Hall Caine, and H. H. Bruenner, company manager.

According to reports received from the company, the co-operation extended by the Italian government to the producing unit was highly gratifying. Permission was granted Fitzmaurice to "shoot" his exteriors among all the famous landmarks and ruins, and a truly Roman background is assured the picture. Not only were the officials anxious to extend the American company every courtesy, but prominent citizens of Rome were enthusiastic in their response to Mr. Fitzmaurice's suggestion that they act as "atmosphere" for the picture. In the bigger scenes several thousand people appear before the camera.

Four weeks more will be required by Mr. Fitzmaurice to complete the production. The interior scenes will be taken in New York and environments. Work will start immediately.

After cutting and editing "The Eternal City" will be delivered to Associated First National Pictures for fall release.



Scenes from Roy Stewart's latest feature for Universal, "Love Brand," in which plenty of action is promised by the producers.

Three-Year Lloyd Contract For Jobyna Ralston

Harold Lloyd has advised Pathe of the signing of a three years' contract with Jobyna Ralston, as leading lady of his feature comedies. The contract was awarded to Miss Ralston as a result of her excellent work playing opposite Lloyd in his forthcoming release, "Why Worry."

At the age of nineteen years, Jobyna Ralston is recognized as one of the screen's outstanding beauties. Her final mark of stardom has been won during a career of less than three years of picture work, following a few months of stage experience in New York productions, including George M. Cohan's "Two Little Girls In Blue." She came into professional life direct from her small home town in Tennessee.

No Increase in Prices at Capitol, Says Bowes

"THE report that the New York Capitol theatre intended to increase its prices to $2.00 is utterly without foundation," said Edward Bowes, "regardless of what other motion picture theatres may do.

"The Capitol not only has never considered such a thing, but never will consider it. It is unquestionably true that the present scale of prices is entirely disproportionate to the cost of any other commodity and it has been our particular pride to have our patrons go away feeling that they get more than their money's worth.

"It is only by virtue of our large seating capacity and tremendous volume of steady patronage that we are enabled to maintain our immense orchestra and produce our elaborate shows, particularly in view of the fact that costs are, and have been, steadily mounting."

"Daytime Wives" Booked For N. Y. Capitol

Andrew Cobe, managing director of the New York Central theatre, announces that he will play the Film Booking Offices' latest production, "Daytime Wives," at his theatre the week beginning August 26th.

This decision was made by Cobe following a most successful advance teaser campaign. The picture is based on a story by Lenore Coffee and John F. Goodrich.

It is tied up with the Hearst Sunday magazines, serving more than 3,000,000 readers, with the New York Sunday Herald, syndicated to hundreds of other widely read publications, with the New York Sunday World and all of the big feature and news syndicates that girdle the world.

In the cast are Grace Darmond, Wyndham Standing, Derelys Perdue, Edward Hearn, Kathryn Lewis, Mickey McBan and others.



Three scenes from "The Extra Girl," the Mack Sennett comedy-drama in which Mabel Normand is the star.



"The Mail Man" is Emory Johnson's forthcoming production for the Film Booking Offices. It features Ralph Lewis and Johnnie Walker. These scenes are from the picture.

Commonwealth Product Announced

Imposing Array of Productions Are Included in List for Coming Season

COMMONWEALTH FILM CORPORATION has just announced the product it will dispose of during the season of 1923-24. Included in the list are some imposing productions with such stars as Clara Kimball Young, Milton Sills, Carmel Myers, Doris Kenyon, Johnny Hines and others.

The complete line-up as announced follows:

"Daughters of the Rich," a Gasnier production, based on the novel by Edgar Saltus with a cast including Miriam Cooper, Gaston Glass, Ethel Shannon and Ruth Clifford.

"A Wife's Romance," starring Clara Kimball Young. The picture is based on the novel by H. W. Roberts and was produced by the Samuel Zierler Photoplay Corporation.

"The Fire Patrol," picturized from the famous old melodrama of the same name.

"Lend Me Your Husband," a tale of modernity from a present-day magazine story.

"The Last Hour," directed by Edward Sloman, taken from the magazine story by Frank R. Adams. The cast includes Milton Sills, Carmel Myers, Pat O'Malley, Jack Mower, Alec Francis, Charles Clary and Walter Long.

"For You, My Boy," a heart story with father as the hero. An odd detail of this picture is that its love story is told in 300 feet.

"The Shamrock and the Rose," based on the play by Owen Davis.

"Driven From Home," picturized from the play by Hal Reid, father of the late Wallace Reid.

"You Are Guilty," a melodrama, featuring James Kirkwood. The cast also includes Doris Kenyon, Robert Edeson, Mary Carr, Russell Griffin, Edmund Breese, Carleton Brickert and William Riley Hatch. It was produced by Edgar Lewis from Roy K. Middleton's story.

"Why Women Re-Marry," a problem of unhappy marriage, starring Milton Sills.

"The Coast Guard," a drama based on the splendid exploits of the United States coast guard.

"Sunshine of Paradise Alley," a story of the millionaires and the tenements, famous in its day as a stage play. It was written by Denman Thompson.

"The Passionate Friends," a love story by H. G. Wells.

"The Greatest Menace," a story of the great city's underworld.

"Restless Wives," Izola Forrester's Ainslee Magazine story of divorce.

"Youth to Sell," a story of marriage wherein youth is the price and happiness the goal.

"The Average Woman," based on the Saturday Evening Post story by Dorothy de Jagers; a picture of women in the business world.

"Romance of an Actress," from Langdon McCormick's play.

"You Are in Danger," a society-underworld story with a cast that includes Pauline Starke, Mitchell Lewis, Carmel Myers, James Morrison and Edward Kennedy.

"Luck," with Johnny Hines, Robert Edeson, Edmund Breese, Violet Mersereau, Charley Murray, Flora Finch, Warner Richmond and Polly Moran.

Post Travel Pictures, a series of 40 single reels of many lands.

"Wild Oranges" Company at Work in Jacksonville

King Vidor and the company picturizing Joseph Hergesheimer's "Wild Oranges" for Goldwyn have arrived in Jacksonville, Fla.

First National Convention Held in London

THE convention of Associated First National Pictures, Ltd., the British branch of the First National distributing organization, was held during the past week in London. The company has just rounded out a highly successful year, during which time the prestige of First National pictures has advanced considerably in the British Isles. The growth of the organization in Great Britain since its inception has been one of the most phenomenal achievements in the history of distribution abroad, it is claimed.

Robert Lieber, president of First National; Bruce Johnson, foreign manager, and George Fitzmaurice, the Samuel Goldwyn director who has been abroad filming "The Eternal City" for First National, attended the big get-together and had an opportunity to listen to the reports of progress made during the past season and the plans for the next. Ralph J. Pugh is manager of First National in Great Britain and Horace Judge is in charge of publicity and advertising.

Reginald Barker Starts "Women Who Wait"

While Reginald Barker—with "The Eternal Struggle" completed—is busy with the filming of "Pleasure Mad," his second Metro-Louis B. Mayer attraction of the fall schedule, he has also set in motion the preliminary work for his third production, "Women Who Wait," based upon the old New England classic, "Cape Cod Folks."

Mr. Barker recently sent his cameraman, Percy Hilburn, and one of his leading players, Robert Fraser, to the Atlantic Coast to take a few exterior shots prior to the director's taking of the production actively in hand. After a brief stay in New York where Mr. Hilburn will choose his corps of cameramen, gather equipment and select a cast of supporting players he and Mr. Fraser will proceed to Boston. There three boats will be chartered and the whole company taken to the famous Grand Banks off Newfoundland to secure shots of big water episodes.

Billie Rhodes Special to Be Under Way Soon

Preparations are under way to start "Leave It to Gerry," Billy Rhodes' first feature vehicle for Grand-Asher, at the Berwilla studio, where Ben Wilson will produce the six-reel special by Adam Hull Shirk.

Eddie Lindon and Jack Stevens will be the cameramen. Arthur Statter adapted the story, which was written especially for Miss Rhodes.

The cast includes Buster Collier, Claire McDowell, Kathleen Kirkham, Joseph W. Girard and Virginia Warwick. Several other roles are still to be filled.

Mary Astor to Appear Opposite Barrymore

PREPARATIONS are under way at the Warner studios on the West Coast for the filming of "Beau Brummel" in which John Barrymore will be starred. Mary Astor, one of the best-known of the Paramount leading women, has been borrowed from that company for the role opposite Barrymore.

Actual production will start in September.



Doris May, one of the many stars appearing for Warner Brothers.

New Truart Scenario Unit Established in East

Truart Film Corporation has established an Eastern Scenario unit with headquarters at the New York office of the organization. The department is under the direction of Arthur Hoerl, who has just completed the adaptation of Harold MacGrath's novel, "The Drums of Jeopardy," which will be Elaine Hammerstein's second Truart production. Hoerl is now busily engaged upon the third Hammerstein story which will be announced shortly.

In addition to the Hammerstein unit for which two additional stories are to be selected for the 1923-24 season, various well-known novels and stage plays are under consideration for Mae Murray, Larry Semon, Richard Talmadge and for the Carlos Productions unit which has just completed "The Unknown Purple" directed by Roland West from his own stage sucess.

Release Date For "Lights Out" Advanced

The Film Booking Offices will release "Lights Out," October fourteenth, instead of "Blow Your Own Horn," originally programmed to be released on that date.

"Lights Out" is a screen adaptation from the stage play of the same name written by Paul Dickey and Mann Page. Al Santel handled the direction while the continuity is from the pen of Rex Taylor. The story concerns the making of a photoplay serial based on the life of an international crook who has escaped to South America, following a big bank robbery in this country.

The cast consists of Ruth Stonehouse Walter McGrail, Marie Astaire, Theodore Von Eltz, Hank Mann, Fred Kelsey, Mabel Van Buren, Ben Hewlett, Harry Fenwick, and Ben Dooley.

"Blow Your Own Horn" will take the original release date of "Lights Out," November 11th.

Clarence Badger to Direct "Swamp Angel"

Clarence Badger, who directed "Potash and Perlmutter" for Samuel Goldwyn, has returned to Los Angeles from New York and will direct "The Swamp Angel" for First National release.

Edward Montagne, in collaboration with Mr. Badger, has scenarized the story and as soon as the casting is complete production will start at the United studios.

Yearsley to Head Special Poster Department

C. L. (BILL) YEARSLEY, for six years director of advertising and publicity for Associated First National Pictures, has transferred his activities to the poster phase of film advertising. Upon his return from a three months' vacation in September he will organize and head a special Poster Department for First National to design and create lithographic work which will fully reflect the exhibitor angle. The post of Director of Publicity and Advertising falls to Bob Dexter, for several years Mr. Yearsley's assistant, who has been in charge of the department for the past ten weeks in the absence of his chief.

"Long experience in both exhibiting and advertising fields makes Mr. Yearsley peculiarly fitted for this work," stated H. O. Schwalbe, secretary-treasurer of First National, in announcing the appointment. "Posters that have both display and actual ticket-selling values are every company's objective; the main difficulty heretofore has been to secure a man with the qualifications of salesman and artist to create such paper.

Neysa McMein to do Norma Talmadge Pastel

Neysa McMein, well known woman magazine cover artist, who recently selected the twelve most beautiful women in America for the covers of McCall's Magazine, is now doing a large pastel portrait of Norma Talmadge. This portrait will be used on the November cover of McCall's Magazine, which begins a serial life story of "The Three Talmadges" by their mother, Margaret L. Talmadge, in the October issue.

Miss McMein's portrait will be exhibited at the Apollo theatre, New York, during the remainder of the run of Norma Talmadge's first eleven reel super-feature production, "Ashes of Vengeance," and will later be sent to Chicago to be exhibited in the lobby of the Roosevelt theatre, when "Ashes of Vengeance" begins its run there. Twenty thousand reproductions of Miss McMein's portrait of Miss Talmadge are being sent out to forty First National exchanges for distribution in the lobbies of the most important theatres around the country.

Arrow Salesmen Under Way With New Product

Arrow Film Corporation, in preparation for the new season, announces that they are starting four salesmen on the road to visit the various parts of the United States in behalf of Arrow and its product. They started out of New York on Monday, July 30th, and will cover the entire country.

Bryan Foy, Son of Eddie, Is Director

AT Fox Coast studio Bryan Foy, son of the renowned Eddie, and eldest of the "famous seven," has now reached the dignity of a director's megaphone.

For a year and a half Foy has been a scenario and comedy title writer at the Fox West Coast studios. So rapidly did the young man's sense of comedy values multiply, that he was promoted to a director's dignity.

Mr. Foy is now engaged in making his first Sunshine Comedy.

Mae Murray Starts Work on "Fashion Row"

MAE MURRAY, whose recently completed picture, "The French Doll," is one of the first releases of the Metro fall program, has started work on her newest Metro picture, "Fashion Row," according to the announcements from the West Coast. It is a story written especially for Miss Murray by Sada Cowan and Howard Higgins.

"Fashion Row" is scheduled for release in December. It will be Miss Murray's second attraction on the 1923-1924 Metro program. One other Mae Murray attraction is included in this schedule to follow "Fashion Row."

Miss Murray will wear approximately one hundred different gowns in "Fashion Row."

Coast Newspaper Writers See "Hunchback"

Los Angeles newspaper folk were the first persons to see the completed film of "The Hunchback of Notre Dame," when, on the eve of its departure for New York, where the first public showing will be held, the management of Universal City held a luncheon and preview for the writers and several film experts visiting the studio.

The affair took place at the Ambassador Hotel, following an informal luncheon at which Julius Bernheim, general manager of the studio, and William Koenig, assistant general production manager, presided as hosts in the absence of Carl Laemmle, now traveling in Europe. Lon Chaney, the star of the big picture, and Wallace Worsley, director, were guests of honor.

Some fifty guests attended the preview, including newspaper critics and editors, writers for the film magazines, and heads of several western exchanges.

Post Office Officials See "Loyal Lives"

"Loyal Lives," the Whitman Bennett, special for Vitagraph, dealing with the men of the United States Post Office service received its "try-out" at the national capital when it was screened in the department conference room in Washington.

The audience was comprised entirely of Post Office department men and their guests. Among those who saw the production were John H. Bartlett, First Assistant Postmaster General; Paul Henderson, Second Assistant Postmaster General; Rush D. Simmons, Chief Inspector; William M. Mooney, Postmaster of Washington and Robert S. Regar, Chief Clerk.

The audience endorsed with enthusiastic applause, the presentation of the trials and tribulations of these loyal men who safeguard Uncle Sam's mail.

Radical Policy Change by Grauman House

A RADICAL change has been made in the policy of Grauman's Million Dollar theatre, Los Angeles. Only the biggest productions will be played, and but two shows will be given daily.

In abandoning the continuous performance policy, the management has also changed the admission scale. Henceforth, it will range from eighty cents to $1.65 top.



Sessue Hayakawa who has been signed for a series of pictures by M. H. Hoffman.

Hunter Starts "West of Water Tower"

Glenn Hunter began work this week at the Paramount Long Island studio in "West of the Water Tower," a picturization of the much-talked-of novel of small-town life in the Middle West, by Homer Croy. This will be Mr. Hunter's first picture under the long-term contract he recently signed with the Famous Players-Lasky Corporation. He will continue to play the leading role in "Merton of the Movies" at the Cort theatre during the filming of the picture.

Rollin Sturgeon, the director, and Lucien Hubbard, production editor, have selected the cast to support Mr. Hunter. May McAvoy will have the leading feminine role. Others included are George Fawcett, Ernest Torrence, ZaSu Pitts, Charles Abbe, Ann Schaefer and Edward Elkus. The other parts in the picture have not yet been cast.

Three Promotions Made in F. B. O. Staff

Following its policy of promoting its men from the ranks the Film Booking Offices this week announce the promotion of three of its force to executive positions.

L. B. Metzger, formerly manager of the Seattle offices, has been promoted to supervising manager of the Portland and Seattle offices and is to make his headquarters in Portland.

A. H. Huot who rose to assistant manager of the Seattle exchange after having been an exploitation man and salesman in that territory is now the manager of the Seattle office.

W. B. Corby, a salesman of the Washington, D. C., office, is promoted to branch manager of the Salt Lake City offices.

Streimer Brothers Mourn Death of Mother

Mrs. Streimer, mother of Moe and Charles Streimer, well-known film men in the New York territory, died August 11 after an illness of several weeks. Funeral services were held from the home at 78 Van Buren Street, Brooklyn.

Hayakawa Will Return to Screen for Truart

A DEAL was consummated during the past week with Sessue Hayakawa and Marty Schwartz, son of a prominent exhibitor, in association with M. H. Hoffman, vice-president and general manager of Truart Film Corporation, whereby Hayakawa will appear in a series of twelve productions for Truart release over a period of three years.

Hayakawa is at present in France where he is appearing in a big spectacle being produced by one of the French companies. He plans to return to New York in October when work will be immediately started upon his new contract.

Elfelt Productions Will Make Eight Features

Announcement was made this week by Clifford S. Elfelt Productions of the acquisition of the Clifford S. Elfelt Production studios at Hollywood, Cal., where eight features productions starring Jane Thomas will be made. The first of these productions will be released November 1.

The productions to be released at the rate of one every six weeks are "The Third Warning," "The Nineteenth Amendment," "Beyond the Law," "Something for Nothing," "Dangerous Women," "Free," "Dangerous Men" and "The Home Trail."

Clifford S. Elfelt Productions will distribute its own pictures through its own distributing organization, of which Roger Ferri will be in charge.

Mr. Elfelt, accompanied by Miss Thomas and William A. Bowman, production manager, leave Saturday for the Coast, stopping off in Chicago, where they will be guests of officials of that city at luncheon to be given in their honor at Hotel Blackstone. Mr. Elfelt, Miss Thomas and Mr. Bowman are natives of Chicago. Roger Ferri precedes the party, leaving on Friday.

Concluding Scenes Taken On "Long Live King"

Jackie Coogan has finished his concluding scene on "Long Live the King," the Mary Roberts Rinehart story, which will be his first release under the Metro contract.

The actors who support Jackie in this picture include Rosemary Theby, Ruth Renick, Vera Lewis, Alan Forrest, Alan Hale, Robert Brower, Walt Whitman, Raymond Lee, Monti Collins, Sam Appel, Larry Fisher, Alan Sears, William Machin, Ruth Handforth and Loretta McDermott. Frank Good was chief cinematographer, with Robert Martin second cameraman. J. J. Hughes was art director, Walter Israel, costumer and Irene Morra, editor.

Mabel Normand Injured by Fall From Horse

MABEL NORMAND, Sennett, star, was painfully injured at Coronado Beach, Calif., last week, when she was thrown from a horse and her collarbone broken.

She had recently completed "The Extra Girl," which will be the first Normand release through Associated Exhibitors, in accordance with the contract recently signed by Mack Sennett and Arthur S. Kane, president of Associated.

Lloyd's First Independent Picture Under Way

ADVICES just received by Pathe from Harold Lloyd state that the comedian has started shooting his first picture as an independent producer, with everything in smooth working order at his Hollywood studios.

"I believe we are starting on the right track," Lloyd says. "To begin with, we have a story entirely different from any of our previous plots, although we will follow the lines of 'Grandma's Boy' in making the picture human and sincere. In 'Why Worry,' our latest Pathe release, we tried for nothing but laughs. We were in a farce atmosphere nearly all of the time and made no attempt at sincerity. In this one, however, the action will be full of human interest, we hope, yet we will make every effort to keep the comedy angle foremost."

Jobyna Ralston as leading lady playing opposite Lloyd heads the supporting cast.

Weingarten Will Direct Coogan Publicity

Laurence Weingarten, publicity expert and formerly connected in this capacity with several of the leading producing companies has succeeded George Landy as director of publicity for the Jackie Coogan Productions, Inc. Mr. Landy resigned recently after six months with the Coogan organization.

Mr. Weingarten will complete the publicity campaign on Jackie's first Metro picture, "Long Live the King," which was recently finished at the Metro Hollywood studios under the direction of Victor Schertzinger. This story was adapted for the young star by C. Gardner Sullivan and Eve Unsell from the novel of the same name by Mary Roberts Rinehart. It was photographed by Frank Good and Robert Martin. "Long Live the King" was produced under the general supervision of Jack Coogan, Sr.

Schulberg Selects Cast For "Maytime"

In a wire received at the home office of Preferred Pictures, B. P. Schulberg, producer, announces that he has completed selecting the cast for "Maytime," the adaptation of Rida Johnson Young's play to be directed by Gasnier. The cast follows: Richard Wayne, Harrison Ford; Ottilio Van Zandt, Ethel Shannon; Matthew, William Norris; Alice Tremaine, Clara Bow; Claude Van Zandt, Wallace MacDonald; Madame Delphine, Netta Westcott; Col. Van Zandt, Josof Swickard; Mathilda, Martha Mattox; Monte Collins, Robert McKim; Ermintrude, Betty Francisco; Cleo, Edna Tichenor; Angelica, Martha Sterling.

Apfel Will Direct Newest Viola Dana Feature

Oscar Apfel will direct Viola Dana in her newest Metro picture, "In Search of a Thrill," which was adapted from Kate Jordan's story, "The Spirit of the Road."

The announcement of Mr. Apfel's selection carried with it also the names of Warner Baxter, Rosemary Theby, Mabel Van Buren, Robert Schable and Templar Saxe, Billy Elmer and Leo White, who will support Miss Dana in this production. Other players will be added in a few days.



R. I. Craver and his First National crew at Charlotte, North Carolina

Laemmle Appoints Two New Executives

Following last week's announcement of a change in general sales managers for the Universal Pictures Corporation, comes word of two more important changes made by Carl Laemmle, president of the big film corporation, in his corps of executives.

James V. Bryson, for two years export manager of Universal, has been promoted to a newly created position as chief of presentations, to handle the country-wide presentation of all big Universal productions. He is now engaged in the handling of "The Hunchback of Notre Dame," the Super Jewel to have its world premiere in the Astor theatre, September 2.

Mr. Laemmle has appointed Nat L. Manheim, formerly an assistant general sales manager, to take Bryson's place as export manager. As assistant general sales manager, Manheim has been in charge of the sales and distribution of all Universal short subjects. His work in directing the building up on Universal's short subject market won for him Mr. Laemmle's good will and the present promotion.

Preliminary Work Starts on Dexter Feature

Earl Olim, technical art director for the Grand-Asher studios, has just left for northwestern Canada where he will travel through the great pine forests in search of suitable settings for a new Ben Wilson production for Grand-Asher which will feature Elliott Dexter. While he is in the north, he will also supervise the erection of two elaborate sets which will be used in the forthcoming picture, soon to begin production.

The working title for this feature will be "The Pride of Possession." It will be directed by Ben Wilson and the assistant director will be John Ince, who has just completed "The Love Trap," a Ben Wilson production for Grand Asher starring Bryant Washburn and Mabel Forrest.

Johnnie Walker Finishes "Worm" For F. B. O.

Johnnie Walker has completed his latest starring vehicle for the Film Booking Offices, entitled "The Worm."

The story is one which Walker purchased from Charles Ray, and was written by Frederick Stowers. The plot concerns an antique shop and carries cast consisting of Mildred June, J. Farrell MacDonald, George Cowl, Robert Bolder, Lillian Lawrence, George Rigas and Mary Louise Hartje. The latter is the daughter of a Pittsburgh millionaire. This is her first picture.

The production was made under the direction of William Worthington.

"Broadway Broke" Will Be Selznick Release

"BROADWAY BROKE," the latest Murray W. Garsson special production, will be distributed by Selznick Distributing Corporation. Arrangements for release through the Selznick organization were closed this week, it is announced. The release date is not known.

Selznick announces the acquisition of the first production starring Dinky Dean, the child actor. The picture as yet has not been titled, but an announcement of the title is expected within the next few days.

It is produced by Z. A. Stegmuller and directed by Albert Austin, from the story by Abbie Farwell Brown, titled "John of the Woods."

Selznick also announces the acquisition and early release of the Hugh Dierker production, "Cause for Divorce."

It is a tale of modern marriage from the specially written screen story by Thelma Lanier.

Paramount Changes Title To "Marriage Maker"

With the picture practically completed, announcement has been made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that the title for William de Mille's latest Paramount production, adapted by Clara Beranger, has been definitely changed from "Spring Magic" to "The Marriage Maker."

Edward Knoblock is the author of the stage play, "The Faun," from which this picture was translated for the screen. Several tentative titles were used during its production, among them "The Faun," "Mortal Love," "Spring Magic," and the one finally selected, "The Marriage Maker."

Featured in the cast are Agnes Ayres and Jack Holt, supported by Charles deRoche, Mary Astor and Robert Agnew. Remaining roles are played by Ethel Wales, Bertram Johns, Leo White, Bernice Frank and Julia Faye.

Injury to Harlan Delays "The Virginian"

A revolver in the hands of Kenneth Harlan, exploded prematurely, recently, and injured the screen hero. It temporarily stopped production work on "The Virginian," in which he is playing the leading role.

The accident occurred during the final scene to be shot on the reconstructed town, erected by the Preferred Pictures Organization near Foothill Boulevard, about seven miles from Los Angeles.

B. P. Schulberg(who is producing "The Virginian," arrived at the location shortly after the accident and ordered shooting of the picture stopped for the day. A few interior scenes can be shot during the convalescence of the actor, but the picture cannot be completed until his recovery.

New Players Added to "Ten Commandments" Cast

As Cecil B. DeMille proceeds with the modern story of his new Paramount picture, "The Ten Commandments," new players of note are being constantly added to the cast. The latest addition includes Charles Ogle and Roscoe Karns.

NEWS AND VIEWS OF THE SHORT-LENGTH PRODUCTION

Short Subjects and Serials

COMING ATTRACTIONS FOR THE DIVERSIFIED PROGRAM

F.B.O. Represented in 1923-1924 Short Subject Field

FILM Booking Offices of America will be represented among those companies having definite plans for short-subject releases during the 1923-1924 season. H. M. Berman, general manager of exchange for F. B. O., advised this week that his company's short-unit program, while not an extensive one, would aim for quality production.

There are two short-subject series to be released under the F. B. O. banner during the coming season. One will be a continuation of the "Fighting Blood" group of two-reelers that have already received considerable note, and the other is to be a two-reel series depicting in episodic form the adventures in New York of a rural lad who has inherited a fortune and is beset by every sort of confidence man. This latter series will bear the general title of "Alex the Great." Both the "Fighting Blood" and "Alex the Great" series are from the pen of H. C. Witwer.

"Daniel Boone" Clubs Aid Business on Serial

An effective stunt, devised by the Big U exchange in New York for the exploitation of the serial "In the Days of Daniel Boone," is the organization of local Daniel Boone Clubs made up of the children of the community. The idea has already been tried out by Exploiter Joe Weil working in conjunction with several New York City houses, and satisfactory reports are given of the outcome. Each child is presented with a Daniel Boone Club button upon admission to membership; but as the button is awarded only after the child has secured the signatures of four grown-ups on his card, the business stimulus is obvious.

N. Y. Territory Is Sold on "Screen Snapshots"

Following the announcement that the new 1923-24 series of Screen Snapshots, the single reel "fan magazine of the screen," would be released this year on the state right market through the C. B. C. Film Sales Corporation, franchise rights were immediately taken over for the Greater New York and Northern New Jersey territory.

Contracts to distribute the series in this territory were completed with Harold Rodner of 1600 Broadway, well known as a distributor of short subjects. Mr. Rodner also releases "Out of the Inkwell" and "Felix the Cat."

"Kids Wanted" Is Title of New Monty Banks Film

"Kids Wanted" is the title of Monty Banks' latest comedy for Grand-Asher—number ten in his series of twelve. It was directed by Harry Edwards and Ena Gregory is leading woman. Bill Blaisdell plays the heavy role.

Fox to Expand Educational Division

Plans to Secure Material from Free Lance Cameramen All Over the World

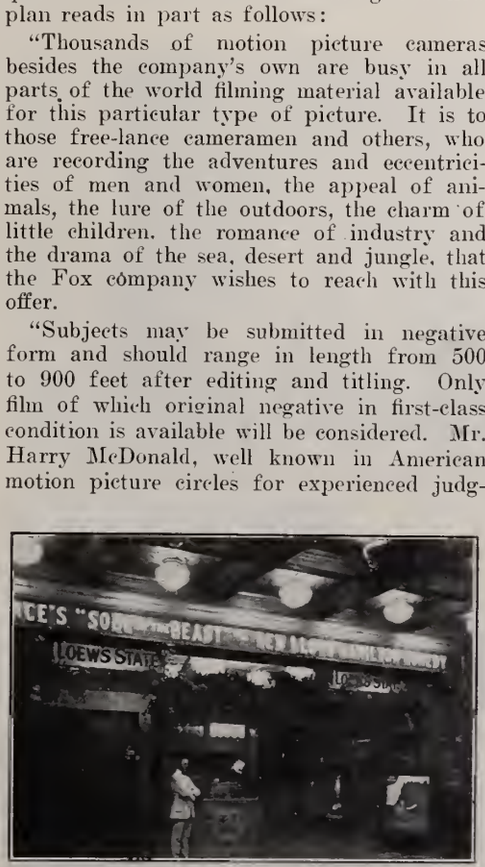
FOLLOWING upon the announcement of a program of twenty-six educational entertainments for release during the coming season, Fox Film Corporation puts into effect this week a plan designed to augment the already existing fund of its entertaining educationals. This plan proposes to purchase from all available sources, non-professional as well as commercial, unique, thrilling, picturesque and humorous short-length subjects that will meet the standards of the "Fox Educational Entertainments" brand of release. Thus to its own organized channels of supply Fox Film hopes to be able to add as many of the great army of free-lance cameramen in every quarter of the world as may have material which can meet the requirements of the Fox program.

During the past season eighteen of these Educational Entertainments have been released, including such subjects as "Volcanoes of the World," "The Runaway Dog," "Sentinels of the Sea," "Wild Waters" and others.

The statement from the Fox Film headquarters in New York announcing the new plan reads in part as follows:

"Thousands of motion picture cameras besides the company's own are busy in all parts of the world filming material available for this particular type of picture. It is to those free-lance cameramen and others, who are recording the adventures and eccentricities of men and women, the appeal of animals, the lure of the outdoors, the charm of little children, the romance of industry and the drama of the sea, desert and jungle, that the Fox company wishes to reach with this offer.

"Subjects may be submitted in negative form and should range in length from 500 to 900 feet after editing and titling. Only film of which original negative in first-class condition is available will be considered. Mr. Harry McDonald, well known in American motion picture circles for experienced judgment of entertainment values, is manager of the educational entertainments division of Fox, and to him must all submitted subjects be shipped, in care of Educational Division, Fox Film Corporation, 800 Tenth Avenue, New York City. Mr. McDonald states that acceptance or rejection will be immediate after viewing films submitted."



Loew's State Theatre, Los Angeles, gave the Lloyd Hamilton comedy, "Uneasy Feet," a prominent position in its lobby lights

Andrew Arbuckle Engaged for Mermaid Comedies

By the signing of Andrew Arbuckle, prominent screen and stage actor, Jack White has acquired one of the best known figures of the dramatic silver sheet to appear in many future Mermaid Comedy productions for Educational release.

What brother Macklyn has done for the Texas family of Arbuckles on the stage, brother Andrew is doing on the screen. His long list of screen characterizations in support of such stars as Mary Pickford, William S. Hart and Charles Ray, and in many other successes, has brought the name of Andrew Arbuckle to such film prominence that Jack White considers him a notable addition to the rapidly enlarging Mermaid Comedy stock company.

Andrew Arbuckle will make his first appearance this season on the Educational program with Lloyd Hamilton in "The Optimist." He will next be seen in the second Mermaid comedy produced by Jack White.

Baby Peggy Contest to Be Held in Kansas City

The Baby Peggy Contest idea continues to be applied in ever-increasing localities. Now Kansas City is to have a Baby Peggy Resemblance competition under the sponsorship of the Jones Store of that city. The Jones Store is one of the largest department stores in the Middle West, and much publicity is expected to result for the Century starlet in that section as a result of the stunt. Four other prominent department stores are negotiating with the Amberg Doll Company for the promotion of the contest idea.

"Little Miss Hollywood" Listed "Exceptional"

On the current list of exceptional pictures, as issued monthly by the National Board of Review, Baby Peggy's latest Century Comedy, "Little Miss Hollywood," appears.

This is the picture in which Peggy, as a movie-struck kiddie, goes to Hollywood, and, although not winning fame and fortune, does see the biggest stars in the film world.

Strong Comedy Schedule for Pathe

Total of Sixty-four 2-Reel Comedies with Featured Players for New Season

A TOTAL of sixty-four two-reel comedies, each featuring an established screen star, are scheduled by Pathe as available for exhibitors during the season just beginning. The Pathe statement says that still further additions to its two-reel comedy list will be announced in the near future.

The definite total mentioned includes thirteen comedies, each in two reels and featuring Stan Laurel, made at the Hal Roach studios under Pathe's latest contract with that producer. From the Roach studios also will come during the season thirteen "Our Gang" comedies, each in two reels; thirteen starring Will Rogers, and probably six comedies of another brand.

The Mack Sennett studios will supply thirteen Mack Sennett two-reelers, and six or eight others starring Ben Turpin, for Pathe release. This assures for each weekly Pathe release program during the year one two-reel, presenting an established comedy star, with at least twelve others for occasional release.

The growing popularity with exhibitors of Pathe comedy programs featuring the two-reeler is declared to have materially increased the demand for single reel comedies. In this field, according to Pathe, no featured comedian now stands higher than Snub Pollard. Hal Roach has therefore restored Pollard to his fully recognized specialty in connection with the making of the brand of one-reelers known as Hal Roach comedies. In this category is included for occasional release, the all-animal series called "Dippy Doo Dads."

In view of the rapid expansion all along the line of its short subjects, with business increasing in proportion, Pathe has announced the creation of a new sales department charged with the marketing of two-reel comedies, of which Stanley B. Waite, late Pathe branch manager at Boston, has been appointed manager.

"Mermaid Girls" Score Hit at L. A. Exposition

"Mermaid Comedy Night" at the Motion Picture Exposition at Los Angeles provided one of the most interesting innovations of the closing days of this show, when Jack White staged an eight-act spectacle in front of the Hamilton-White booth.

White's "Mermaid Girls" were proclaimed as a hit of the evening. These bewitching beauties were presented in bizarre batik draperies, offering a beautiful display of fanciful pantomime. Among the most popular performers were two dancers, who were accompanied by a novel "batik chorus."

The spectacle was staged by Elmer Floyd under Jack White's supervision.

Larry Semon Comedy is Set for August Release

The first of the four Larry Semon comedies which will be released by Vitagraph during the season of 1923-24 will go to the branches of this company in August. It is titled "The Gown Shop." Three others are to follow during the season. These Larry Semon releases through Vitagraph will be two-reelers. It is announced that they will be the only new two-reel Semon comedies available during the season.



"Skylarking" is one of Mack Sennett's comedy offerings that will shortly be released by Pathe.

Comedy Unit Hops from Warship to Old Maids Home

Immediately following the completion of "Navy Blues," in which Dorothy Devore is featured and which was made on the U. S. S. California, Al Christie and his staff concentrated on an Old Maids' Home, with the result that a new and decidedly "different" comedy is on the way, according to a statement from the Educational office. The new comedy, which is to be called "Hold Everything," is described as an amusing treatise on the subject of rejuvenation through a modern medium—Jazz. Bobby Vernon plays the lead and is supported by a cast whose ages total somewhere near the million mark.



Above, Joe Rock in two scenes from "The Sleepwalker;" and below, Sid Smith in "Lucky Rube"—both attractions appearing on the Grand-Asher release schedule.

First of Fox's New Comedy Brand Due August 19th

THE Imperial Comedies, a new brand of special two-reel fun pictures which Fox Film Corporation recently announced for production during the season of 1923-24, make their debut this month.

"The Rainstorm" is the vehicle for the introduction on August 19th of the new field of Fox Shore comics. Directed by Thomas Buckingham, long a comedy director at the Fox West Coast Studios, this two-reeler, it is predicted by Fox officials, will establish the Imperial Comedy among the ranking comedy subjects in motion pictures. "The Rainstorm" will have for its featured comedian, Harry Sweet.

Following in the trail of "The Rainstorm" will come three others, all of which are now in the course of production. They are: "Why Pay Rent?" "The Two Johns," and "Up in the Air." It is likely that "Why Pay Rent?" and "The Two Johns" will be released during September and "Up in the Air" will be available early in October.

"Our Gang" Comedy Set for Aug. 26 Release by Pathe

A NEW "Our Gang" offering titled "July Days" heads the Pathe release schedule for August 26th. Another comedy number on the August 26th list is "Live Wires," in which Paul Parrott plays the featured role. Appreciations of both these comedies will be found in the Short Subject review columns of the present issue.

The third episode of "Her Dangerous Path," starring Edna Murphy, is announced for this release date. This chapter bears the title "At the Brink." The close pictures a fight atop a tall chimney between a maniac and a doctor and the heroine which is a thriller of the first order.

The "Aesop's Film Fable" series is represented by "The Great Explorers." Pathe Review No. 34 presents air views of Old Windsor and Pathecolor scenes of the Spanish-French border. "Mixed Traffic" is an interesting number of the "lens liar" series in this screen magazine.

Jack Glavey to Star Eddie Gribbon in Comedies

A dispatch to the NEWS from the Coast advises of the organization of the Hollywood Enterprises for the production of a series of short-subject comedies with Eddie Gribbon in the featured role. The new company is headed by Jack Glavey and has taken over the McNamara studios. There will be twelve comedies in the group.

Mr. Glavey has been a prominent figure in the short-subject production field on the West Coast. He was formerly attached to the Mack Sennett scenario staff and was later associated with the William Fox production staff as assistant to Abraham Carlos, production manager.



Auto gags in profusion mark "Gas and Air," a Hal Roach comedy for Pathe, starring Stan Laurel.



Harry Langdon and Hazel Keene in "The Skyscraper," the first of a series of comedies in which Langdon will star for Principal Pictures Corp.

New Season Off to Flying Start

List of September Releases Reveals 4 New Comedy Series for Educational

EDUCATIONAL PICTURES will get off to a flying start in the new season with their September schedule, which has just been announced.

Four new series of two-reel comedies will be started this month. Another is begun with the last release in August. This is the Tuxedo Comedy group, which will consist of six situation comedies presenting popular stars of the stage and screen. The first picture is "Easter Bonnets."

The first two-reel subject on the September schedule begins a brand new group of comedies which are expected by Educational officials to win great popularity, for they are boy stories, with the spirit of the lad in the Boy Scout Troop. They will be called Juvenile Comedies, and the introductory subject is "Yankee Spirit," in which Bennie Alexander, of "Penrod and Sam" fame, is featured, with Ernest Butterworth, George Ovey and a fine cast of child and adult actors.

The first of Lloyd Hamilton's new group of star comedies will follow. "The Optimist" presents the big comedian in what is claimed to be one of the finest roles he has ever played. It was supervised by Jack White.

"Navy Blues," the first of the new series of Christie Comedies, which features Dorothy Devore in a story laid on one of Uncle Sam's fighting ships, will be followed by a Bobby Vernon subject, "Hold Everything," which shows the popular little star in a novel comedy about an Old Maids' Home.

"High Life" will be the first of the 1923-1924 Mermaid Comedies. This Jack White production will feature Lige Conley, supported by many of the old favorite Mermaid players.

There will be a correspondingly large number of single reel subjects also. Three Cameo Comedies will feature Cliff Bowes and Virginia Vance. These rough and tumble comedies, directed by Fred Hibbard, will be titled "His New Papa," "Moving" and "The Limit."

The "Sing Them Again" Series, which started in August and which is already attracting unusual attention, will offer "Companions." This number will introduce three songs that will bring back pleasant memories to all except the youngest in any audience—"Comrades," "The Curse of An Aching Heart" and "When You and I Were Young, Maggie."

A novel subject in the Wilderness Tales series by Robert C. Bruce will be "While the Pot Boils," a story of tramps in a "hobo jungle," telling tales while waiting for their "Mulligan stew" to cook.

"Why the Globe Trotter Trots," Lyman H. Howe's Hodge-Podge, will offer considerable information in a humorous vein on the why and wherefore of traveling.

First Harry Langdon Comedy Is Completed

The first of the series of comedies produced by Principal Pictures Corporation and starring Harry Langdon of vaudeville note is completed. The picture has been titled "The Skyscraper" and is the first of twelve two-reelers that will be made at the Principal Picture studios in Hollywood. Langdon has the services of Alf Goulding as director. John Grey, formerly of the Mack Sennett studios on the West Coast, has been engaged to write the titles and to aid the comedian and his staff in the future story material. Supporting Langdon in "The Skyscraper" is Hazel Keener, a beauty contest winner.

To date, no release has been determined upon for the series but this will be arranged on the arrival of Sol Lesser, President of Principal Pictures Corporation, early next week.

Resumé of Current News Weeklies

PATHE NEWS NO. 65—Paris, France—30,000 athletes and gymnasts in parades and impressive drills, with views from Eiffel Tower; New London, Conn.—Speed and endurance trials of Navy undersea craft. In the Limelight: Belfast, Ireland—Celebration of 233rd anniversary of the battle of the Boyne, 100,000 Orangemen in parade; Los Angeles, Cal.—Portable movie machines cover dances at Monroe Centennial Exposition; Detroit, Mich.—Elephant stunts with their courageous trainer; WE MOURN OUR LOSS: Section of 18 views covering final scenes connected with the Harding funeral, in Washington and at Marion, with all principal personages portrayed.

PATHE NEWS NO. 66—Paris, France—Public buildings draped in black on receipt of news of President Harding's death; London, Eng.—Peace demonstration in Hyde Park, "No more war!" Forest Hills, N. Y.—U. S. tennis players triumph over British team; all the stars pictured, with some "slow motion" effects. Spanish Peak, Cal.—Aerial trolleys supplanting railways in lumber district; Pathe cameraman takes remarkable "skyline" pictures. In the limelight—George Christian delivering a world peace speech prepared by the late President; President Coolidge gets his first letter from his son; special poses of John Coolidge on Vermont farm; British Foreign Secretary Curzon and note to France and Belgium; German Chancellor Cuno resigns. Long Beach, N. Y.—"Slow motion" of experts' fancy diving. Philadelphia, Pa. (that territory only)—Entries in beauty contest to discover "Miss Philadelphia. Section showing how different European nations benefited by more than a billion dollars sent abroad by U. S. Denver, Colo. (that territory only)—Parade of 5,000 Eagles in convention. Thibodaux, La. (that territory only—Fire-fighters' convention; Easton, Pa. (that territory only)—City greets General Gouraud. Springfield, Mass. (that territory only)—Tornado pictures.

FOX NEWS, VOL. 4, NO. 89—Views of President Calvin Coolidge taken at Harmon, N. Y., en route for Washington, and at the temporary executive offices at the national capital. Last pictures taken of the late President Harding, stepping from the train in San Francisco. Newport, R. I.—Garden Club of America visits society's summer capital to study finest of landscape artistry. Sofia, Bulgaria—Exclusive pictures of the revolution which ended in assassination of Premier Stambulisky. Remsen, N. Y.—The hunter in the wilds has no monopoly of fur trade, here's a farm of silver black foxes. Saint Raphael—Largest hydroplane in the world, built to augment France's aviation forces, proves success in test. Vancouver, B. C.—Sir Tom, Seattle entry, defeats the Patricia, capturing the Pacific international yacht cup. Los Angeles, Cal.—Spectacular stunts from a 75-foot tower feature Firemen's Day at the Motion Picture Exposition. Monroe, N. Y.—Great Fig Leaf wins in a sensational finish against a fast field of 2:23 class trotters.

INTERNATIONAL NEWS NO. 66—Oaska, Japan—Japanese Prince reviews Far astern Olympic games. Mecca, Arabia—The delegate of the King of Hedjaz kisses the Sacred Camel's halter as Moslems make pilgrimage to Mecca. Chicago—Mourning thousands greet Harding funeral train in Chicago; Others line streets in Washington as Harding's casket is placed on Unknown Soldier's caisson. Woodrow Wilson in Harding procession.

INTERNATIONAL NEWS NO. 67—El Araish, Morocco—French troopers in active campaign against Moroccan tribesmen. International Snapshots—Admiral Coontz becomes commander-in-chief of the Pacific Fleet, relieving Admiral Jones at San Diego, Cal. Crippled kiddies guests on day's outing at Oakhurst, N. J. Forest Hills, L. I.—Americans clash in tennis meet. Molla Bjurstedt Mallory defeats English champion. Marion, Ohio—President Harding laid to rest; the funeral procession; the notables present; Harding's aged father; the journey's end.

Fox News Speeds Shipping Of Coolidge Reel

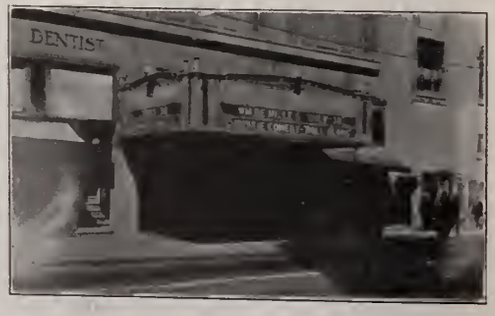
WITHIN ten hours after Calvin Coolidge had taken the oath as the new President of the United States, Fox News had assembled a pictorial review of the new chief executive's public career, almost from its beginning, and sent it broadcast to theatre screens all over the country. Thus the Rialto and Rivoli theatres, Broadway, N. Y., showed the reel less than 35 hours following Harding's demise.

There is much remarkable material contained in this reel which is now available in all Fox exchanges. It portrays President Coolidge in his early days, successful in every local election, unusually happy in his home life, a figure in State politics, later Governor of Massachusetts, and subsequently becoming a national figure because of the firm stand he took in 1920 during the Boston police strike. The celebration of Calvin Coolidge's election to the Vice-Presidency, his activities in the cabinet and his position in national affairs is shown in the reel. This review is 1,000 feet in length.

M. J. Winkler to Produce New Screen Series

Announcement is made that Miss M. J. Winkler, distributor of Pat Sullivan's animated cartoons, "Felix, the Cat," will produce for the screen a series of pithy paragraphs from the pen of Mlle. Marceline d-Alroy, prominent as a psychological and humorist. This screen number will be released under the title, "You Said It, Marceline," which is the title under which these paragraphs are to appear in newspapers throughout the country, it is stated. Miss Winkler will also distribute this series.

It is expected that this series will receive considerable publicity as a result of a tie-up just closed between Mlle. d'Alroy and the Premier Syndicate.



Showing how the California, San Francisco, featured Christie's "Roll Along" in its marquee lights along with a William De Mille production

Pathe Launches Sales Dept. for 2-Reel Comedies

PATHE has established a new sales department for the marketing of two-reel comedies exclusively. Stanley B. Waite, who has been branch manager of Pathe's Boston office, has been appointed to take charge of the new department. Mr. Waite will direct the work of the special two-reel comedy salesmen attached to the different branches.

Beginning in Chicago as a feature salesman, Mr. Waite was later feature sales manager at the Pathe Chicago branch office. Subsequently he had the same post at the Boston branch, from which he went to Associated Exhibitors as Boston branch manager, and then back to Pathe in the same capacity. He will be succeeded at Boston by Joseph Partridge, formerly Pathe branch manager at New Orleans, with a previous record of Boston branch management.

Pathe to Release Expose of Spiritualistic Frauds

A sensation in two-reel features is promised by Pathe when, late in September, that company will release "Is Conan Doyle Right?" The production is considered a frank exposé dealing with the vital questions, Can the dead return? Can the dead make their presence known on this plane?

It is said that the picture is in no way offensive to those who believe in spirit control, mediumship or manifestations of the return of the departed. In fact, according to the Pathe statement, a portion of the picture deals with this phase, and then proceeds to sound its warning in a seance climax of unmistakable power.

"Spiritualism in its false garb is unmasked," declares Pathe. "Imposters are brought to light as the interest develops. A convincing picture is drawn showing to what ends spirit fakers go to attain their results and to what degrading uses they put their power."

Tie-ups will be effected with newspaper syndicates which specialize on this feature type of story in their Sunday pages. A full array of posters, ads and exploitation material will precede, accompany and follow this picture, Pathe announces.

Al St. John in "The Tailor" Set for Aug. 26 Release

While screen comedians have poked fun at almost every trade and vocation on the list, from plumber to bank president, Al St. John, the Fox comedian, is said to have found one more subject of this sort with rich possibilities for burlesque and buffoonery. He has made it into his latest Fox comedy release for August 26th and titled it "The Tailor." All the vices, virtues and vicissitudes of the pants presser and rip mender are declared to have been used to good effect in producing a new and refreshing type of screen comedy.

"Taming of the Shrewd" is Next "Fighting Blood"

The Film Booking Offices announce the starting of Round Five of the second series of "Fighting Bloods" this week. The story is from the pen of H. C. Witwer and is entitled, "The Taming of the Shrewd." George O'Hara takes the leading role.

WHAT SHOWMEN THINK OF CURRENT RELEASES

Exhibitors' Box-Office Reports

EARLY RETURNS FROM WEEK RUN THEATRES

FAMOUS PLAYERS

A Gentleman of Leisure—
Rather trite, but well done. We did a very nice week's business. (Middle West.)

Light and entertaining summer picture. Business held up very nicely. (West.)

Homeward Bound—
Typical Thomas Meighan picture. Story not unusual, but is well portrayed. Fair attendance. (Middle West.)

This picture went mighty well. Thomas Meighan at his best. (Middle West.)

The Covered Wagon—
Excellent film. Capacity business. (East.)

The White Flower—
Light picture. Well liked. (East.)

The Heart Raider—
The attendance for the week was a little above the average. (Middle West.)

FIRST NATIONAL

Trilby—
Popular and well patronized. (East.)

Splendid production, very interesting, appealed to large majority, and business was very good for August. (Middle West.)

The Girl of the Golden West—
A good picture that has done a pretty good business and was held over for a second week. Not an exceptional production, but better than the average summer release. (West.)



How the Circle theatre, Indianapolis, advertised "The Brass Bottle"

Drew very substantial houses all week, and crowds liked it immensely. (East.)

A Man of Action—
An entertaining picture that brought good houses for a week. (West.)

Slander the Woman—
Not an especially good picture. It was good entertainment, however. Business fair. (Middle West.)

Wandering Daughters—
With good lobby display picture got across well, and took well with transient patronage. (East.)

The Bright Shawl—
Barthelmess not particularly well cast in a fairly entertaining picture. Business phenomenal for this time of year. (East.)

GOLDWYN-COSMO.

Three Wise Fools—
The attendance for the week was good. (Middle West.)

Fairly good picture, with an excellent cast and well directed. (Middle West.)

The Spoilers—
A corking good melodrama, brimful of action. Went over very well. (East.)

As big a hit as the famous Spoilers made some years ago. Going over big. (Middle West.)

METRO

A Noise in Newboro—
Very good picture. Viola Dana seemed to go across well, even if she has been rather out of things lately. (Middle West.)

FOX

Romance Land—
Mix always draws 'em in at this house, no matter what the weather. Business fair. (East.)

HODKINSON

Michael O'Halloran—
An interesting picture. Did fairly well with it. (Middle West.)

The Kingdom Within—
All the thrill of a good dime novel in this picture. Business fair. (Middle West.)

VITAGRAPH

The Man Next Door—
Got away to a good week in first territory showing. Papers declared it one of best crook pictures of season. (East.)

UNIVERSAL

Out of Luck—
An average picture that did a good business here because of the presence of the Fleet in the city and the advertising of the Navy element of the production. (West.)

Tied up with navy recruiting office. Box office receipts fair. Gibson popular. (East.)

The Victor—
This one held up good for a week's run, despite hot weather. (Middle West.)

The Love Brand—
Nice little picture for hot weather. Receipts held up. (Middle West.)

Sawdust—
Used as a supporting filler on program with a short feature, and held up its end of the bill all right. Didn't appear to be strong enough for a feature in this calibre house. (West.)

ALLIED P. & D.

Salome—
Got by on the strength of its artistic unusualness to very good week's business for this season. Didn't please everyone, but most people "just wanted to see it," and were satisfied. (West.)

The Tents of Allah—
A fair picture. Business fair. (Middle West.)

F. B. O.

Human Wreckage—
Now on its third week and still drawing good. (Middle West.)

In second week continued to turn 'em away. A money maker. (Middle West.)

Played to standing room first week, and held over for second. Seemed to strike popular chord in public approval. (East.)

Itching Palms—
A gripping tale, pleasing to the eye. Business was above average. (Middle West.)

Can a Woman Love Twice?—
Average summer business for the week. (Middle West.)

Divorce—
Not so good. Poor business. (Middle West.)

SELZNICK

Quicksands—
Good show all the way through. Still we didn't do much with it. (Middle West.)

Fair business for summer. (East.)

PREFERRED

The Girl Who Came Back—
Drew very satisfactory crowds and pleased audiences to the utmost. (East.)

Good business for a week that was sure enough hot. Crook drama that has general appeal. (Middle West.)

Daughters of the Rich—
A poor picture. Business fair. (Middle West.)

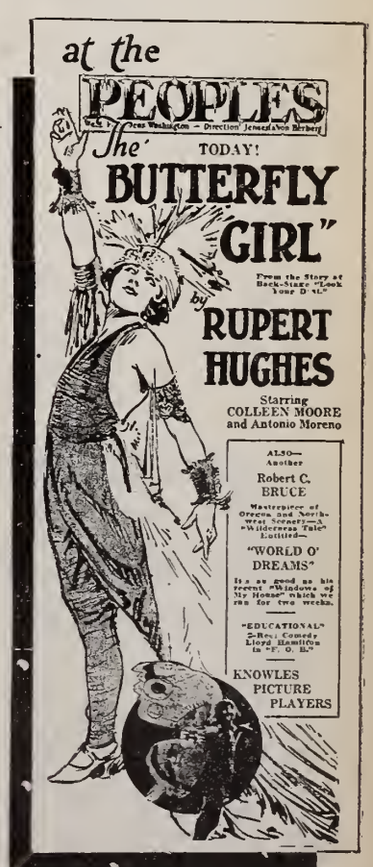
Business for the week was fair. (Middle West.)

Are You a Failure?—
Good picture, business fair. (Middle West.)

Not a very good picture, box office receipts poor. (Middle West.)

Poor Men's Wives
Slendid production which our patrons liked. Business good for the week.

The Hero—
Fair attendance for the week. (Middle West.)



"The Butterfly Girl" ad run in Portland, Ore., papers by the People's theatre

PROGRAMS FOR THE WEEK OF AUGUST 12TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Film Numbers — The Spoilers (Goldwyn), continued.

Rivoli Theatre—
Film Numbers—Hollywood (Paramount), continued.

Rialto Theatre—
Film Numbers—Bluebeard's Eighth Wife (Paramount), continued.

Mark Strand Theatre—
Film Numbers—Little Johnny Jones (Warner Brothers), Mark Strand Topical Review (Selected), When Summer Comes (First National).
Musical Program—"Pique Dame" (Overture), "Japanola" (Divertissements), "Give My Regards to Broadway" (Tenor Solo serving as Prologue), Recessional (Organ)

Cameo Theatre—
Film Numbers — Merry-Go-Round (Universal), continued from Central.

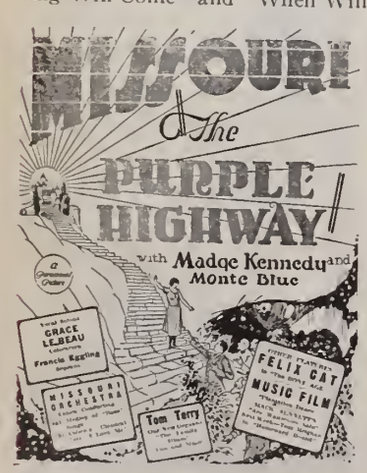
Criterion Theatre—
Film Numbers — The Covered Wagon (Paramount), continued.

Cosmopolitan Theatre—
Film Numbers—Little Old New York (Cosmopolitan), continued.

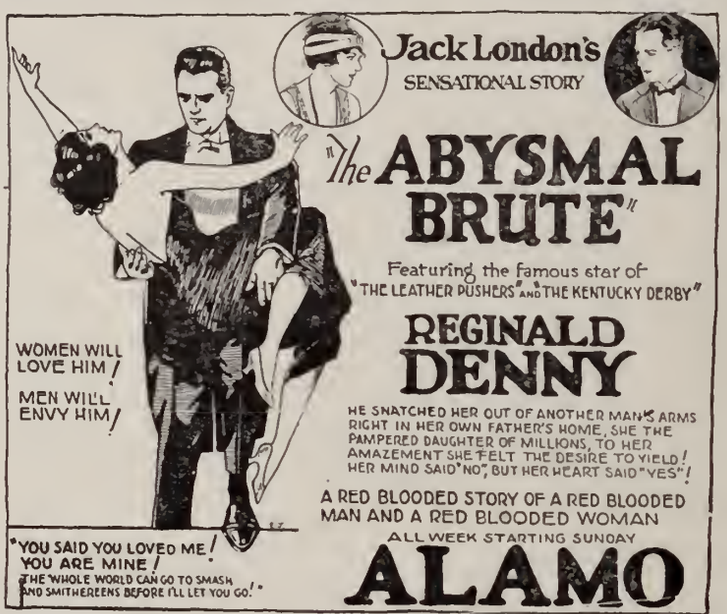
Sam H. Harris Theatre—
Film Numbers—The Green Goddess (Distinctive), opening Tuesday night.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Brass Bottle (First National), Will He Conquer Dempsey (Selznick), The Midnight Cabaret (Vitagraph), Mark Strand Topical Review (Selected).
Musical Program — Symphonized Jazz, including "Ten-Ten-Tennessee," "Since That Sweet Somebody Went Away," "Morning Will Come" and "When Will the Sun Shine for Me." "Carmen Fantasie" (Violin Solo), "H. M. S. Pianofore," with five vocalists, and following numbers: "I'm Called Little Buttercup," "A Maiden Fair to See," "My Gallant Crew," "Sorry Her Lot," "I Am the Monarch of the Sea," "My Leave I'm Taking," "Fair Moon" and "For Me Is An Englishman." "Coronation March" (Organ Recessional).



Attractively laid out ad on "The Purple Highway" by the Missouri theatre, St. Louis



Hand-drawn "Abysmal Brute" ad prepared by Eugenia Johnson for the showing at the Alamo theatre, Louisville

LOS ANGELES

Loew's State Theatre—
Film Numbers—Circus Days (First National), International News, Nip and Tuck (Pathe), The Globe Trotter (State Rights).
Musical Program—"March Sophie" (Overture), "March Slave" and "Just Remember" (Orchestral Concert), "I Pagliacci" and "Sally" (Tenor Soli), Atmospheric Prologue.

Kinema Theatre—
Film Numbers—Cordelia the Magnificent (Metro), International News, Columbia the Gem of the Ocean (Universal), Topics of the Day (Pathe).
Musical Program—"Last Night on the Back Porch" (Organ Solo with Slides and Voice).

Miller's Theatre—
Film Numbers — Safety Last (Pathe), continued.

California Theatre—
Film Numbers—Three Wise Fools (Goldwyn), continued.

Grauman's Third Street Theatre—
Film Numbers—Pathe News, Life of President Coolidge (Fox), A Grim Fairy Tale (F. B. O.).
Musical Program—"William Tell" (Overture), "One Hour of Love" (Organ Solo with Slides).

California Theatre—
Film Numbers—Michael O'Halloran (Hodkinson).
Musical Program—Girls' Quartette (Vocal), Pierre and Pierrette (Dance Act), Atmospheric Prologue (Vocal).

Rialto Theatre—
Film Numbers—Divorce (F. B. O.), continued.

Grauman's Hollywood Egyptian Theatre—
Film Numbers—The Covered Wagon (Paramount), continued.

Metropolitan Theatre—
Film Numbers—The Silent Partner (Paramount), Pathe News.
Musical Program—"Dance of the [illegible]" and "Slavish Rhapsody" (Overture), Xylophone Solo, "That Old Gang of Mine" (Organ with Slides), Tenor Solo, Piano Soli.

Mission Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

Hillstreet Theatre—
Film Numbers—Crashing Through (F. B. O.), International News, The Eagle's Talons (Universal), Aesop's Fables (Pathe), This Wife Business (Comedy).
Musical Program — Six acts of vaudeville.

SAN FRANCISCO

Loew's Warfield Theatre—
Film Numbers—Where the North Begins (Warner Bros.), Pointed Paragraphs (Pathe), Minute Views of Current News (Selected).
Musical Program—"Marche Slave" (Overture), Cinderella Roof Orchestra Jazz Band, Rin-Tin-Tin in person.

Granada Theatre—
Film Numbers—Three Wise Fools (Goldwyn), News Film (Kinogram and Fox), Our New President (Educational).
Musical Program — "At the Ice Carnival" (Musical Specialty with Thirty People), "Carolina Mammy" (Special).

California Theatre—
Film Numbers—Daughters of the Rich (Preferred), The Barnyard (Vitagraph), Screen Magazine (International), News Reviews (Educational).
Musical Program — "Morning, Noon and Night" and "Lady of the Evening" (Overture), "Toreador Song" from "Carmen" and "On the Road to Mandalay" (Vocal).

Portola Theatre—
Film Numbers—Man from Glengarry (Hodkinson).

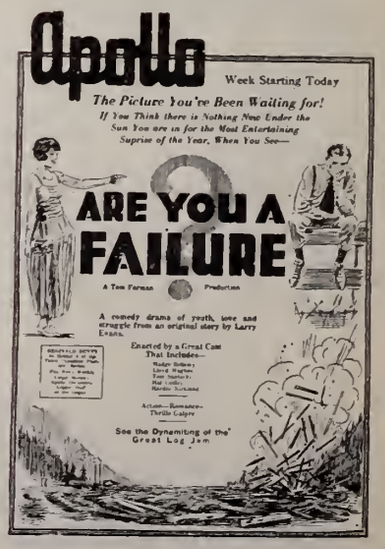
Imperial Theatre—
Film Numbers — Merry-Go-Round (Universal), continued.

BALTIMORE

Century Theatre—
Film Numbers — The Spoilers (Goldwyn), Hot Water (Educational), Century Topical Digest (Pathe and Kinograms).
Musical Program — "The Gypsy Baron," Act 1 (Tabloid Opera).

New Theatre—
Film Numbers—Enemies of Women (Cosmopolitan), Current Events (Pathe).

Loew's Hippodrome—
Film Numbers—Skid Proof (Fox), A Russian Rumor (F. B. O.), Current Events (Universal).



Four-column newspaper ad on "Are You a Failure?" used by the Apollo theatre, Indianapolis

Garden Theatre—
Film Numbers — Alias the Night Wind (Fox), Hot Water (Educational).
Metropolitan Theatre—
Film Numbers — A Gentleman of Leisure (Paramount), Are Waitresses Safe? (Pathe), Current Events (Pathe).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Penrod and Sam (First National), Easter Bonnets (Educational), Current Events (Pathe).
Musical Program—"Red Mill" Selections (Overture), Encore Number "Menuet in G."
Palace Theatre—
Film Numbers—Homeward Bound (Paramount), Current Events (Pathe), Aesop's Fable (Pathe).
Musical Program—"The Half-Moon" Selections (Overture)
Columbia Theatre—
Film Numbers—The Love Piker (Cosmopolitan), Are Waitresses Safe? (Pathe), Current Events (International).
Musical Program — "Maritana" (Overture).
Rialto Theatre—
Film Numbers—Where The North Begins (Warner Brothers), Giants vs. Yanks (Pathe), Current Events (Fox).
Musical Program — "The Bridal Rose" (Overture).
Strand Theatre—
Film Numbers—The Shock (Universal).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Main Street (Warner Brothers), Pathe Review, The Falls of the Poconos, Miss Philadelphia, Fox News and Pathe News.
Musical Numbers — Aria from "Gioconda," and "A Dream" (Baritone Solo), "The Singing Girl" (Organ Solo), "Hindu Devotional" (Dance).
Palace Theatre—
Film Numbers—The Girl of the Golden West (First National), Where Is My Wandering Boy This Evening? (Pathe), Kleinschmidt's Adventures in the Far North (State Rights), Pathe News, Don Coyote (Universal).
Victoria Theatre—
Film Numbers—Wandering Daughters (First National), Pathe News, Adventures in the Far North, Kinograms.



Clean cut ad for "Merry-Go-Round" run by the Brooklyn Mark Strand theatre, Brooklyn

Capitol Theatre—
Film Numbers—The Girl Who Came Back (Preferred), Kinograms, Back-Stage (Pathe), False Alarm (State Rights).
Karlton Theatre—
Film Numbers — Slander the Woman (First National), Kinograms, Pathe News, Movie Chats (Hodkinson), Second Round of Fighting Blood (F. B. O.)
Regent Theatre—
Film Numbers—The Man Next Door (Vitagraph), Pathe News, Round Two of Fighting Blood (F. B. O.).
Stanton Theatre—
Film Numbers—Human Wreckage (F. B. O.), Fox News, Cuckoo's Secret (State Rights), Aesop's Fables (Pathe).

DETROIT

Adams Theatre—
Film Numbers—Main Street (Warner Bros.), Current Events (International and Detroit Free Press).
Musical Program—Bruce Benjamin (Tenor Solo).
Broadway-Strand Theatre—
Film Numbers—Alias Julius Caesar (First National), Wild and Wicked (Educational), Current Events (International).
Musical Program—Two Boys at a Piano (Specialty).
Capitol Theatre—
Film Numbers—Homeward Bound (Paramount), Pathe News, Nip and Tuck (Pathe).
Musical Program—"Zampa" (Overture), Martin Brefel (Tenor).
Fox-Washington—
Film Numbers — Vendetta (State Rights), Current Events (Fox News), Jungle Pals (Fox).
Madison Theatre—
Film Numbers—Loyal Lives (Vitagraph), Current Events (Pathe), Leather Pushers (Universal).
Musical Program—Texas Comedy Four (Specialty).

DES MOINES

Des Moines Theatre—
Film Numbers—Enemies of Women (Goldwyn).
Strand Theatre—
Film Numbers—Daughters of the Rich (Preferred), Circus Pals (Fox), Kinograms.
Garden Theatre—
Film Numbers—The Love Piker (Cosmopolitan).
Orpheum Theatre—
Film Numbers—The Woman Who Fooled Herself (Associated Exhibitors), Pathe News, Aesop's Fables (Pathe).

KANSAS CITY

Newman Theatre—
Film Numbers—Homeward Bound (Paramount), Life of Calvin Coolidge, Three Strikes (Educational), Women Must Weep (Educational), Newman News and Views (From Pathe and Kinograms).
Musical Program—Selections from "Blossom Time" (Overture), Royal Tropical Marimba Band, Vocal Duet, Recessional (Organ Solo).



"Backbone" ad, with special artwork, by the Ohio theatre, Indianapolis

Liberty Theatre—
Film Numbers—The Victor (Universal), Down East (Universal), Capitol Shots (Pathe), The Mirror, Pathe and Fox News.
Musical Program—Popular selections (Overture), Selections (Organ Solos).
Royal Theatre—
Film Numbers — The Spoilers (Goldwyn), West Is West (Educational), Royal News Magazine (From Pathe and Kinograms).
Musical Program—Popular selections by Royal Syncopators (Overture), Blackface Novelty, Selections (Organ).
Twelfth Street Theatre—
Film Numbers—Shooting for Love (Universal),) The Artist (Fox), Pathe News.
Musical Program — Popular Selections (Overture), Selections (Organ Solos).

NEWARK

Branford Theatre—
Film Numbers—Branford Review, Topics of the Day (Pathe), Plumb Crazy (Pathe), The Uncovered Wagon (Pathe), Trilby (First National).
Musical Program — "Can It Be Love?" and "Ben Bolt" (Soprano Soli), "Sari" (Overture).

ST. LOUIS

Grand Central Theatre—
Film Numbers — Mothers-in-Law (Preferred), Current Events, Topics of the Day (Pathe), Pathe News.
Musical Program — Stars and Chorus from St. Louis Municipal Opera in "A Miniature Chauve Souris," Gene Rodemich Orchestra.
Lyric Skydome and Capitol Theatres—
Film Numbers—The Girl I Love (United Artists), West is West (Educational), From the Farm to the White House, Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestral and Organ Numbers.
Missouri Theatre—
Film Numbers—The Heart Raider (Paramount), International News Fun from the Press (Hodkinson).
Musical Program — Barney Rapp and Hotel Chase Orchestra in Recital, Organ Solos and Accompaniments.
Delmonte Theatre—
Film Numbers — Revival Week. Pollyanna (United Artists), Orphans of the Storm (United Artists), Three Musketeers (United Artists), A Tailor-Made Man (United Artists), Way Down East (United Artists), Mollycoddle (United Artists), Little Lord Fauntleroy (United Artists), All week Fun from the Press (Hodkinson), Felix Cat Cartoon (State Rights), International News.
Musical Program—Orchestral and Organ Numbers.
Kings Theatre—
Film Numbers—The Common Law (Selznick), International News, Felix Cartoon (State Rights).
Musical Program—Orchestral specialties.
Rivoli Theatre—
Film Numbers — Shadows of the North (Universal), Carmen, Jr. (Universal), International News, Century Comedy.
Musical Program—Orchestra Overture and Accompaniments.

CLEVELAND

Stillman Theatre—
Film Numbers — The Spoilers (Goldwyn), Wrecks (Educational), Pathe Review.
Musical Program—"Poet and Peasant" (Overture).
State Theatre—
Film Numbers — Salomy Jane (Paramount), Nip and Tuck (Pathe), The Hypnotist (State Rights), International News.
Musical Program—"My Sweetie Went Away," "Swinging Down the Lane," "Perfect Song," "Eccentric" and "St. Louis Blues" (Orchestra).
Park Theatre—
Film Numbers — The Love Piker (Cosmopolitan), Bosses Snooze (State Rights), Golf (Educational), Kinograms, Fun from the Press (Hodkinson).



Art ad on "The Girl Who Came Back," drawn by Eugenia Johnson, for the Alamo, Louisville

Musical Program — Potpourri of Popular Song Successes (Overture).

Reade's Hippodrome—

Film Numbers — Environment (State Rights), After Dark (Hippodrome Plain Dealer Prize Winning Photoplay Made by Bradley), Plain Dealer Screen Magazine, Pathe News.

Musical Program — Jazz Medley (Orchestra).

Standard Theatre—

Film Numbers — Counterfeit Love (Playgoers), So Long, Buddy (Universal), International News.

INDIANAPOLIS

Circle Theatre—

Film Numbers — Slander the Woman (First National), Nip and Tuck (Pathe), Pathe Review, Pathe News, Kinograms.

Musical Program — —"Martha" (Overture).

Apollo Theatre—

Film Numbers—Daughters of the Rich (Preferred), Giants vs. Yanks (Pathe), Fox News.

Musical Program—"The Sheaksa of Araby" (Vocal Solo), Souvenir, (Organ and Violin Duet).

Colonial Theatre—

Film Numbers— The Tents of Allah (Allied P. & D.), The Pearl Divers (Pathe), Pathe News.

Musical Program—Popular Selections (Orchestra).

OMAHA

Sun Theatre—

Film Numbers—A Tailor-Made Man (United Artists), Two Twins (Metro), Current Events (International News).

Moon Theatre—

Film Numbers—Trailing African Wild Animals (Metro), Lots of Nerve (Universal), Current Events (Moon Topical Review).

World Theatre—

Film Numbers—Your Friend and Mine (Metro), Hanging 'Round, (State Rights).

Musical Program—Six acts of vaudeville.



"Trifling with Honor" was advertised in this way by the Apollo theatre, Indianapolis



Large space art ad on "The Common Law" used by Loew's State theatre, Los Angeles

Strand Theatre—

Film Numbers—The Woman with Four Faces (Paramount), Jack Frost (Pathe), Current Events (Fox News).

Musical Program—"Robin Hood" (Overture).

Rialto Theatre—

Film Numbers — Enemies of Women (Cosmopolitan), Family Troubles (Educational), Current Events (Kinograms).

Musical Program—"March Slav" (Overture), Russian Boatman's Song (Organ Solo)

BUFFALO

Shea's Hippodrome—

Film Numbers—The Town That Forgot God (Fox), A Fresh Heir (Fox), Current Events (From Pathe and International News).

Musical Program—"Toddle Tunes" (Overture), "My Little Persian Rose" (Vocal Solo), "Down the Lane" (Organ Specialty).

Lafayette Square Theatre—

Film Numbers—Gimme (Goldwyn), "Snub" Pollard comedy (Pathe), Current Events (Fox).

Musical Program—Selections from "Little Nellie Kelly" (Overture), Victor Herbert medley (Organ Recital).

Loew's State Theatre—

Film Numbers — A Noise in Newboro (Metro), Snowed Under (Metro), Current Events (Pathe).

Musical Program—Medley of Popular Airs (Orchestra).

New Olympic Theatre—

Film Numbers — The Kingdom Within (Universal), Lots of Nerve (Universal), Current Events (From International News).

Musical Program—"Barney Google" (Organ Novelty).

Palace Theatre—

Film Numbers—Lost and Found (Goldwyn), Fifth Round of The Leather Pushers (Universal), Current Events (From International News).

Shea's North Park Theatre—

Film Numbers — The Christian (Goldwyn), The Wise Cracker (Fox), Current Events (From Pathe and International News).

ST. PAUL

Capitol Theatre—

Film Numbers—Penrod and Sam (First National), Capitol Snickers, Capitol Digest (Pathe and International News), Felix Broadcasts (State Rights), Extra Reel (To Be Selected).

Musical Program—"Naughty Marietta" (Overture), Pepper Box Revue (Song and Dance), Recessional (Organ).

ROCHESTER

Eastman Theatre—

Film Numbers—Homeward Bound (Paramount), Eastman Theatre Current Events (Selected), Pay Day (Hodkinson).

Musical Program — "Phedre" (Overture), Scene from "Romeo and Juliet" (Vocal), "Zigeunerweisen" (Violin Solo), Recessional (Organ).

SALT LAKE CITY

American Theatre—

Film Numbers—Backbone (Distinctive), Don Coyote (Universal), Fun from the Press (Hodkinson), International News.

Musical Program—"Barney Google" "Snake's Hips," "Trot Along" (Orchestra).

Kinema Theatre—

Film Numbers—Out of Luck (Universal), Trimmed in Scarlet (Universal), Fun from the Press (Hodkinson), International News.

Paramount Empress Theatre—

Film Numbers — Lawful Larceny (Paramount), Pathe News, Martin Johnson's Travels (Selznick).

State Theatre—

Film Numbers—Thelma (F. B. O.), Where Is My Wandering Boy This Evening? (Pathe), Pathe News.

SEATTLE

Coliseum Theatre—

Film Numbers—Homeward Bound (Paramount), Fun from the Press (Hodkinson) Felix Broadcasts (State Rights), Kinograms and Pathe News.

Musical Program—"Songs from the Old Folks" (Overture).

Blue Mouse Theatre—

Film Numbers — Main Street (Warner Brothers), return engagement.

Strand Theatre—

Film Numbers—Temporary Marriage (State Rights), Pathe Review, Kinograms.

Musical Program — "Around the World with Barney Google" (Overture), with jazz dance specialty.

Columbia Theatre—

Film Numbers—The Victor (Universal), Topics of the Day (Pathe), No Wedding Bells (Vitagraph), International News.

Musical Program — "Hungarian Lustpiel" (Overture), "Dreamy Melody" (Organ Solo).

Liberty Theatre—

Film Number—The Brass Bottle (First National), The Red Enemy, Giants vs. Yanks (Pathe) International and Liberty News.

Musical Program—"Wedding of the Winds" (Overture), "Last Night on the Back Porch" (Organ Solo).

Winter Garden Theatre—

Film Numbers—Youth Must Have Love (Metro), Urban Classic (Vitagraph), Pathe News.

Musical Program—Overture (Orchestra).

ATLANTA

Howard Theatre—

Film Numbers — The White Rose (United Artists), Howard News and Views (Selected).

Musical Program — "Rose of Picardy" and "I Love You Truly" (Soprano Solo), Selections from "Martha" (Overture).

Metropolitan Theatre—

Film Numbers — The Girl of the Golden West (First National), Kinograms, Fun from the Press (Hodkinson), Kick Out (Educational).

Musical Program—"Rhapsodie Espanole" (Overture), "Crinoline Days" (Vocal), with a violin arrangement of "Pale Moon."

Rialto Theatre—

Film Numbers—Down to the Sea in Ships (Hodkinson), International News.

Musical Program—"Bits of Broadcasting" (Overture).

DALLAS

Palace Theatre—

Film Numbers — The White Rose (United Artists), News Weekly, Aesop's Fables (Pathe).

Musical Program—"Just a Song at Twilight" (Prologue), Symphony Concert (Orchestra).

Old Mill Theatre—

Film Numbers—Three Wise Fools (Goldwyn), New Leather Pushers (Universal).

Melba Theatre—

Film Numbers — The Blacksmith (First National), Kinograms.

Musical Program—The Village Orchestra in Their Annual Concert (Orchestral Specialty).



This ad on "The Brass Bottle" was run by Loew's State theatre, Cleveland



HOW A PITTSBURGH THEATRE DRESSED ITS LOBBY DURING THE SHOWING OF "THE LOVE PIKER" RECENTLY
Lobby display for "The Love Piker" (Cosmopolitan) at Rowland and Clark's State theatre, Pittsburgh. The background, as well as the cut-out letters in front, was painted in gold and a mottled effect obtained on the letters by using plaster of Paris

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

M. C. Horator, Alhambra theatre, Toledo.

Edward L. Hyman, Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.

Leo A. Landau, Alhambra and Garden theatres, Milwaukee.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Criterion theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.

W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter. Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatre, Los Angeles.

Louis K. Sidney, Managing Director, William Fox theatres, Denver.

Geo. Rotsky, Managing Director, Allen theatre, Montreal, Canada.

Phil. Gleichman, Managing Dircetor, Broadway-Strand theatre, Detroit.



STRIKING FLASH ON "CHILDREN OF JAZZ"

Unusual effect in hand painted lobby material on "Children of Jazz" (Paramount) prepared by Arthur Swanke, manager of the Rialto, El Dorado, Ark.

William Johnson, Director of Exploitation, Southern Enterprises, Inc., of Texas, Dallas, Texas.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, O.

L. L. Stewart, Director of Exploitation Theatre Dept., Famous Players-Lasky.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Dircctor, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

George Tooker, Manager, Regent theatre, Elmira, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

J. M. Edgar Hart, City Manager, Southern Enterprises, Fort Worth, Texas.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, Jensen & Von Herberg theatres, Bremerton, Wash.

Thomas D. Soriero, General Manager, Century theatre, Baltimore, Md.

G. E. Brown, Director of Exploitation, Consolidated Enterprises, Inc., Memphis, Tenn.

Tie-ups on "Enemies of Women"

Mercantile Hook-ups Widely Used in Campaigns; Mothers' Matinee Given

MERCANTILE tie-ups of various sorts are being used extensively in exploiting "Enemies of Women," and accounts are given below of several campaigns embracing these and other features, used by exhibitors.

When the picture was shown at the Rivoli theatre in Portland, Ore., a tie-up with the merchants of that city resulted in a page of co-operative advertising in connection with the "Enemies of Women" ad in the Oregon Daily Journal.

The tie-up was made with the Yamhill Market Merchants' Association. They arranged with the management of the Rivoli to give away, in return for a co-operative page of advertising and their own advertising of the showing, a thousand free tickets to "Enemies of Women." These tickets were to be given away for two days, on Thursday and Friday, preceding the first showing of the photoplay. The merchants of the Yamhill Market Merchants' Association advertised the fact that they were giving away free $500 worth of Rivoli theatre tickets in their page ad in the Journal, including in the center of the page a big display ad for the theatre which cost the management nothing.

Gold Star Mothers' Matinees

Manager Brennan, of Loew's State theatre in Boston, and Goldwynner Buddy Stuart, of the Boston exchange, induced the editor of the Boston Telegram to sponsor Gold Star Mothers' Matinees in connection with the showing of "Enemies of Women."

The Gold Star Mothers' Matinees, however, was the feature exploitation stunt for the State theatre booking. On the opening day of the showing the Telegram began to run stories to the effect that it had arranged with Manager Brennan to admit free to any matinee except on Saturday every Gold Star mother (women who had lost sons in the great war) who filled out a coupon printed in the paper. All that was required was for the mothers to fill out the coupon stating that they were Gold Star mothers, give it to the doorman at the theatre and pass right in. This attracted great attention and hundreds of coupons were presented. The Telegram published several stills.

Special Screening Given

A widely varied campaign was used by Manager H. P. Kingsmore, of the Howard theatre, Atlanta, Ga., a few features of which are enumerated below.

The beginning of the campaign was marked by a special screening to a number of especially invited guests, among whom were leading clubwomen, newspaper men, doctors, lawyers and ministers. This private screening was followed by a letter to a mailing list of 3,000 Howard patrons, telling them of the merits of the attraction.

The prologue was a duplication of one of the scenes, and embraced the elements atmospheric of the picture. Taking the scene which shows the interior of the Russian Prince's home, where he is entertaining with dancing girls, as the idea, a grotesque head of the cubist style of art was painted on a drop, the head measuring 22 feet in height. Six beautiful golden harps, borrowed from various schools and private parties, were grouped behind this monster head with wide open mouth, and six girls sat strumming the harps, while a professional harpist played a solo off stage. At the conclusion of the solo the girls arose from their places by the harps and danced through the monster mouth to the front of the stage, doing a Benda mask dance, and duplicating the scene from the picture.

A special herald was used in a co-operative tie-up with a laundry. The herald, which measured approximately 4 by 6 inches, carried a reproduction of one of the scenes and copy to this effect: "'Enemies of Women.' There are many, but among the worst is Monday—Wash Day"; followed by text suggesting the laundry as a means of making Monday a friendly day, an opportunity to take a day off and go to see "Enemies of Women."



STRIKING USE OF POSTER CUT-OUT
Showing how Manager Harry J. Gould of the Hippodrome, Fort Worth, Texas, used a cut-out from the 24 sheet on "Under Two Flags" (Universal).

Ford Dealers Tie Up with "The Heart Raider"

When Manager Claude F. Lee of the Imperial theatre, Charlotte, N. C., ran "The Heart Raider" a tie-up was effected with the Ford dealers, running their two-reel picture at 10:30 o'clock on Thursday and Friday mornings. Their picture did not appear on the other performances throughout the day, only the one in the morning. The dealers were privileged to invite the public in to see, and those entering on this invitation were privileged to remain to see "The Heart Raider," which immediately followed the initial run. In return for that, the Ford people paid 20c for every adult and 10c for every child accepting their invitation.

A parade was also staged by the Ford dealers on the opening day, in which Lincolns, Fords and Fordson tractors participated, the cars carrying banners advertising both the short reel and "The Heart Raider."

A great amount of special advertising was secured through this tie-up and, in addition, the Ford dealers paid to cover that portion of patronage which came in on invitation.

Costume Sketch Contest Is "Jazzmania" Publicity

A prize contest in which fifty dollars was offered for the best sketches of such costumes as, in the opinion of the judges, Mae Murray could wear to the best advantage and best display her charms in one of her forthcoming pictures.

Such was the tie-up effected by the Strand theatre in Des Moines with the Des Moines Evening Tribune during the run of "Jazzmania." The first prize awarded was twenty-five dollars, the next fifteen and the third ten. The contest brought a great many sketches to the Tribune office and the prize winners were forwarded to Miss Murray. The winners were also given passes to the Strand to see "Jazzmania."

Aside from the excellent publicity that the stunt received from the Tribune the sketches were later exhibited in the window of a leading Des Moines store and the contest was widely advertised by window displays and mouth-to-mouth through the agency of the various Des Moines modiste shops, the proprietors of which were invited as judges.



USING CAGED BEASTS TO BALLYHOO "TRAILING AFRICAN WILD ANIMALS"
The management of the De Luxe theatre, Hutchinson, Kans., played up the jungle atmosphere in its front and ballyhoo on "Trailing African Wild Animals" (Metro) as shown here.

Initial "Spoilers" Campaigns Told

Exploitation Used in Big Cities

BELOW are presented the first reports to be received of campaigns put over in first-run centers on "The Spoilers," presenting, for the benefit of other exhibitors, the exact methods used.

"The Spoilers" had its world premiere at the Roosevelt theatre in Chicago and received one of the most extensive exploitation campaigns which any picture has had in that city. Walter D. Nealand, Goldwyn Cosmopolitan exploitation man in Chicago, and W. K. Hollander of the Balaban & Katz publicity staff of the Chicago theatre; Lloyd Lewis, his chief assistant, and Ben Sierkowitz worked in conjunction on a number of stunts which brought the engagement forcibly to the attention of Chicago residents.

A most unusual stunt was pulled two days after the opening of the picture. This took place on July 4, while the big parade was in progress. On that day four army airplanes, piloted by government aviators, flew over Chicago and "bombed" the city with a hundred thousand heralds. These heralds were primarily army enlistment devices. The heralds invited the young men of Chicago to go to Camp Custer, near that town, for a month's army training at the government's expense. The Roosevelt theatre was able to get the advertisement for the showing of "The Spoilers" at that theatre on the back of these heralds.

A traveling billboard was used to advertise the showing for a period of two weeks. The traveling billboard was kept on the streets seven hours a day.

Three hundred of the window card tie-ups with the Tobacco Product Company advertising Strollers cigarettes—a national tie-up originated by Eddie Bonns, manager of exploitation, and his assistant, W. R. Ferguson—were placed in the window of every United Cigar Store in Chicago and its suburb. Two posters were pasted on the windows of each store, one on the main window and the other on the window facing the door.



SWANKE'S LATEST PAINTED FRONT

When "Wandering Daughters" (First National) came along, Arthur Swanke of the Rialto theatre, El Dorado, Ark., prepared this hand painted display.

An Alaskan sundae as arranged with the six big drug stores operated by Buck & Raynor. A large hand-painted window card trimmed with pine branches called attention to the Alaskan sundae and the showing of the Alaskan photoplay at the Roosevelt theatre.

Two Novel Tie-ups Made

Two good new exploitation angles were used for the showing of "The Spoilers" at A. H. Blank's Des Moines theatre in Des Moines, Iowa, by Herbert Grove, manager of that theatre. The first was a tie-up with the Likly Luggage Shop in that city, which resulted in one of the most striking window displays of the season.

The idea to be conveyed by the display was the difference in one's traveling accoutrement to Alaska in the days of the gold rush and those used by travelers of today.

A special screening of the film was arranged by Mr. Grove for the sporting writers on the Des Moines newspapers. Fourteen of them attended. The showing netted three good news stories about "The Spoilers" on the sports pages of three dailies, and "squared" the theatre for a banner announcing the showing at a boxing bout at the Auditorium. About 1,000 fight fans were in attendance, and none of them could help reading the banner, which was directly above the ring.

Real Pine Trees in Lobby

"The Spoilers" was shown at the Elite theatre in Waukegan, Ill. On account of the reputation of the picture, the big business it had done at the Roosevelt theatre in Chicago and the extensive exploitation of the picture within a radius of a hundred miles of Chicago while it was shown in that city, no very extensive exploitation campaign was attempted in Waukegan.

Edward Tinz, manager of the house, and Walter D. Nealand, Goldwyn Cosmopolitan exploitation man in Chicago, gave the theatre an elaborate and realistic Alaskan setting. Half a dozen real pine trees were brought from the country and placed in the lobby, forming, with the imitation snow, a very cool and inviting northwoods landscape. Huge signs announcing the opening were placed in the exterior of the theatre.

Street Streamers Exploit "Where Pavement Ends"

An appropriate exploitation device was used by Manager Charles McFarland of the Queen theatre, Houston, Texas, when he played "Where the Pavement Ends." Two hundred streets and sidewalks in Houston carried special streamers on them, pasted down, reading simply: Where the Pavement Ends.

These teasers were used several days in advance of the announcement date of the picture. After these teaser strips had been up several days, they were followed by other strips, giving the theatre and play date.



ATMOSPHERIC FRONT USED TO ADVISE TULSA FANS THAT "TESS OF THE STORM COUNTRY" WAS IN TOWN

Appropriate lobby display for "Tess of the Storm Country (United Artists) used by the Broadway theatre, Tulsa, Okla., during the run of that feature

Pleasing Lobby Display for "Impossible Mrs. Bellew"

A little extra effort resulted in a pleasing front on "The Impossible Mrs. Bellew," by Mrs. R. T. Hill, of the Strand theatre, Tallahoma, Tenn. An elaborate lake and beach was constructed in the lobby on a broad platform covered with moss, a big mirror doing nicely for water. Tiny boats and many paper bathing beauties in different poses, beach parasols, etc., were effective and gay. Green vines, moss and flowers added a cool summer touch. Large cut-outs of Gloria Swanson and other advertising accessories were nicely balanced.

Practically the same lake and beach scene was built in a department store window in connection with a big display of bathing suits.

"The Shock" Given Tie-up with Shock Absorbers

The outstanding feature of Manager S. E. Collins' campaign for "The Shock" at the Capitol theatre, Houston, Texas, was a tie-up he arranged with the Four D Shock Absorber Company to sell their special shock absorbers, and at the same time familiarize, through repetition, the title of the picture that was to play at the Capitol theatre. A series of teaser ads were run in the local newspapers one week in advance of the play date of the picture. These ads carried different copy each day, and were scattered throughout the paper, not all on one page.

Teasers were two columns, three inches in size, and carried the following copy: "A Shock Is Coming, Prepare for It." Then in each of the four corners of the ad was a special Four D trademark. Copy for other ads read as follows, which also carried the Four D trademark in all four corners: "You Can't Avoid the Shock, so You Might as Well Prepare for it Now." The copy was changed daily, up until the day before the feature ad was run, then the story broke as to what it was all about. The last day of the teaser campaign the merchant carried a three-column twelve-inch ad, advertising both the shock absorbers and the picture.



"CIRCUSSING" THE BOX-OFFICE

Manager Harold E. Rice of the Majestic theatre, Pueblo, Colo., did the box-office over like a circus wagon on "Sawdust" (Universal).

Two Stars Receive Benefit from Popularity Contest

The Idle Hour theatre, Drumright, Okla., gave a new twist to a popularity contest which it put over.

A loving cup advertised as a donation from Gloria Swanson was to be the first prize to be awarded during the run of "Prodigal Daughters." This was completely sold through a tie-up with the Drumright Derrick, the local daily.

No sooner was the idea announced than a second loving cup for the second most popular girl was announced as the gift of Tom Meighan to be awarded during the run of "The Ne'er Do Well." Both cups were on display in a local jeweler's to prove that they were there.

Manager Uses Circus Stunt to Exploit "Sawdust"

Appropriate circus atmosphere was the outstanding feature of the campaign on "Sawdust" put over by Manager Harold E. Rice of the Majestic theatre, Pueblo, Col., which he describes as follows:

"We camouflaged our box office as a circus ticket wagon, filled the lobby with sawdust, constructed some ring furniture from compoboard, hung out a banner made as a paper hoop similar to those through which clowns jump, put a sign over our entrance calling it The Entrance to the Big Top and then put a clown and burro on the street; also dressed our doorman as a clown.

"Another little stunt which we had on the streets was a box with wire mesh over the top with the words "Snakes—Hands Off" painted on the sides, and inside the box we had a toy snake and advertising for our circus picture 'Sawdust.' This bax was fitted with stretcher handles, and two men with turban headdress carried it through the business section. It created a good deal of talk and helped to impress the people with the fact that a circus picture was playing at the Majestic."

Artificial Snow and Ice in "Snow Bride" Display

Manager George A. McDermit, of the Capitol theatre, Macon, Ga., has been successful in obtaining the continuous co-operation of hotels and soda fountains, where he makes a part of his regular exploitation announcements on mirrors and on the hotel menus, as well as in the lobbies.

He took full advantage of these regular channels in advertising "The Snow Bride," and in addition a most effective "snow" lobby was created by means of white sign cloth, cut into irregular shapes, to represent snow and icicles. This was then treated with shellac and sprinkled with ground glass, and when the blue lobby lights were turned on, a most cooling effect was produced. These strips were arranged in tiers, similar to the borders to a stage.



EFFECTIVE AND DECORATIVE SETTING FOR MUSICAL PROLOGUE TO "ADAM AND EVA"

Striking setting for musical number staged at Saxe's Strand theatre, Milwaukee, in connection with the showing of "Adam and Eva" (Paramount), showing how three pianos were utilized

Strong Campaign for "Three Ages"

K.K.K. Is Feature of Advertising

EVERY detail of the striking campaign recently put over in San Francisco on "Three Ages" was based on press-book suggestions, it is reported by Harry Brand, publicity director for Joseph M. Schenck, who engineered it.

"Three Ages" opened at Loew's Warfield July 14. The campaign started three weeks before the opening of the picture. As the first step letters were sent to a hundred prominent citizens warning them in the following terms: "Prepare! This concerns you personally. San Francisco will soon know the power of K. K. K." Next small snipes appeared mysteriously everywhere in town hinting that the "K. K. K." had big things in store for San Francisco. Stenciling and crude painting on various good spots around the town added to the general expectation of excitement from "K. K. K."

The first 24-sheet put up read: "Prepare! K. K. K. is Coming." A week later, two weeks before the showing of "Three Ages," the theatre strip and date sheet were added.

The final series of 24-sheets which broke the news to the San Francisco public carried Keaton's Kolossal Komedy, "Three Ages," in huge letters strung across the length of the poster.

On the day before the opening the newspapers carried ads reading about the same way as the above with the three K's in big type. No additional space was taken, the teaser campaign having been of such novel interest that it aroused all San Francisco and was discussed everywhere.

Both the ads and the newspaper stories had humorous references to life in the prehistoric age, the Roman age and in 1923, with a trio of comparisons of cave men and women, big photographic reproductions of the original



"Bella Donna" lobby display by Manager Tom Clemmons of the Liberty, Beaumont, Texas, a Jefferson Amusement Co. house.

Roman Colosseum as it is today as well as reproductions of drawings showing the Colosseum as it was in A. D. 100. Others showed it as Buster rebuilt it, detail for detail, in "Three Ages."

Novel Street Ballyhoo

Another stunt which was witnessed by a hundred thousand people was a street ballyhoo which had all San Francisco laughing. The theatre advertised for a fat man in San Francisco, stipulating that this fat man must also have a loud laugh.

The man was found. The newspapers played up the search for the fat man in many ways, and the stunt resulted in much helpful publicity. He was costumed in a plug hat, striped pants, patent leather shoes and went up and down Market Street, into the department stores and other public places, occasionally letting out a roar of mirth. Crowds gathered around him, laughing at him and with him. Then he turned and revealed a sign on his back reading: reading: "Just saw Buster Keaton in 'Three Ages' at Loew's Warfield. Am still laughing. Ho, ho, ho! Ha, ha, ha!"

Atmospheric Prologue Dance

Another big atmosphere feature was the prologue dance, which was conceived and arranged by Harold Neides, manager of Loew's Warfield. This dance showed how cave women danced in the stone age; how Roman vestal virgins did a terpsichore turn on the nights they weren't tending the lamps in the temple, and, third, how the "flaming youth" girls of 1923 jazz things up. The dance was both beautiful and amusing.

Monday, July 16, proved to be another banner day. A newsboys' parade was organized from the offices of three afternoon newspapers. The boys all carried banners announcing that they were going to see Buster Keaton in "Three Ages."

Magazine Cover Utilized on "Mighty Lak' a Rose"

Russell F. Brown, advertising manager of the Rex theatre, Eugene, Ore., is quick to take advantage of a timely "break."

The Thursday before the theatre was to play "Mighty Lak' a Rose," the Saturday Evening Post came out with a front page cover of a man playing a violin. The association of the two ideas was an omen not to be overlooked. Brown had a hunch.

Combining a press book suggestion with the Post cover Brown had a slide made of the magazine and the announcement.



IDEAS THAT HAVE PROVED VALUABLE TO OTHER EXHIBITORS IN PUTTING OVER "THE BRIGHT SHAWL"

Above, left—Front on "The Bright Shawl" (First National), by F. J. Miller at the Modjeska theatre, Augusta, Ga.; centre—Atmospheric prologue at Newman's theatre, Kansas City, Mo.; right—Display used at the Castle theatre, Eugene, Ore., by A. H. McDonald, managing director, and Russell F. Brown, ad manager. Below, left—How Manager William Lindsay of the Paramount, Logansport, Ind., built a display next to his entrance; right—Manager J. Wright Brown's lobby at the Grand, Columbus, Ga.

Ways to Exploit "Black Shadows"

New Display Ideas and Stunts Put Into Practice on South Sea Picture Told

METHODS used by exhibitors of the country in advertising their showing of "Black Shadows," conveniently grouped together, are presented here. When the picture played at the Cameo theatre, Pittsburgh, snap was the keynote of the theatre in building its lobby. Cutouts from poster sheets, lent attractiveness to the upper portion of the lobby front. Unusual stills were placed in all available space, in front and inside the lobby, and were also mounted on either side of the box-office.

Artistic punch was added to the already elaborate exploitation, in the form of a native dancing girl ballyhoo. Arrayed in true South Sea costume, the girl sat in the lobby and beat upon a tom-tom. For a background was a collection of South Sea curios furnished by Pathe.

Publicity Extensively Used

Moss's Broadway theatre, New York, offset the handicap of a record hot weather wave by giving its run of South Sea "Black Shadows," some very effective exploitation.

The theatre used its regular advertising, but elaborated on its publicity. Many advance stories were carried by the New York dailies, explaining in detail how the picture was made. A special advance herald throwaway, 10 x 18, was distributed by theatre attendants.

Ten days prior to the showing of the picture, a collection of curios, borrowed from Pathe and belonging to Captain E. A. Salisbury, were placed in the lobby and also decorated the front. A shadow box, a novelty idea gotten up by the Broadway, and displayed in the lobby a week in advance, contained a beautifully colored South Sea layout.

The box-office was disguised to give the impression of a bamboo hut, and spanning the full length of the entrance directly above the box-office reaching to the Marquee, was an unusual painting depicting the South Sea Islands. Poster sheets, stills, and special lobby cards helped to complete the lobby display.

Exploitation by Contract

Recent Pathe booking records are reported to reveal a successful new idea in picture exploitation, "exploitation by contract," said to be working out to advantage on "Nanook of the North" and "Black Shadows."

Reports from several Pathe branches say that showmen got the idea from the widely published coincidence of these two screen epics of aboriginal life having been filmed at the same time and representing the extreme arctic and tropical limits of human existence on this planet.

Newspaper Contest Staged on "Enemies of Women"

Eddie Carrier, Goldwyn-Cosmopolitan exploitation man, obtained a valuable tie-up with the Cleveland Press in exploiting "Enemies of Women" at the Stillman theatre in Cleveland. The Press received more than 300 lists of the ten worst enemies of woman's beauty, during the ten days that the contest was run.

Mr. Carrier prepared a sample list of what Alma Rubens, who is featured with Lionel Barrymore in the production, thinks are the most dangerous enemies of beauty. These were: Lack of sleep; worry; over-eating; alcoholic stimulants; fat; lack of exercise; too much jazz dancing in unhealthy rooms; lack of interest in facts outside one's own occupation; lack of interest in wholesome amusements; too much and too many cosmetics.

The Cleveland Press asked its woman readers to prepare their own lists of the ten worst enemies of feminine beauty. They were also asked to send, if possible, a photograph of themselves to be used in connection with the publication of the best of its lists received.



Appropriate lobby display on "The Blacksmith" used by W. E. Drumbar, manager of the Riviera theatre, Knoxville, Tenn.



Lobby display on "Hunting Big Game in Africa" by O. M. Butler and Beverly Griffith at the Pathe-Cinema, Barcelona, Spain

Gives Novels to Aid "Thorns and Orange Blossoms"

Seattle, Wash.—As a means of increasing his early morning business and getting the show off to a good start with the women, Manager John Hamrick of the Blue Mouse theatre here recently gave a copy of the book to the first 350 women who attended the performances of "Thorns and Orange Blossoms."

The stunt was put over by Mr. Hamrick in cooperation with Al Rosenberg of the De Luxe Feature Film Exchange, who handled the picture in this territory. The exchange furnished the copies of the book, which were the photoplay editions, including several scenes from the picture.

The idea of the free book was advertised in the papers, and as a result brought quite a number of women to the theatre for the first early performance.

An attractive lobby display was arranged for the show by Assistant Manager Floyd Wesp. The general idea of the lobby was to portray the conflict between the two women for the love of the man in the story. This was accomplished by the use of electrically lighted cut-outs at each side of the lobby, one featuring the leading man with his fiancee and the other showing him with the Spanish prima donna. The idea was so well worked out that it instilled in passersby the desire to enter the show and see how the "triangle" finally turned out.

Effective Display Put Up for "Black Shadows"

In advance of the showing of "Black Shadows," at the Columbia theatre, Portland, Ore., the management paved the way for the opening with an especially appropriate newspaper campaign. A concise lead story, followed by publicity photos and a two-column ad, and then by two quarter page ads made up the theatre's advertising, in which it emphasized on the native dancing girl angle.

An effective billboard campaign around town used 100 one-sheets and a number of twenty-four sheets. Black and white photographs, and also a liberal supply of 22 x 28's decorated the shop windows in the downtown business section.

A monster cut-out of a beautiful dancing girl, standing more than a story high, alongside of which was a large electric sign announcing "Black Shadows," graced the marquee, making an elaborate display. To complete an attractive lobby, black and white stills, special lobby cards, a one-sheet and a novelty shadow-box featuring the dancing girl were used.

Flasher Boxes Used to Aid "Can't Fool Your Wife"

Unique teaser advertising was used by Manager H. C. Farley, of the Empire theatre, Montgomery, Ala., on "You Can't Fool Your Wife." The week previous to playing, six boxes, 11 x 27 inches in size and painted a dark color, were placed here and there inside the theatre, in the front, down by the orchestra pit and on the sides, in corners where the shadows fell, always selecting places where the boxes themselves would not be visible.

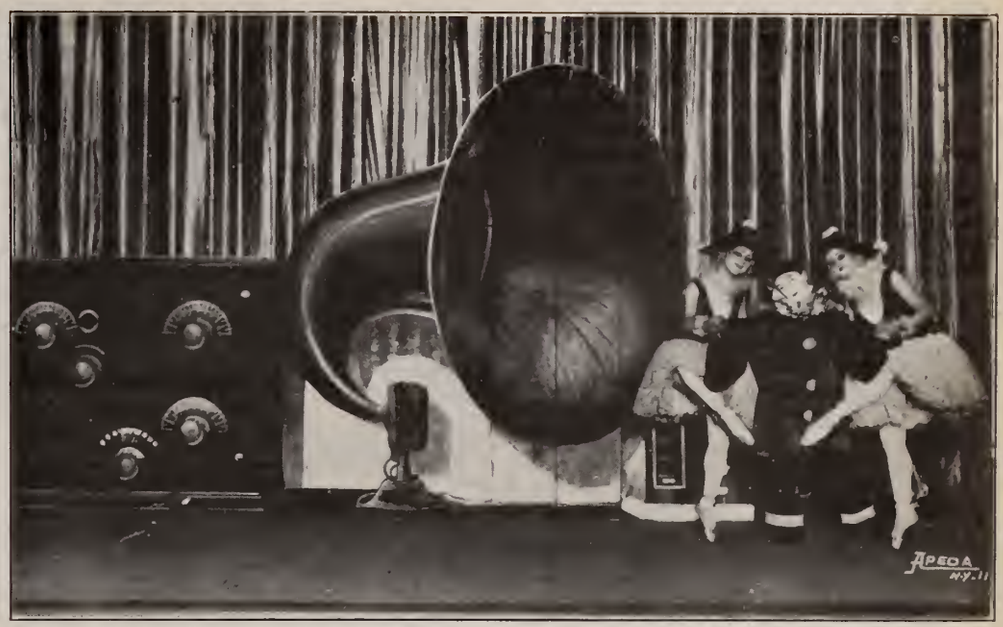
Across the front of each box was a piece of pasteboard with the title stenciled in it. Red paper was then pasted over the back of the holes, and an electric light on flasher socket placed inside.

While the orchestra played the overture, just the words, "You Can't Fool Your Wife," were flashed on and off alternately. The message of the coming show was thus impressed on every person who entered the theatre during the week, although no mention was made of theatre or date. The idea was to impress the title, which it did effectively. As the signs flashed on and off there was a continuous ripple of laughter from the audiences, accompanied by comments.

"The Christian" Exploited Through Public Schools

Nick Wagner, manager of the Perry theatre, Erie, Pa., exploited "The Christian" most effectively through the public schools and book stores of that city. The school authorities gave him permission to distribute "Christian" book marks in the public schools. They were used also in the book stores and in the book sections of department stores.

The Erie Dry Goods Co. gave a big window display, using copies of Sir Hall Caine's novel, oil paintings, posters and special cards. A display was also used on a counter in the book department. A. R. Womrath, Inc., arranged a special window display tie-up with the picture. The theatre lobby was decorated with six-foot cut-outs, frames of stills and special cards.



Radio dance prologue staged by Joseph Plunkett, managing director, New York Mark Strand, New York City, on "The Isle of Lost Ships"

How They Put "The Exciters" Over

Stories of Campaigns Used by Other Exhibitors in Exploiting Photoplay

WINDOW and advertising tie-ups of various sorts have been used about the country in exploitation campaigns on "The Exciters," some of which are described in typical stories below:

Window and advertising tie-ups with several of the city's sporting goods and department stores were used to good advantage by Manager H. B. Wright of the Strand theatre, Seattle, Wash., when he played "The Exciters" recently. Further tie-ups were made available by the use of the short reel, "Golf as Played by Gene Sarazen," on the same bill.

In regard to the feature, Mr. Wright made arrangements with the stores to exhibit windows featuring bathing costumes for men and women. In most of these windows he placed large cutouts featuring Bebe Daniels in her bathing suit and around the background he displayed framed stills from the picture. Cards saying "What is an Exciter?" were scattered throughout the windows, along with other literature recommending that the public see "The Exciters" at the Strand.

For the short reel, Mr. Wright tied up with several stores for golf windows. In a similar way, a cutout of Gene Sarazen taken from one of the advertising sheets was mounted on an attractive card, and was placed in the center of the window. Advertising matter on the card and in the windows mentioned prominently the picture playing at the Strand.

Life Saver Hook-up Made

In addition to the usual newspaper space, Manager H. P. Kingsmore of the Howard theatre, Atlanta, Ga., employed several stunts to good advantage. Ten thousand small envelopes containing Life Savers were given away to the patrons of the theatre the last four days previous to opening, and distributed through other channels by the house ushers. These were of manila, printed in red, the copy worded in such manner as to make a logical tie-up, which at first thought might seem almost impossible. They read:

What makes an aviator fly upside down? A man leap from Niagara Falls in a barrel? A steeplejack take a chance? And your taste long for Life Savers—that candy mint with a hole?

They're Exciters—So are Bebe Daniels and Antonio Moreno in "The Exciters." The Howard all next week—June 18. You'll find the first taste of the Exciters inside.

And 5,000 heralds, representing Bebe Daniels and Antonio Moreno as "The Speed Maniacs," the one word, "Wanted," across the top—then "Police Warning—Be on lookout for the world's worst speed maniacs," followed by an illustration of each star. At the bottom, name of theatre, title and date of playing. These were posted in every available spot about town. This was done very economically.



"ARE YOU A FAILURE?" LOBBY WHICH ATTRACTED PROFITABLE ATTENTION
Manager H. B. Clarke of the Casino theatre, Greenville, S. C., prepared this striking front for "Are You a Failure?" (Preferred), making good use of poster cutouts

"The Go-Getter" is Theme of Essay Contest

An essay contest on the subject "What Is a Go-Getter?" was given much publicity in San Francisco through a tie-up between the Granada theatre and the San Francisco Examiner, arranged by the management of the theatre and Wayland Taylor, of the Paramount exploitation staff.

Cash amounting to $25 was given to contestants qualifying themselves as "go-getters" by giving the best definition of one.

Fifty others were given passes to see the picture and see how near their answers came to being the right one.

The first prizewinner was Kemper Hall, who in 100 words told concisely just what he thinks a "go-getter" is, thereby demonstrating that he was one himself.

Grocery Stores Tie-up to "Lost and Found" Run

For the showing of "Lost and Found," at the Regent theatre in Washington, Pa., William N. Robson, Goldwynner, tied up with local grocers in a co-operative campaign. This was based on the "Lost and Found" picture puzzle with Eddie Bonns, manager of exploitation of Goldwyn-Cosmopolitan, and W. R. Ferguson, had prepared as an exploitation aid in the showing of the production. The picture is that of a South Sea cabin with a native squatted in front of it. The puzzle was to find in the trees, the picture of Captain Blackbird's daughter. Half a dozen of the biggest merchants in Washington wrapped these picture puzzles in every package sent out.

This tie-up gave the picture a good window display in each of the stores concerned, posters, window cards and stills being used freely. Floyd Morrow, manager of the Regent, was very well satisfied with the result of this exploitation.



"LITTLE RED SCHOOLHOUSE" STREET STUNT

Ballyhoo truck used for the showing of "The Little Red Schoolhouse" (State Rights) at Loew's 86th Street theatre, New York City

Newspaper Contest Boosts "The Dangerous Age"

When "The Dangerous Age" played at the Garing theatre, Greenville, S. C., Manager H. B. Clarke obtained excellent results from a newspaper tie-up which he arranged.

Under the auspices of the Greenville Piedmont a contest was launched, in which a prize of $10 was offered to the person submitting the best answer to the question: "What Is the Dangerous Age?" The second prize was $7.50, the third $5, the fourth $2.50 and the fifth six tickets to the Garing theatre to see "The Dangerous Age."

The announcement was given prominent display in space approximately four columns by 11½ inches, and was published gratis. There were 600 responses to the contest.

A tie-up was also effected with Gilmer's Department Store, resulting in wonderful publicity in the publishing of a five-column ad in which the central space was occupied by an ad for the theatre.

Merchant Tie-ups Made on "Enemies of Women"

Toronto, Ont.—Will J. Stewart, Goldwynner for Canada, featured merchant tie-ups in his campaign for "Enemies of Women" at Shea's Hippodrome.

He found the big merchants of Toronto eager to tie up with the picture on window displays. The Toronto Hydro-Electric Shop, for the first time in its history, tied up with a motion picture on this production. As the Toronto Hydro-Electric Shop is a government utility, it is against the law for it to advertise motion picture showings. This was got around in its window display by showing a modern electric washing machine in comparison with the old washtub and board, making no mention of the photoplay or the showing at Shea's Hippodrome, but carrying a sign clear across the rear of the window display which read: "Enemies of Women. Pass them up and make friends with the easy vacuum washer."

"Enemies of Women" was in two-foot letters and directly over the tub and washboard. As "Enemies of Women" was playing at Shea's Hippodrome at the time, and received extensive billboard and newspaper advertising, the display was just as valuable as though direct attention had been called in the window to the photoplay.

The Heintzman piano store used a window on reducing records, with a special three-sheet stand and two large special cards, 22x28, and 11x14 display cards, giving play date, theatre, etc.

The Moore's drug stores tied up with the picture with displays of beauty preparations, a still of Miss Rubens at the dressing table being used on special painted cards. Other window displays in prominent Main street stores were obtained.



FIRST EXPLOITATION STUNTS TO BE RECEIVED FROM EXHIBITORS ON "CIRCUS DAYS"

Upper right and left and lower centre—Scenes showing the campaign of the California theatre, Anaheim, Calif., for the world premiere of "Circus Days" (First National); Upper centre and lower right and left—window displays obtained for the run at the Chicago theatre, Chicago



Leading lights of the Lloyd Hamilton and Mermaid units producing for Educational Film Exchanges. From left to right—Ruth Hiatt, Del Lorice, Lloyd Hamilton, Lige Conley, Lillian Hackett, Jack Lloyd and Otto Fries.

Educational Units at Work on Huge Schedule

WITH eleven units at work producing Short Subjects for the "greater program" just announced by Educational Film Exchanges, Inc., for the 1923-24 season, the prediction recently made by E. W. Hammons, president of Educational, of a greater year for Short Subjects, seems assured of fulfillment.

"Our program is the biggest we have ever had in our history," said Mr. Hammons, "not only in quantity but in the value of each individual picture. With the reaction against the too-long padded feature picture and the certain return to the safer and saner custom of giving patrons varied entertainment, the exhibitors of the country will need the best in Short Subjects—pictures which will not be "fillers" but box-office attractions that, with the right features, will assure 100 per cent attendance. Our program is designed to furnish these attractions."

Christie to Maintain Standard

One of the biggest and finest companies of talented actors ever gotten together for any series of two-reel productions has been assembled by Al Christie, supervising director, for the twenty pictures which the Christie studios will provide for the Educational Pictures program. Bobby Vernon, Jimmie Adams, Neal Burns and Dorothy Devore will appear in the featured roles of the comedies now planned, and in the supporting casts will be a large number of popular stars, including Vera Steadman, Charlotte Merriam, Jimmie Harrison, Earl Rodney, Natalie Joyce, Babe London, Lincoln Plumer and Bill Irving. Harold Beauline and Scott Sidney continue as directors, and of course Christie will personally direct a number of pictures during the year.

Christie Comedies have been famous for several years for their high production quality and for their fine, logical comedy stories. A most notable feature about the new Christie Comedies, however, is the increasing number of comical situations or "gags" which have been worked out in them, without ever sacrificing the slightest degree the high standard of the story or the appeal that Christie Comedies have always made to every member of the family.

During the last year Christie Comedies have been cited with almost amazing consistency as having "saved the show" or "overshadowed the featurue," not only by critics but by exhibitors themselves. Their value as box-office productions, as short feature attractions that justify consistent and forceful advertising—and pay for it in paid admissions—has never been more thoroughly demonstrated.

That every effort will be made by the big Christie Company during the new season to make the Christie Comedies maintain the highest possible level as real feature productions in short length, is evidenced by the first picture of the series, which Educational will release in September. This is "Navy Blues," in which Dorothy Devore plays the leading part, supported by Jimmie Harrison and a big cast of Christie favorites and of sailors and marines. This unusual comedy production was made with the consent and co-operation of the Navy Department, which granted the Christie fun makers the exceptional privilege of disporting on the U. S. S. California of the Pacific Fleet to make their story of nautical humor true to life and accurate in every way.

The second picture of the season will feature Bobby Vernon, the diminutive comedian whose long and excellent work in Christie Comedies has made him one of the biggest box-office stars in Short Subjects of any kind. It will be called "Hold Everything."

Jimmie Adams' first picture in this new group will be an oil well comedy, with some wonderful thrills on top of the oil derricks with famous Signal Hill in the background.

Neal Burns will be supported by Vera Steadman and Lincoln Plumer in his first subject, which will be a farce comedy with a theatre and cabaret background. The sets for this picture are said to be the finest of their kind that have ever been erected at the Christie studios, where sets are built on the same elaborate scale expected in the finest feature length productions.

Mermaid Favorites Retained

With one picture already complete and three others in production, the new series of Mermaid Comedies which Educational Film Exchanges, Inc., will release this season bids fair to increase greatly the tremendous popularity already enjoyed by these two-reel Jack White Productions, and which has created an unprecedented demand for these broad fun subjects everywhere.

All the old Mermaid favorites have been signed to appear in the forthcoming productions, and several other well known funmakers are being acquired. Lige Conley, the young comedian who under Jack White's coaching has risen to fame as the featured player in Mermaid Comedies, will again be seen in leading roles.

In the first picture of the series, "High Life," which has been finished under the direction of Hugh Fay, Conley is supported by Lillian Hackett, Otto Fries, Jack Lloyd, Sunshine Hart, Eva Thatcher, Gloria Gilmore and those two inimitable colored comics, "Moonlight," formerly known as Spencer Bell, and Henry Trask.

Andrew Arbuckle, who supported Lloyd Hamilton in the first of his new Hamilton Comedies, has been engaged by White to appear in the second of the Mermaid Comedies.

Norman Taurog is directing the second picture of this series, and cameras are already turning on the third and fourth pictures, under the direction of Robert Kerr and Fred Hibbard.

The settings being used in the new series of Mermaid Comedies would do credit to some of the more elaborate dramatic feature productions. With the space and facilities of the entire Fine Arts studio at his disposal, White is endowing the Mermaids with settings such as have never before been used in the production of pictures of this type.

The story has by no means been forgotten, either, for White is a firm believer in the necessity of a logical plot for a genuine comedy. To this end he is giving personal supervision to his own scenario department, with such clever "gag" writers as "Pinto," the cartoonist, Roy Myers and Joe LeBrandt working with him.

It is significant to know that from beginning to end every one of the twelve pictures in the new Mermaid Comely series will be produced under the personal supervision of Jack White.

The first of the new group, "High Life," will be released in September.

Six in Lloyd Hamilton Group

Already firmly established as one of the "Big Four" of screen comedians, Lloyd Hamilton has et out to provide, through Educational Film Exchanges, Inc., six comedies during the 1923-1924 season that will rank with the finest comedy productions of the year.

Hamilton is at present working at the Griffith studios at Mamaroneck, New York, acting the principal role in D. W. Griffith's production "Black and White," originally intended for Al Jolson, but the selection of the big comedian for the starring part in this big feature length comedy subject will make no change in his plans for six two-reel Hamilton Comedies this season.

The first of this new series has already been made, and immediately on completion of Hamilton's work in the Griffith production, he will return to Los Angeles and resume work on the pictures called for in his contract with Educational.

Certainly Lloyd Hamilton has never before been surrounded with such facilities for making excellent comedies. Working at the Fine Arts studio, he will have all the facilities of this great picture making plant, just remodeled and improved, at his disposal. Supervision of all pictures in the series will be under Jack White, long Hamilton's friend and associate, thus insuring the best in stories, direction and production generally.

The initial picture of the series, which is to be called "The Optimist," was directed by Gil Pratt Hank Mann, himself a comedy star of note, and Lloyd Bacon, who attracted a great deal of attention in the last year as a director of, writer for, and actor in Hamilton Comedies, collaborated with Hamilton on the plot and situations and took important parts in the picture as well.

Others in the supporting cast of "The Optimist" include Ruth Hiatt, who was discovered by Hamilton last year and appeared as his leading lady in "The Speeder" and several comedies; Del Lorice, the new comedy vampire, and Percy Hildebrand and Andrew Arbuckle, both stage and screen actors of prominence.

That several members of the Hamilton production staff should have been selected by Griffith to accompany the comedian to New York to assist in the production and direction of "Black and White" is significant, for it is an indication of the extreme high quality of the talent being used in the making of these two-reel comedy gems.

While Hamilton is in the East White is having stories written and all other preparations made so that there will be no time lost when Lloyd returns to the studio in Los Angeles.

"The Optimist" will be released in September.

To Glorify American Boyhood

Among the pictures being produced for Educational release at the Fine Arts studio in Los Angeles is a new series of two-reel comedy subjects to be known as Juvenile Comedies, which are truly an innovation in several respects.

The Juvenile Comedies, of which there will be six, will present children in many of the most important roles, but plans for these fun subjects and an actual viewing of the first picture, already complete, indicate that it would be hard to find any humorous films more universally appealing, to young and old alike, than these boy and girl stories will be.

Reflecting the spirit of the American Boy—the lad with the soul of the Boy Scout—the Juvenile Comedies are expected to be very forceful in boosting the activities of the Boy Scouts, many of whom will be seen performing deeds of kindness and youthful courage, although all in highly amusing comedy stories.

"Yankee Spirit" is the title of the first picture of this new group, which was directed by Norman Taurog. Heading the long list of clever kid actors are Bennie Alexander and Ernest Butterworth. Bennie's most recent screen achievement was in the First National production of Booth Tarkington's delightful story "Penrod and Sam," but he has been known for several years as one of the cleverest actors of the stage or screen, although now but ten years old. Ernest Butterworth, who plays the tough boy in "Yankee Spirit," has appeared with Mary Pickford and Bill Hart in several notable productions. His most recent successes have been in "The Little Church Around the Corner," and "Heroes of the Street."

Other youngsters in the cast include Tom Hicks, the little fat boy from Texas, who weighs only 125 pounds at seven years of age; Roger Keene, a nephew of E. W. Hammons, president of Educational; and Billie Williams. George Ovey, a favorite screen comedian a few years ago, is making his return to the screen in "Yankee Spirit," in which Ella McKenzie will be seen, as well as two of the most famous acrobatic teams in the country, the Matzetti Brothers and the Yacanelli Brothers.

It is believed the Juvenile Comedies are the first pictures of this kind in which there is being made a serious attempt to boost the good work among children for which such organizations as the Boy Scouts stand. "Yankee Spirit" has received the personal endorsement of the Los Angeles Boy Scout Commander.

Popular Actors in New Series

Popular favorites of the stage and screen will be presented in a new and novel series of two-reel comedy productions called Tuxedo Comedies which are one of the important additions to the Short Subjects program announced for the new season by Educational Film Exchanges, Inc.

The Tuxedo Comedies are intended to fill a definite need for a polite situation comedy acting of the very highest standard.

Two pictures in this series of six have already been finished, "Easter Bonnets" and "One Night It Rained." The first named is a late August release. Both feature Ned Sparks and Harry Tighe, one of whom, Tighe, a popular vaudeville star, is making his first appearance on the screen. Sparks has had leading parts in a number of Al Woods farces, and has been seen in support of Constance Talmadge in several of her late comedies. They are supported by Doris Dean and Marion Harlan in "Easter Bonnets," and by Miss Dean in "One Night It Rained."

Other pictures in this series will also present other popular stage stars, among whom is expected to be "Poodles" Hannaford, famous clown.

Tuxedo Comedies are produced by Reel Comedies, Inc.

Variety of One-Reel Brands

Comedy and drama, laughter and a few tears, beauty and dignity and a wide variety of novelty, are to be found in the single-reel pictures which Educational Film Exchanges, Inc., is distributing this season.

While further additions to Educational's one-reel product are likely to be announced later, one new series has already been started in addition to the popular subjects with which exhibitors are familiar. This is the "Sing Them Again" Series, by Norman Jefferies, a modernized revival of the songs you used to sing.

Each picture in this series of twelve subjects will introduce three old favorites songs, inviting the audience to join in singing them. Educational's service with this series includes complete orchestra and piano scores of the choruses of these once popular songs, for the musical accompaniment is naturally the most vital factor in the presentation of these novelty subjects.

The first of the "Sing Them Again" Series is called "Close Harmony" and introduces "Sweet Rosy O'Grady," "In the Shade of the Old Apple Tree" and "Sweet Adeline."

Comedy is well represented in the rough and tumble Cameo Comedies, which in recent months have won a tremendous popularity. These fun subjects, the current releases of which are featuring Cliff Bowes and Virginia Vance, are directed by Fred Hibbard and produced at the Fine Arts studio in Los Angeles, where several other groups of comedies are made for Educational. There are still several subjects to be released in the first series of Cameo Comedies, but arrangements for another series of twenty-four have been made, and production work will continue without a break.

So great has been the demand for the Lyman H. Howe's Hodge-Podge, and so tremendous its popularity with exhibitors and their patrons, that before the close of the first series of twelve, Educational has arranged with the Lyman H. Howe Film Company to provide another group of twelve of these delightful novelty pictures. Providing three or four different kinds of film entertainment in one reel, the Hodge-Podge has proved a most valuable asset to the programs of theatres all over the country, large and small alike.

Three Jack White Specials

In addition to producing the Mermaid Comedies and supervising the Hamilton series, Jack White also plans to make three comedy specials which will be released by Educational this year. It is expected that each of this trio will be directed by White personally.

With the completion of camera work on the first picture of the Mermaid Comedy series, which will be called "High Life," White has three separate companies at work on as many additional Mermaid subjects, under the direction, respectively, of Norman Taurog, Robert Kerr and Fred Hibbard, and as soon as these pictures are well under way he will begin work on the first of the three Specials, which will be a Fall release.

Drama Gives Way to Comedy at Old Fine Arts Studio

The famous old Fine Arts studio where Griffith staged some of his greatest successes has been taken over for the exclusive use of several producing units making comedies for Educational release, and the studio that so long resounded to the expressions of dramatic emotions is getting its first laugh.

The entire studio has been undergoing a re-building process that will cost approximately $100,000, to make it up-to-date in every way, but even before this work was completed no less than five companies were fun-making here to provide laughs and thrills for the biggest Short Subjects program ever announced, the 1923-24 program of Educational Film Exchanges, Inc.



The prominent players of the Christie, Cameo, and Juvenile Comedies producing units releasing through Educational Film Exchanges. From left to right—Neal Burns, Jimmie Adams, Dorothy Devore, Bobby Vernon, Virginia Vance, Cliff Bowes, and Bennie Alexander.

Regional News From Correspondents

Seattle

L. K. BRIN, president of the L. K. Brin-Kwality Film Company exchanges, has recently returned to Seattle from a trip to the national Warner Brothers convention in Chicago, held last month. Mr. Brin will continue to handle the Warner Brothers product in this territory, and is already making plans for the sale of his pictures to Northwest exhibitors. "Little Johnny Jones" and "Where the North Begins," the first two of the new fall Warner releases, have just arrived at the local exchange and will be screened for exhibitors in the near future. Bookings are expected to be announced in a short time.

Sam Dembow, Jr., Western district manager for the Goldwyn company, has arrived here and spent several days in conference with Seth D. Perkins, local branch manager, regarding the new Goldwyn pictures to be released during the coming season. "Three Wise Fools" and "The Love Piker" have recently been shown to theatre men of this territory, and the rest of the early fall releases are expected to arrive here in a short time. Chris Dale, formerly booker at the First National exchange in Butte, Montana, has just arrived here to take the position of director of advertising for the Goldwyn office, and began his new duties the early part of August.

M. H. Thompson, "Cherry" Malotte and A. H. Huot, the three F. B. O. salesmen working the Washington territory for Branch Manager Louis Metzger, have recently received their checks for $200—their share of the spoils in the recent H. M. Berman jubilee sales contest conducted among the thirty-two F. B. O. exchanges in the United States. The Seattle office won the contest this year, bringing that honor to the Northwest territory for the first time in the history of the organization. Mr. Metzger at the time of writing was eagerly awaiting the arrival of the handsome platinum watch awarded to the manager of the winning exchange. Office employees were also to receive cash awards.

A preview of Universal's latest special production, "Merry Go Round," was scheduled for the Rialto Theatre, in Tacoma, early in August, following arrangements made by General Manager H. T. Moore and Robert Bender, exploitation and publicity director for the Universal office in Seattle. Theatre owners and managers and newspapermen of that territory were to be the invited guests at the showing. L. J. Schlaifer, manager of the Universal exchange, has been out of the city on a tour of the state for the last several days, and expected to arrive in Tacoma the day of the scheduled preview.

"Bunny" Bunting, former film salesman, who is well known here on Film Row, paid a visit to his old haunts recently and renewed acquaintanceships with many of the managers and salesmen in this district. Mr. Bunting at the present time is acting as personal representative and advance agent for "Alexander," vaudeville performer known as "the man who knows." Alexander is now vacationing in Idaho, preparatory to another tour on the Pantages circuit. Before becoming associated with Alexander, Mr. Bunting was connected with the Universal exchange in Salt Lake City as salesman.

Paul R. Aust, manager of the Select Pictures exchange, left Seattle recently on a tour around the territory. E. A. Lamb was in direct charge of the office during Mr. Aust's absence. Plans are now being made by the local Select staff for the sale of "Rupert of Hentzau" and "The Common Law" to exhibitors of this territory, following the announcement of release dates on these two features.

R. C. Hill, manager of the W. W. Hodkinson exchange, and Al Rosenberg, manager of the De Luxe Feature Film exchange, were both absent from the city on trips to Portland during the last few weeks. Mr. Hill spent almost a week in the Oregon city, visiting Hodkinson's office there. Mr. Rosenberg drove down with his wife and child on a combined business and pleasure trip, spending about three days in that territory.

E. Sandell, owner and manager of the Sunset theatre at Snoqualmie, Wash., was a visitor on Film Row recently, booking pictures to play at his house during the remainder ot the summer season.

Orpheum in Snohomish was sold by Mr. Bushnell to a Mr. Crary, a newcomer in the exhibitor ranks in this territory.

A new Robert Morton orchestral organ was recently installed in the Madison theatre here by Manager Benjamin Fey. Miss Bernice Hickox has been engaged by Mr. Fey as organist for the house.

W. Kainitz, manager of the Cootenai theatre in Libby, Montana, was a visitor in this city recently, touring this territory by automobile as part of his vacation. Mr. Kainitz came here from Seaside, Oregon, and was including Spokane, Walla Walla and other Northwest cities in his itinerary.

E. J. Reynolds, manager of the Liberty theatre in Pasco, was another vacationing manager to spend a short time here. Mr. Reynolds stopped off in Seattle en route to Vancouver, B. C., and was also here again on his return from Canada. He made a short trip to Rainier National Park before his return to Pasco.

Mrs. F. W. Striker, a former exhibitor in this territory, has just announced the purchase of the Orpheum theatre at Kalispell, Montana, which she plans to open at an early date. Mrs. Striker was in this city during the last week, making arrangements for the opening of the house and booking pictures to play there during the coming season.

The Carlyle theatre, at Carlyle, Wash., was recently practically completely destroyed by fire, according to a brief telegram received by the Film Board of Trade of Seattle. No details of the fire were given, except for the fact that the damage was serious. Clarence Hughes is the owner and manager of the house, which is the only theatre in that town.

Spokane theatre men were preparing for the beginning of the new season with a vengeance recently. The week of Sptember 1st was to be "Fair Week" in the Eastern Washington city, and a large number of tourists were expected as a result. Exhibitors from that territory have already been in touch with Seattle film exchanges, making arrangements for the booking of big pictures to tempt the amusement-seeking public.

Ed. J. Myrick, well known theatre man and exhibitor of the Pacific Northwest, has just become assistant general manager of the Jensen-Von Herberg circuit here, and has taken up offices with the rest of the circuit officials in the Liberty Theatre Building. Before coming to Seattle, Mr. Myrick was general manager of the Rialto and Colonial theatres in Tacoma, the two houses in that city run by Jensen-Von Herberg. He was succeeded there a few weeks ago by H. T. Moore, formerly president of the H. T. Moore Amusement Company of Tacoma, who is now in direct charge there.

A. F. Cormier, part owner and manager of the Liberty and Rialto theatres in Centralia, Wash., will build a new motion picture house in Chehalis, seven miles from Centralia, during the coming season, according to advice received here recently. Mr. Cormier recently took over the active management of the Centralia houses from William Ripley, owner and manager of the Bijou theatre in Aberdeen, and bought a part interest in the theatres from the Liberty Theatres Company of Centralia, in which Mr. Ripley is also interested. Specific details regarding the plans for the new theatre have not been made public yet.

Manager Frank Steffy's Coliseum theatre orchestra, under the direction of M. Jacques Beaucaire, has been the subject of much favorable comment from audiences of that house recently. During the summer months Mr. Steffy has attired the thirty-five musicians entirely in white. New white suits, made to order, with plain white shirts, white shoes and socks, give the entire house a cooler appearance. A dressy appearance is still maintained by the musicians with their small black ties, setting off the lighter color to advantage. A soft white light upon the orchestra, with a bright baby spot upon M. Beaucaire during the concert numbers, results in an especially attractive showing.

A. J. Bushnell, formerly owner of the Orpheum theatre in Snohomish, has recently bought the Green Lake theatre, a suburban house in this city, from I. Carstens, who has owned and managed the house for a number of years.

Oklahoma City Items and Southwest News

THE Palace theatre at Dallas has taken out rain insurance in the sum of $18,000 covering the engagement of Universal's "Merry-Go-Round." This is said to be the largest policy ever written for a like purpose. Unique in itself is the arrangement between the Palace management and Adolphus Auto Rent Co., which provides for free taxi-cab transportation of patrons in case of rain on the opening day of the engagement.

J. O. Rhode, former traveler for Consolidated at Dallas has transferred to the Southern States Film Co. and in same capacity.

F. A. Tomes, Educational manager at Dallas has gone to New York for a visit to the Home Office. Von Minden and Sprackles have opened a new theatre at Schulenburg, Texas. The Majestic theatre at Stuttgart, Ark., is being demolished. Elmer Harrell has leased the motion picture house at Bearden, Ark.

S. G. and Theodore Smith will erect a new theatre at Conway, Ark., in near future to cost about $50,000, exclusive of furnishings.

The Gordon theatre at Stuttgart, Ark., is selling twenty-two tickets for the whole family to farmers taking as pay for the books poultry at current rates. The old Grand theatre closed at Searcy, Ark., last week. A new house will be built in its stead to be called the Lightle. Dave Coughlin has returned to Dallas from New York where he conducted negotiations for Pathe products for Southern Enterprises in Texas and Oklahoma. Joseph E. Luckett, Dallas, sales manager for United Artists, has gone to New York City for a brief visit.

Manager Tony Ryan of the Associated First National at Oklahoma City made a business trip to Dallas during the week. District Manager Michael Smith of the War Department Theatres in the Southwest, with headquarters at Dallas, has been promoted to a similar position with headquarters in Washington City. His successor is W. E. Crist, of Seattle. Jack Joyce opened his new suburban theatre, the Oak Lawn, at the entrance of Highland Park, Dallas, August 6.

Bert E. Gratz of the Southern States Film Company is making an inspection tour and getting acquainted with the trade throughout Oklahoma.

Cleveland

EXCITEMENT ran riot in the Film Exchange Building, when Chris Lockman, who runs a school for motion picture operators, was attacked by thugs, and badly beaten. His assailants escaped by means of a back staircase, while people in offices adjoining Lockman's responded to his call for help. Lockman has been running this school for motion picture operators for a year or more. It is an independent school, not associated with any other organization at all. It has nothing to do with the operators' union. Neither has it any connection with the exhibitors' association. The school has been well attended. Very few of the pupils have been exhibitors, however. There had been absolutely no indication that there was any opposition to such a school.

The thugs entered Lockman's office and said they wanted to enroll in the school. When he turned to get the application blanks, they hit him over the head. knocking him unconscious. Lockman screamed. Other tenants on the sixth floor of the Film Exchange Building ran out to see what was happening, and in the confusion, the assailants fled. They have not been identified. No motive for the attack can be assigned, but every effort is being made to uncover both the identity of the assailants, and their motives as well.

Nat Baruch, manager of the Cleveland Goldwyn exchange, states that J. A. Koerpel, Goldwyn district manager, has not severed his connection with the Goldwyn Pictures Corporation, as stated in the August 9th issue of Film Daily. Koerpel is now in New York participating in a Goldwyn sales meeting to outline fall sales policies.

The palm for speedy service goes to Pathe. Cleveland motion picture fans saw pictures of the Harding funeral Friday afternoon, at Keith's East 105th street theatre. The pictures were taken in Washington up to 6 P. M. Thursday. Pathe cameramen took their pictures to New York by airplane. They were developed in New York Thursday night. At 7 A. M. Friday, Cohn, from the New York Pathe office, climbed into a specially engaged plane, took a dozen prints with him, and delivered those prints in Cleveland at 10:45 Friday morning. D. E. Pratt of the Cleveland Pathe office met Cohn at the Glenn Martin field. The plane stopped only long enough to discharge its cargo and get gas. It left almost immediately for Chicago. The Cleveland prints were on the screen at 1 P. M. Connections were made with the Pittsburgh and Cincinnati trains so that patrons in these cities saw the picture at the first evening performance. This was a record speed job.

Norman Moray, local Pathe branch manager, is doing part time at his desk, this after a two-weeks' illness.

C. E. Penrod, special representative to general manager H. M. Berman of F. B. O., is spending the week in and around Cleveland, arranging for first run engagements on "Human Wreckage."

W. C. Bachmayer and Clif Almy, Metro district manager and Metro resident exchange manager, respectively, together took a trip calling on the leading exhibitors in the territory.

Al Lichtman was in the city last Thursday and headed a sales talk before the staff and personnel of the Standard Film Service Company, through which his product is released locally. Representatives of the press were present at a luncheon at the Statler Hotel given by the Standard Film, at which Mr. Lichtman explained the nature of his fall releases, and gave a brief outline of his policies. Including Harry Charnas, president, Maurice Lebensberger, manager, Secretary Greenstein and the entire Standard Film sales force, there were twenty-five at the luncheon.

Fred Scheuerman, newly appointed manager of Film Classics, Ohio distributors of the Warner product, is a busy man these days. He's getting things in shape for a formal opening of his offices which are on the street level of the Film Exchange Building, facing East Twenty-first street. The sign is on the window. As soon as the interior equipment arrives, Film Classics will be an established fact in Cleveland.

It looks like the gathering of the clan up at the Loew Ohio offices. Managing Director Fred Desberg is back from New York. Jack Kuhn, manager of theatres, has returned from a vacation trip up the Lakes.

Let everybody get out and shout for "Tim" Roberts, prominent exhibitor of Mansfield. Roberts has thrown his hat in the mayoralty ring on the Republican ticket. Roberts has always been a public-spirited man. As owner-manager of the White Way and Park theatres, he has been spending a lot of time and thought to public needs.

Jack Greenbaum, who runs the Opera House in Mansfield, and who will soon open his newly acquired State theatre in Lorain, inaugurated a summer policy at his Mansfield house that proved such a success that he's continuing it through the winter season. Instead of playing feature pictures for full week runs, Greenbaum put in a summer policy of playing feature pictures for the first four days of the week, and vaudeville with pictures for the last three days of the week. He has done a phenomenal business all summer. And he's going to continue with this program indefinitely. Greenbaum says he gets the same people twice a week this way whereas, formerly, he got 'em only once a week.

H. T. Palmer, manager of the Lyric theatre at Fairport Harbor, was in the city looking for cool pictures to counteract the ever-rising temperature. At last reports he was still on the hunt.

H. Rogers, former proprietor of the Lyric theatre, Fairport, was in town last week. They say Rogers is looking around for a Cleveland house. If he finds what he wants, where he wants it, for the price he wants to pay for it, he will join the ranks of Cleveland exhibitors.

The Schagrin twins, Max and Joe, of the Orpheum and Park theatres, Youngstown, were in town last week, and kept the exchange managers guessing as to which was Max and which was Joe. And just to make it harder, they were dressed exactly alike—in their famous shepherd check suits, red ties and duplicate accessories.

Akron was represented in Cleveland last week by O. J. Smith of the Majestic theatre, and by Joe Gullia of the National theatre. Both were looking at the new pictures which are being screened daily in the private screen rooms of the exchanges.

Jimmy Surrell has deserted from the ranks of exhibitors. He was manager of the Superior theatre, Cleveland. He has been converted into a film salesman, and is now covering the city for Selznick.

Meyer Fine, one of the trio owning and operating the Schumann-Kramer-Fine circuit in Cleveland, is back from a seven weeks' honeymoon trip which included the grand canyon, National Park, and Hollywood.

Dan Gutilla, of the Strand theatre, Bellefontaine, and the Majestic and Royal theatres, Kenton, is extended the sympathy of his many Cleveland friends, because of the death of his wife. Mrs. Gutilla had been in ill health for several months. Gutilla was a guest at the Film Exchange Bldg. this week.

Dan Robbins, of the Robbins and Duchess theatres, Warren, has unpacked his fishing rod, and is now searching the waters of Michigan for quarrie.

Nate Chapman, of the Garden and Englert theatres, in Iowa City, Iowa, with his wife, two sons, his mother and father, stopped off for a few days in Cleveland last week to visit his brother, A. Chapman, head booker of the local Fox exchange. They are touring as far east as Buffalo, and expect to be back in Iowa City by the middle of August.

Christie Deibel, managing director of the Liberty theatre, Youngstown, is spending the week in New York. Some say it's pictures that take Deibel east so often. Others say it's golf.

Al Ritzler, of the Sigma theatre, Lima, is another exhibitor who is baiting fish in Lake Michigan waters.

Philip Spitalny, musical director at the Allen theatre, and instigator of the famous Jazz Band that is scoring such a hit at the State theatre this summer, is in New York.

S. Barken, has recently taken over the Nemo theatre, Detroit avenue at West 84th street, Cleveland. The house has been closed for several months.

J. Strungk is the new proprietor of the Castle theatre, Wade Park avenue and East 73d street.

Fred Desberg, managing director of Loew's Ohio theatres, is in New York this week. So is Bill Raynor, of Reade's Hippodrome, Cleveland.

The Salem Amusement Company has taken over the control of the Windsor theatre, Canton, formerly under the management of Edward Werner.

I. L. Pomeroy succeeds J. J. Pomeroy as owner and proprietor of the Gem theatre at New Washington.

A. J. Rice, manager of the Temple theatre, Williard, O., was a visitor in the local exchanges this week.

John J. Murray of the Opera House and Hippodrome, Warren, came up on a booking expedition this week, and says he's feeling as good as new once more. This is fine news for his many friends who were greatly concerned over Murray during his recent severe illness.

A. G. Constant, of the Strand in Steubenville and the American in East Liverpool, was out of pictures, so that's why he was seen darting from one exchange to another in the Film Bldg. last week.

Leo Burkhardt, of the Hippodrome, Crestline, came up to look in on the screenings of new fall pictures, and remained to do a little booking.

Max Schagrin, of the Orpheum, Youngstown, motored up to town and paid his Cleveland exchange manager-friends a visit one day during the week. The visit proved profitable both to Schagrin and the exchanges.

Jack Steinberg, of the Regent and Palace theatres, Youngstown, was discovered around the Film Bldg. this week. His trip was uneventful, with no accidents to report.

Ed Reynard, manager of the Orpheum, Akron, signed up with Tom Colby for Universal service, for the coming season, during his visit in town this week.

The Stillman has one more week of revivals, making six weeks of revivals, and then the fall policy begins. The revivals have been very successful. Their success exceeded everybody's expectations.

Photoplay Trade Bulletins from Indianapolis

The Little Theatre Society of Indiana is making a movie in Marion county settings to be shown locally. Proceeds go to the Little theatre building fund.

Articles of incorporation have been filed by Lyric Amusement Company, Ft. Wayne, Ind., with $4,500 capital, and M. W. Polhemus, A. E. Blair, R. E. Racine, C. V. Hamilton, Clarence Betz, Zelma Moyer, Philip Thompson, Charles Kibiger and P. R. Thompson as directors. The Scenic Theatre Company, Scottsburg, Ind., filed final certificate of dissolution.

The Star Amusement Company filed notification of change of name to Market Circle Realty Company and of increase of capital stock from $100,000 to $900,000. The company will build the Famous-Players Lasky Corporation movie theatre in Monument Place on the west half of the property now occupied by the Hotel English. With filing of the notification it was announced building operations would start about September 1.

Buffalo

LOOKS like the North Main section of Buffalo is going to get its long-desired motion picture theatre. According to an announcement in the public prints the other day, the Hager Building Company, 1434 Hertel avenue, has purchased a tract of fourteen acres at Main street and West Northrup avenue at a price of $250,000 and will erect a row of business structures, including a theatre on the Main street frontage. The North Main section is the fastest growing part of the city just now and perhaps the only one without a motion picture house. If a theatre is opened it will have a large community to draw upon for patronage. The new University of Buffalo will soon be housing thousands of students who will be seeking entertainment in the evening. The Hager company plans to build homes in the new tract to accommodate 1,000 persons—all newcomers. These folks would be living in the immediate vicinity of the house. No news is forthcoming as yet as to who would operate the new house when it is built.

George Eastman, accompanied by Dr. Albert D. Kaiser and Dr. Audley D. Stewart of Rochester have left the Flower City for a camping trip through the Yukon country of Alaska. Mr. Eastman expects to return to Rochester by October 11.

Because civilians are admitted to the motion picture entertainments conducted twice a week at the Soldiers' Home in Bath, N. Y., exhibitors in that town have protested to the village trustees. The managers of the local theatres argue that audiences in the Home are more civilian than veteran and the Bath theatres are unable to compete with the Home entertainment, which is financed by the state.

Edward F. Tresz, Chicago, spoke on "The Motion Picture as a Community Force," before the members of the Kiwanis Club in Dunkirk, the other day. His talk in the main was an attack on the commercialization of the motion picture industry to, as he declared, the complete elimination of any other purpose. He emphasized the importance of the motion picture as an educational force and advocated the greater use of visualization by the church, lodge and school.

Work on the new Hi-Art theatre in Lockport, N. Y., is going ahead rapidly and the house will open early in the fall. J. J. Lanigan, the owner, says he is going to have one of the finest theatres in Western New York and guarantees it will be a surprise to the folks in the Lock City and vicinity. The remodeled house will have a seating capacity of 2,000. The color scheme will be pearl gray, mahogany and gold. The building will be absolutely fireproof and has the very latest ventilating system. The policy will be motion pictures, the best of music and special soloists.

You've got to hand it to Hank Wilkinson, manager of the Warner Brothers' exchange. He got exhibitors running errands for him. We happened to be at the Regent theatre the other evening when Hank pulled up in his big Stutz touring car and after his usual line, persuaded J. H. Michael, the manager, to run to the corner to get him a cigar and newspaper. We wonder what price J. H. is getting W. B. product for? Hank, by the way, has engaged Mell R. Edwards as a member of his sales force. Mell used to be with Henry when he was manager of the old Realart exchange.

Jim Cardina has purchased a Marr & Colton organ for his new theatre now in the course of construction in Bailey avenue, Buffalo.

C. Sharpe Minor, formerly organist at the Rialto, New York, received a great reception at Shea's Hippodrome on his return to Buffalo last week to relieve Albert Hay Malotte, who is in Europe for a vacation. The "Hipp," by the way, continues to enjoy phenomenal business during the warm weather. In fact, never in its history has business been so good. When you can stand 'em up at a matinee performance in the middle of the summer season, you're going some.

Maurice Chase, former manager of the Buffalo Universal exchange, and now European manager for the same company, was among the officials of the organization who greeted Carl Laemmle in Paris to show the "boss" the city.

Harry Gibbs, special representative, is again working in the Buffalo territory for the Fox Film Company. Tom McDermott is covering Rochester, and Carl Ducharme is also in Rochester and vicinity. Miss Jennie Barone, formerly contract clerk for Fox, is back on the job, after several months' employment at the Al Lichtman exchange. Bill Rowell, who covers the Syracuse district for Fox, is in Ogdensburg recovering from a severe illness. And now comes the most important bit of Fox news Johnny Bykowski, booker, is contemplating marriage. No wonder he looks so sad these days. Eddie McBride, who years ago decided to give up his ambition of becoming a second Arthur Brisbane and left the Evening News staff to join the local Fox forces, is still on the job at the same old stand and we wouldn't be surprised if he owned the company, some day.

Bob Wagner, Hodkinson salesman, has returned from a vacation in New York City. Manager George Faulkner is sporting a new Hudson coach with which he is burning up the highways hereabouts. W. F. Seymour eastern and central division manager, was in town last week for a conference with Mr. Faulkner.

Edward L. Jauch of the Educational office force is at Silver Lake for a two weeks' rest. Colonel Howard F. Brink is rolling up a huge total for sales in the Educational contest which comes to a close on August 25. And if Buffalo is not at the top it won't be the colonel's fault.

Vladimir Shavitch, the Eastman theatre, Rochester, new conductor, has arrived from Europe with his wife, known professionally as Tina Lerner, and their daughter. Alexander A. Leventon has taken up his duties as first violinist and concert master of the orchestra. He was formerly with the Moscow Symphony.

During the present week, Joe Miller, well known among the film fraternity in the upper New York state territory, has associated himself with the Renown exchange, Buffalo. Manager Edwin O. Weinberg of Buffalo Renown has assigned Mr. Miller to do special work as field representative of the exchange.

Southeast

E. F. DARDINE, Manager of the Universal Exchange of Charlotte, N. C., celebrated his tenth anniversary as manager of the office in June of this year. He has had a varied experience in the show business and has been in most all branches of it. He has been an exhibitor several different times and always successful. Dardine has been in the show business 45 years, and served in most all capacities. He traveled out of Washington, Philadelphia, Baltimore and a number of other larger cities of the North and East.



E. F. Dardine

M. J. Rogers, Service Manager of the Universal exchange of Charlotte, first started as bookkeeper in May, 1916, and was later promoted to cashier, then to assistant manager and is service manager of the same exchange at the present time. He has never worked for any company but the Universal.

Rogers holds the record in collections. Since he has been handling the collections of the Charlotte branch, which is since November 1920 to the present time, they have not charged off one penny to bad debts.

W. R. Bedell, who has made a great success as manager of the Rialto, Atlanta, has resigned to enter other lines of work and will be succeeded by W. T. Murray, formerly manager of the Alamo No. 2, but for the past few months salesman for Al Lichtman corporation. The Rialto, under the administration of Mr. Bedell has steadily climbed in public favor and is considered one of the best theatres in Atlanta.

Fred F. Creswell has spent the past week in Memphis arranging for the opening of the new Paramount exchange there which will take place around August 15th. Equipment has already been installed and Charles Reagan has gone from the Atlanta exchange to assume the duties of the booking department. The ad sales manager and the head shipper are already in Memphis and M. W. Davis, the new manager will go Monday.

Stephen A. Lynch, formerly head of the S. A. Lynch enterprises and Southern Enterprises, was called from Atlanta to the bedside of his father in Asheville last week, but has already returned to New York. Mr. Lynch and his family were preparing to sail soon for a tour of Europe when the news of his father's illness came to him. Mrs. Lynch will now remain in Asheville temporarily.

Herman Wobber, Paul Morgan and M. J. Lewis, directors of the Paramount Period drive and editor of the house organ "A Million More" published en route, are due in Atlanta during the coming week on the second lap of their tour of all exchanges. Sidney R. Kent, general manager of distribution is accompanying them on this trip and they are spending a day in each exchange.

All of the salesmen for Consolidated Film and Supply Company were in the Atlanta office the past week for a conference with R. B. Williams, manager. Edmund Reid, Harry Williams, William Specht, J. A. McWhorter and H. C. Burger were in attendance.

Francis Renault will be brought south and appear as an added attraction in a circuit of the larger theatres through the efforts of the Virginia Carolina Managers Circuit of Atlanta. The addition of vaudeville acts is becoming quite general throughout this territory.

Phelps Sasseen is back on the road with Al Lichtman product after a critical illness in Trenton, Tennessee. Mr. Sasseen was formerly a well known exhibitor at Easley, South Carolina.

W. D. Putnam will close his Putnam theatre, Fayette, Alabama. He goes to Gulfport, Miss., where he will operate a pleasure pier for the remainder of the summer and will reopen the Putnam in October.

Mr. and Mrs. W. A. Sanges returned last week to their Atlanta home after a motor trip to Arkansas and other points.

Mr. and Mrs. T. E. Dillard, Miss Lois Davis and Miss Ruth Gattis have returned from a week-end trip to Elberton, Ga.

H. C. Berger, formerly in the Philadelphia office of Universal has been transferred to the Atlanta office to travel South Georgia.

John Resenfeld, exploiteer in the Charlotte Paramount office has been transferred to Dallas to succeed Jack Hayes. His successor in Charlotte has not been named.



Kansas City



TWO more theatres have been added to the string of Capitol Enterprises of Kansas City, the People's theatre, Chanute, Kan., and the Strand theatre, Independence, Kan. The People's theatre will be remodeled and redecorated and opened this fall, still under the management of Mark Wilson, who successfully has operated the house for many years.

"Duke" Wellington, well known in Kansas City's film colony as a branch manager and salesman, has succeeded Miss Mabel Warren as secretary of the Kansas City Film Board of Trade. Miss Warren will become secretary to Frank L. Newman, owner of the Newman theatres in Kansas City, in the handling of details in connection with Kansas City fall festivities, Mr. Newman having been appointed chairman of a committee in charge of the program.

Kansas City's film colony was bowed in double grief this week: first, of course, due to the death of President Harding; and second because the loss of a woman that was nearer to every exhibitor and salesman than any other woman in the Kansas City territory—Mrs. Harry Kirschbaum, who always made the territory with her husband, a Universal representative, and was as well known among exhibitors as her husband. She died last Monday as a result of complications following an operation. The body was shipped to Colville, Wash., where she was buried under the auspices of the Eastern Star, of which she was a member.

The following changes in management, opening of new houses and remodeling of old houses in the Kansas City territory have been announced this week:

St. John theatre, Kansas City, purchased by H. Wilson of the Bancroft theatre, Kansas City, and opened as a 5 and 10-cent house; Auditorium theatre, Hope, Kan., opened by C. L. McVey; remodeling of Jefferson theatre, Springfield, Mo., S. E. Wilhoit, manager, completed; seats in Strand theatre reversed and screen put at other end of the house.

Motion pictures were used effectively in a hearing before the city council of Kansas City this week. Howard Huselton, in pleading that the Union Cemetery be taken over as a part of the park system of the city, exhibited a reel showing the beauties of the cemetery in support of a resolution urging action on the part of the city council, which was strongly impressed by the film.

L. W. Kniskern, vice-president and general manager of the W. W. Hodkinson Corporation, was in Kansas City for a brief visit last week, talking over business conditions with the Kansas City branch force.

Just to prove that there is nothing slow about him, C. M. Parkhurst, assistant manager of the Kansas City Hodkinson branch, is spending four days of each week in the territory. And he is doing it in a newly acquired car.

Roy Churchill, manager of the Kansas City F. B. O. branch, left last week for a short vacation on his father's ranch near Salt Lake City to "bust something," as he said, although nothing was said about bronchos. A few days are about all that Roy can endure away from the office.

E. C. Rhoden, branch manager of the Kansas City First National office, is off again on one of those "timely" trips into the territory.

Tommy Taylor, one of the "high powered" boys about Kansas City who earns a respectable living selling film, now is a respresentative of Richards and Flynn Film Company, state rights, Kansas City. Tommy will travel in the Kansas territory.

Another representative was added to the sales force of the Fox branch at Kansas City last week, W. Light, who formerly sold Fox product in the St. Louis territory. He will cover Southern Missouri and Kansas.

Cullen Espy, manager of the Twelfth Street theatre, one of the first-run houses of Kansas City, could stand it no longer. For weeks the gang from the film colony had whizzed past his door in Packards and Cadillacs. He couldn't understand the "why and whereof" in many cases, but the facts were self-evident. So last week he "snuck" out and purchased the shiniest, most dolled up "flivver" in town, just to have a laugh at the boys.

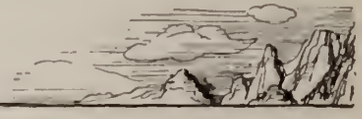
Sad news greeted Samuel Harding, one of the owners of the Liberty theatre, Kansas City, when he returned from a trip to New York last week. Upon reaching Kansas City, Mr. Harding was informed of the death of his sister in Denver and continued his trip westward that he might attend the funeral.

It is not every business trip into the territory that M. A. Kahn of Crescent, Kansas City, brands as successful, but upon his return last week from a trip with "Red" Majors, he classified the journey into the territory as "most successful."

A subsidiary to the National Sign Craft organization is being formulated in Kansas City by the Kansas City Sign Craft, which has been meeting weekly at the Hotel Baltimore. A more uniform and better product for the purchaser of signs is the slogan of the new organization.



Salt Lake City



AN entirely successful sales conference was held at the local exchange of the Famous Players-Lasky exchange last week. The problems presenting themselves in putting over the new product for the coming season of 1922-24 were thoroughly gone over and the details threshed out in a satisfactory manner. Besides H. W. Braley, exchange manager, the following salesmen were present at the conference: L. J. McGinley, who covers part of the Montana territory; Frank Smith, from the Butte Montana, shipping office; E. M. Loy and F. S. Gulbransen, who work Idaho, and Joseph Samuels, the Utah man. Joe English, from the Montana territory, was unable to attend the conference, but was here several days previous when the details were explained to him. Immediately after the conference the salesmen returned to their territories.

Herman Wobber, district manager for the Pacific Coast, and M. Lewis, his assistant, were here for the conference and gave talks on the new and future products of the Famous Players-Lasky program.

Mr. Braley views the coming season with optimism, stating that his exchange expects to pile up a great deal of new business this fall, and hold onto it. He just returned from Idaho, where he visited Pocatello, Idaho Falls and Boise, where he says the outlook for the coming fall and winter is exceptionally good.

Louis Marcus, manager for Famous Players-Lasky for the Denver and Salt Lake district, left for Denver, where he will conduct a sales conference. He is expected to be gone ten days.

J. D. Solomon, Salt Lake branch manager for the Goldwyn company, just returned from a trip to the Idaho territory, where he worked on lining up the new product.

W. E. ("Doc") Banford, district manager for the Intermountain district, spent a few days in Salt Lake City after a trip to Butte, Montana, with a view of opening a branch exchange there. He closed with J. Von Harberg, who runs the Rialto theatre in Butte, and the Liberty theatre in Great Falls. "Doc" left for Denver Saturday.

W. G. Sieb, manager of the local Pathe exchange, is doing some great work in the short subject market, the films of this nature having well taken it over. With the new prints of the Pathe features expected within a few days, Mr. Sieb is enthusiastic about the outlook.

O. W. Helwig, auditor of the Pathe exchanges, is expected here today to go over the books of the local branch, coming from Seattle

James Merian, Goldwyn auditor from New York City, is here checking up the books of the local exchange.

W. F. Adamson, manager for the local Hodkinson exchange, recently returned from a trip to Wyoming in the interest of the features controlled by this company.

George E. Carpenter, manager of the Paramount-Empress theatre, says that his house is the only theatre in the country allowing their employees a week's vacation with full pay. And they are at present taking full advantage of the opportunity.

Bradley Fish, district manager for Vitagraph, was in this city during the latter part of July outlining the fall product with John A. Rugar, local manager. He left immediately concluding his business for Denver.

Two new salesmen have been added to the local Vitagraph selling force by Manager Rugar, in the persons of C. F. Parr and W. H. Shurtliff. Both of these men are thoroughly acquainted with the intermountain territory. Mr. Parr will cover the Montana territory, while Mr. Shurtliff will work in Utah and Idaho.

R. S. Stackhouse, until recently connected with the Vitagraph selling force, has been transferred to the Seattle territory.

E. C. Mix, manager of the local Select exchange, is on an extended trip visiting the key cities of Utah, Idaho and Montana, expecting to return in about two weeks.

C. C. Ezell, general representative for Select, was in Salt Lake City recently for a week, thence leaving for Denver.

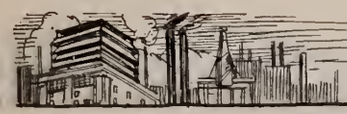
C. C. McDermond is busy covering Utah and Idaho on the new features put out by Select, while "Nemo" Fernstein is selling in Montana.

W. C. Gehring, the new manager at the Fox Film exchange, is busy pouring over details and making himself known among film men and exhibitors. He says that he is mighty glad to be in Salt Lake City, and he is very much enthused over the outlook. He is confident that they have what the exhibitor wants, and working on a basis of a square deal for everyone, with the office standing solidly behind their product, he expects to do some good work on the exceptional program which the coming season calendar offers. Incidentally Mr. Gehring is celebrating his honeymoon.

Mr. Gehring has added a capable salesman to the Fox force in the person of J. L. Tidwell, formerly an exhibitor of Moroni, Utah, and also being connected with the Hodkinson exchange for a long period of time.

Out-of-town exhibitors who have "made" film row this past week are A. Glassman, proprietor of the Alhambra theatre in Ogden; G. C. Lindsay of Eureka; I. M. Chessler, who operates the Princess theatre of Bingham; Steve Deal, of the Star Theatre at Springville, and H. W. Peery, who controls the Ogden, Utah, and Cozy theatres at Ogden.

W. G. Cloward, local manager for Metro, has gone to Montana again, lining up the new fall product and visiting key cities. Mr. Dillerd is acting as manager for the Metro exchange.



St. Louis



DIRECTOR of Streets and Sewers Clinton H. Fisk of St. Louis has issued orders to the police department to remove picture theatre posters from street light standards and traffic posts wherever they are found. Fisk claims that such use of posters is in violation of a city ordinance.

Burglars broke into the Cinderella theatre, worked the combination of the safe and escaped with $82 on the night of August 7th. Fruend Brothers own the Cinderella, which is located on Cherokee street near Iowa avenue.

Fred M. Rich, owner of the Strand theatre, Perry, Mo., reports that his show house caught fire on July 21st and although a near-panic ensued no one was seriously injured. The theatre was seriously damaged.

J. C. Hartman of Trenton, Mo., has plans for a new moving picture house to cost upwards of $75,000. Old buildings on the site are being razed to make way for the new structure.

Theatres in St. Louis remained closed until 6 P. M. August 10th in respect to the late President Harding. All the film exchanges closed their doors at 1 P. M., to enable their employees to join in the memorial services in Forest Park and the various churches of the city.

J. Barnes of Barnes & Holmes, owners of the Lyric theatre, Coulterville, Ill., has bought the interest of his partner in the show house and is now the sole owner.

Practically all of the St. Louis film exchanges were flooded during the heavy rainstorm on Wednesday evening August 8th. More than three inches of rain fell in less than half an hour. At the Maffitt theatre, Vandeventer and Maffit avenue, water came in so fast when the sewers in that vicinity backed up, patrons became panicky and fled to the street despite the storm that was raging outside. More than $350,000 damage was done in the city and vicinity by the water and lightning.

Jules Laurent, formerly a salesman for the St. Louis Film exchange, has deserted contract-chasing to become a full-fledged exhibitor. He has taken over the Lyric theatre at Mounds, Ill.

United Artists has filed suit against Harry Dailey, former owner of the Landale theatre, Carlinville, Ill., for damages for alleged unwarranted and unauthorized showing of "Robin Hood" at the Landale on June 9th and 10th. The case is set for trial during the September term of the Circuit Court at Carlinville. Some time ago Dailey settled with Goldwyn and First National for alleged unauthorized showing of their films, including "Shelock Holmes," which was shown at the Landale on June 12th and 13th without a contract.

T. F. Lewis, who recently sold the Joy theatre, Monroe City, Mo., has purchased the Missouri theatre at Sainte Genevieve, Mo.

Exhibitors who were seen along Picture Row during the week included: Bob Cluster, Johnston City, Ill.; George Newsume, Plaza theatre, Mount Vernon, Ill.; Tom Reed, Duquoin, Ill.; Phil Heide, Olney, Ill.; W. C. Bollinger, Electra theatre, Elvin, Mo.; Harry Mueller, Idle Hour, Festus, Mo.; Bill Karstetter, Columbia, Mo.; Gus Kerasotas, Springfield, Ill.; C. C. Calvin, Washington theatre, Washington Mo.

Wallace Akin, formerly salesman for the St. Louis offices of Realart and Select Pictures and later manager for the Macon, Mo., and Anna, Ill., theatres of the Illmo Amusement Company, has been selected by George Ware, local Vitagraph manager, to handle the Kentucky and Tennessee territory, with headquarters at Memphis, Tenn. He should prove a valuable addition to Ware's sales staff.

Al Bartlett, formerly in charge of the Independent Producers' exchange, has been made city salesman for F. B. O., succeeding Tom McKean, who recently was promoted to the managership of the St. Louis office.

Cupid is at it again. The latest social from the Educational exchange, which offices with First National and the St. Louis Film exchange, is that Miss H. Groerich will be a September bride. She will wed William Schaefer, prominent South St. Louis baker. This office houses more newly-weds and near-weds per square foot than any exchange building in America.

Will Saal, former booker for Southern Enterprises at Dallas, Tex., has been placed in charge of the publicity department of the Missouri theatre. Ed Olmstead, former publicity man, has been transferred to the McVickers theatre, Chicago.

George E. McKean of Fox and Jack Weil, Goldwyn manager, spent part of the week visiting the key cities. Harry Weis, manager, and Russell L. McLean, sales manager for Associated First National, returned from a tour of Southern Illinois with a fine bunch of contracts. They were very optimistic about the outlook in that territory.

Harry Hynes of St. Louis Film exchange has a new sales organization in Barney Fegan, formerly manager of the Aubert theatre; Will Weis, late of the First National staff, and J. Tolley, who formerly traveled for Independent Producers.

Walter Light, late of the St. Louis Film exchange sales force, has accepted a position with the Kansas City Fox exchange.

Jack Walsh is looking for a job. He lost out when Enterprise reduced its sales organization temporarily.

F. G. Sliter of New York, field manager for First National, spent a few days in St. Louis. He is touring the principal cities.

George Ware, local Vitagraph manager, is sporting a handsome new Oakland coupe.

Sam Werner of United Film exchange returned August 11th from a visit to New York. While East he arranged for some big new product but is not ready to announce same.

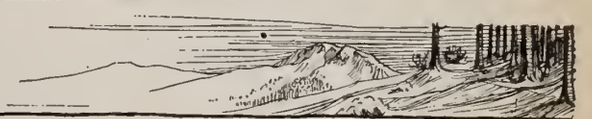
Floyd Lewis of Select is back from his vacation. He visited his old home in Chillicothe, Ohio.

George Ware of Vitagraph has returned from Evansville, Ind., and Henderson, Ky.

Lynde Denig, publicity editor of Associated First National Pictures, New York, was a St. Louis visitor.



Canada



SATURDAY openings are to be the rule at the Regent theatre, Ottawa, Ontario, which was re-opened under the regime of the Famous Players Canadian Corporation on Saturday, August 11, with Oral Cloakey, famous Canadian theatre manager formerly of Winnipeg, Hamilton and Cleveland, Ohio, in charge. The starting of shows on Saturday instead of Monday has proved to be a great success at the Pantages theatre, Toronto, and the Metropolitan theatre, Winnipeg. Incidentally, the programs at the Ottawa Regent will be changed weekly and not twice weekly as before.

Prominent officials attending the opening of the Regent included Clarence Robson of Toronto, manager of Ontario theatres for the Famous Players; Jack Arthur, Toronto, director of music for all Famous Players houses in the Dominion; Bill Dineen of Toronto, stage supervisor for the F. P. Corporation, and Sid Taube, a prominent exchange man of Toronto. The lobby, boxes and orchestra dais were adorned with many huge floral offerings, the gift of various film exchanges and other theatres in Montreal, Toronto and Ottawa.

The opening attraction was "Enemies of Women" and the several specialties included a xylophone number by Oral Cloakey himself and violin solos by Marjorie Stevens.

Following the making of several improvements in the balcony, it was decided to adopt a one-price policy for the Regent, the general admission for evening shows being 40 cents, except on Saturday night when the general admission is 50 cents. Loge seats are 50 cents with 75 cents on Saturday evenings. The general admission of 40 cents for five nights of the week is a 10 cent reduction from the old orchestra floor price for evening performances in force when the Allens controlled the Regent.

An important theatre sale has taken place at Hull, Quebec, in the purchase of the Laurier theatre, Main Street, Hull, by Donat Paquin, owner of the Eden theatre, Hull, from Fred Leduc for $38,000. The Laurier theatre is the largest house in Hull. Mr. Paquin has been operating moving picture theatres in Hull and other centres for many years, being a veteran exhibitor. Both the Laurier and Eden theatres are exclusive picture houses.

Announcement is made by the Canadian Federal Government at Ottawa of the incorporation under a Federal charter of the Mansfield theatre Company, Limited, Montreal, with a capitalization of $1,750,000. Incidentally, the headquarters of the company will be at Toronto, Ontario. This is the company which has been organized by the Famous Players Canadian Corporation, under the direction of N. L. Nathanson, managing director, for the operating of Loew's Montreal theatre. The shareholders of the original Montreal Loew company hold a minority share of the stock in the new concern, it has been announced.

Capt. Frank Goodale, manager of Loew's theatre, Ottawa, Ontario, is hobbling back to his managerial duties following his partial recovery from a broken ankle, due to stepping into a hole while enjoying a day's outing late in July. After making all kinds of exhibition dirigible balloon flights, ballon ascensions, aeroplane flights, parachute leaps and aerial warfare activities, Capt. Goodale had the misfortune to break a bone in stepping into a four-inch hole.

During his short period of incapacitation, Mrs. Frank Goodale performed a considerable number of duties in connection with the management of the Loew house in capable manner.

"Up to date, things are in good shape and if the theatrical business should be good, then all concerned will be satisfied," was the terse remark of W. J. Covert, Canadian representative on the International Executive Board of the Stage Employees and Moving Picture Operators, on his return to Toronto, Ontario, on August 9, following his attendance at a general conference of the Board at New York.

Mr. Covert declared that the alliance between his organization and the Musicians' Union means thta, with the managers and these two bodies pulling together, results would be profitable

Announcement has been made at Toronto, Ontario, of the organization under an Ontario Provincial charter of the Associated Exhibitors of Canada to carry on a film exchange business.

The Gayety theatre, Montreal, formerly the home of burlesque, has been re-opened with a combination picture and vaudeville policy under the management of B. M. Garfield. An extra attraction for the week of August 5 was the Leonard-Tendler fight picture. Night admission prices are 10, 20 and 30 cents. Boxes and five rows of orchestra seats are reserved under the new plan.

Washington

HARRY M. CRANDALL of the Crandall chain of theatres, accompanied by Mrs. Crandall, the Misses Mildred, Olga and Dorothy Crandall, Joseph P. Morgan, general manager of the chain, and Mrs. Morgan; John J. Payette, assistant general manager, and Edwin A. Sherwood, managing Crandall's Exhibitors Film Service exchange, returned to Washington last Monday night from a three weeks' outing at Lake Hopatcong, N. J. Having played two rounds a day for the entire period of their vacation, all can now do a nine-hole golf course in a little better than 200.

E. A. Sherwood brought with him from New York the local rights to all the 1923-24 product of Principal Pictures Corporation.

Payette and Sherwood were accorded a vote of thanks by the management and guests of the Alamac Hotel at Lake Hopatcong, N. J., last week, when at great personal risk and with the complete demolishment of their clothing, they extinguished a fire that had gained dangerous headway in one of the hotel's frame areaways. It was only their prompt and vigorous action that forestalled the hotel's complete destruction.

Nelson B. Bell of the Crandall staff left the city to week-end in New York and familiarize himself with new product.

William C. Ewing, staff artist attached to the publicity department of the Crandall theatres, is taking a two weeks' vacation at the parental home in New York City. During the period he will visit relatives in Connecticut and Massachusetts.

Mrs. Harriett Hawley Locher, accompanied by her mother, Mrs. Hawley, will leave in a few days for the Adirondacks, where a two weeks' rest will be enjoyed. As president of the Washington Pen Women, and a member of the national executive committee of the same body, she signed sympathetic resolutions to Mrs. Harding, incidental to her bereavement in the loss of her husband the President.

New York at the Crandall offices this week: Julius Singer of the Export and Import Film Company, introducing their Shakesperian film, "Othello"; and W. M. Libman of Libman & Spanjer, Inc., New York.

Zane Grey, magazine author, novelist and screen-writer, passed through Hagerstown, Md., Friday, August 10. He ws on his way to visit the famous Shenandoah Caverns and other caves in nearby Maryland and Virginia. The local reporter, intimating that Grey was "no doubt gathering material for a new book," added, "he is very interesting as a conversationalist, even when making pleasantries about the weather, skillfully diverting attention from his own personality and immediate plans."

W. E. Thompson, whose pipe-organ recitals have become one of the most popular attractions at Crandall's Central, returned to the console Sunday afternoon, following a week's vacation.

Jack Whittle, Pathe representative at Baltimore, was in to see his chief, Manager R. Clinton Robin, at the Pathe exchange.

Daniel Dolan, formerly with Preferred, reports Monday as a member of the sales force under Manager "Lou" Reichert of Selznick Distributing Corporation.

The Lynchburg, Va., Academy of Music is again open. Last Friday, August 4, both the Academy and Trenton were closed and the Isis was the only house of the three open This Friday (the 10th) all three were again serving the F. F. V. fans. Friday matinees were omitted in respect to the national mourning period.

Mrs. B. L. Snow, formerly with the garment house of M. Brooks & Company, Washington, is now secretary to Messrs. A. Werner and Milton Simon of the Washington exchange of Warner Brothers-Independent Films.

Out-of-town exhibitors calling at the Universal and other exchanges the current week were: George Nelson of the Nelson theatre, Fairmont, W. Va.; George Colter of the Blue Bird theatres, Richmond and Petersburg, Va.; W. O. L. Fisher of Cumberland, Md.; Max Saks of the Masonic theatre, Clifton Forge, Va.

Universal is equipping its projection room with wicker chairs, artistically upholstered in the prevailing overstuffed mode. The exchange expects soon to display its big new product under the most favorable conditions.

W. M. Keys, Goldwyn shipper, is among many Goldwynners on vacation this month. He is basking in the breezes in the Blue Ridge Mountains of Virginia.

Miss Sullivan, veteran secretary at Goldwyn, has been entered in the Miss Washington-Atlantic City beauty contest, conducted by a local paper.

Dr. Clyde Gearhart, who was injured in the Knickerbocker collapse, his wife being killed, made a declaration Wednesday that he had settled his claim against the Equitable Life Assurance Society of the United States. He sued for $2,250 on an accident policy.

Physical distribution of film territorial rights vested in the Moses Colman Federal Film Service has been taken over by the Liberty Film Exchange, owned by Sam and Jake Flax. Part of each adjoining suite will be vacated, and the offices consolidated. Mr. Colman while retaining an interest in the merged exchange, will be rather inactive in their operation.

C. B. Chusman, operating the Novelty theatre, Baltimore, was a Film Row visitor Thursday, and plans to reopen the 18th of August.

Film Flashes from the Florida Territory

GEORGE CONLEY is the new house manager of the Strand, Tampa, replacing Lawrence Sharpe who resigned last week. Mr. Conley comes to Tampa from La Grange, Ga.

"The Tampa Victory Weekly" made its bow to the Tampa fans last week, and was well liked. It is a breezy little publication, edited by Manager Jno. B. Carroll, of the Victory theatre. Besides giving the complete weekly program and advance dope on the coming attractions, Mr. Carroll gives a signed editorial.

The property owners of Sulphur Springs, a suburb of Tampa, have formed an association, under that name. They are advertising their village in the Tampa papers. They say they need a movie out there and invite someone to come out and open up a show shop for them.

N. T. Ragland has sold his Virginia theatre, at Sarasota, to the Florida Amusement Co. The price paid for the building and business, it is stated, was $65,000. The new owners are going to enlarge the house and make some changes in the front. Mr. Ragland is taking a vacation. He is driving to California and says he may drive back, or sell the bus and come back on the train. In any event, he plans to be back in Florida before winter.

The American Legion have been working for some time for an auditorium in Tampa. It now seems to be assured, as plans have been accepted by the City Commission for a beautiful building with a seating capacity of not less than 4,000. The cost of the building, which will be $650,000, will be added to the bond issue for public improvements. The name of the big building will probably be, "The Memorial Auditorium."

The Motion Picture Operators' Union, of Tampa, have presented their contract for next year to the managers. The new contract calls for an increase of 10c. per hour. The present contract expires on Labor Day.

Jno. B. Carroll, manager of the Victory, Tampa, made another trip to Atlanta this week, booking attractions for his house.

Edward F. Kane, who was Jack Frost's assistant manager at the Grand Tampa, for some time, comes to bat with a record breaker black bass. The big fish was 30 inches long, 20 inches in girth, and weighed 12 pounds. This one did not get away, but has been frozen in a large cake of ice and is on exhibition. Ed is going to have the fish mounted and entered in the Field and Stream contest.

The new Sunrise theatre at Fort Pierce has opened and the following day the new Milane theatre at Sanford was thrown open to the public.

The Bonita, at Tampa, has closed its doors and the work of dismantling the house started. Manager John B. Carroll had the two machines, screen and other equipment removed to the Victory, where he has a special projecting room arranged in the basement. He will use this room for screening his films.



J. H. McLaughlin, who has been the house manager of the Bonita, Tampa, for several years, has been transferred to Sarasota, where he is putting the Sarasota theatre into working order.

Jack Frost, manager of the Strand, Tampa, has the plans all ready for his new home, which he will build on his lots in Suburb Beautiful.

J. C. Morris announces the letting of the contract for the theatre he will build on Central Avenue, Tampa. The house will be for negro patrons.

Bids for the erection of a new theatre at Key West have been asked for by a Cuban society there. The new house will cost about $250,000 and is to replace the old San Carlos theatre.

MANAGER JOHN B. CARROLL of the Victory, Tampa, made a flying trip to Atlanta and sewed up the new six-reel Buster Keaton feature. He also put on the Community Players as an added attraction last Friday.

A motion picture party sailed from Tampa for Honduras this week. The party included Mr. and Mrs. Tom L. Griffith of New York and Mr. and Mrs. A. W. Hoover, Howard J. Hoover and Miss Mildred Hoover of Washington, D. C. They stated they were going to take sufficient negative to make ten reels for the Fox Educational Series, showing the rubber industry, cocoanuts, bananas, chicle, green turtles, Indian and Carib life and other features.

The contract was let this week for the new Bonita theatre, Tampa, and the house is promised for use by December 1. Details of the New building will be found in the construction department of the NEWS.

Production-Distribution Activities



Clarence Badger, S-L director, engaged by First National to direct "The Swamp Angel," starring Colleen Moore.

Hodkinson Offers Varied Appeal In Releases

In order to supply a program that is varied in audience appeal, the W. W. Hodkinson corporation has taken particular pains to select for their fall program, attractions that are unusual and different from the standpoint of story and production.

The first of the four summer and fall productions distributed through the Hodkinson corporation is an example of this fact. It is "Radio-Mania," produced by Herman Holland and starring Grant Mitchell, supported by Margaret Irving. This production deals with the universally popular subject of radio. With an entirely different appeal, "The Mark of the Beast," produced by Thomas Dixon from his own story of the same name, presents a strong drama.

"Michael O'Halloran," a picturization of Gene Stratton Porter's popular novel of the same name, is another example of the widely different appeal in Hodkinson pictures.

Distinctive in its appeal and formation, "Puritan Passions" puts the finishing touches to a well selected and diversified program by offering a story that is said to be entirely different to anything that has been seen on the screen for some time.

"Marriage Maker" Being Cut and Edited

"The Marriage Maker," William de Mille's latest production for Paramount, is in the final stages of cutting at the Famous Players-Lasky studio. Assisting Mr. de Mille in the editing of the picture is Miss Clara Beranger, who adapted it from the stage success, "The Faun," by Edward Knoblock.

One of the strongest casts ever assembled for a William de Mille production enacts the roles in "The Marriage Maker." Agnes Ayres and Jack Holt, supported by de Roche, Mary Astor and Robert Agnew are featured. The remaining roles were played by Ethel Wales, Bertram Johns, Leo White, Bernice Frank, Julia Faye and "Pal," the motion picture dog.

New Paramount Policy Is Approved

Walter Woods Enthuses Over Production Plan of Fifty-two Pictures a Year

"THE biggest advancement in motion pictures since the very beginning of the art!"

This is the way the new policy inaugurated in the production of Paramount pictures is heralded by Walter Woods, one of the four production editors at the West Coast studio of the organization. The policy recently announced by Adolph Zukor and Jesse L. Lasky, president and first vice-president of the Famous Players-Lasky Corporation calls for the making of only fifty-two pictures a year, instead of the eighty which were made last year, and for the sacrifice of all else to assure quality in every Paramount picture.

"We have tried out this policy now," said Mr. Woods, who has served as production editor for such screen successes as the three James Cruze productions, "The Covered Wagon," "Hollywood" and "Ruggles of Red Gap." "We know definitely what this new policy means in the art of motion picture making.

"When Mr. Lasky announced the new policy for the coming year a sigh of satisfaction issued from the lips of the assembled production editors—a smile spread over their features and there was a gradual feeling of anticipated pleasure in their future work. It was a radical change—a big step forward—a refutation of the criticism of commercial pictures as against the artistic.

"For the first time in the history of motion pictures, a big concern had radically departed from what seemed an unbreakable policy. This policy consisted of the releasing of a stated number of films per year to cover the demands of the exhibitors. This necessitated a fixed working schedule. Pictures had to be started and finished on stated dates and, although the perfect organization and the wonderful technique of the entire studio permitted this to be accomplished with better results than the individual producer, still a number of people insisted that thei ndividual production had better opportunity for artistic success, as time was not a factor.

"Mr. Lasky's present plan makes each director and his unit an individual producer. To begin with, each director selects his story because he wants to do that particular story, not because it has to be made. He is given as much time as he cares to take in the preparation of the script, in the filming of the picture and in its titling and editing.

"A director may make four pictures a year—or three—or even two, but he will not make a picture unless he feels that that picture is worthy of being placed on the screen."

"Merry-Go-Round" Still N. Y. Hit

Universal Super-Jewel Production is Now Playing Fourth Broadway House

"MERRY GO ROUND," the Universal Super-Jewel production of life, romance and adventure in Vienna, made by Rupert Julian as one of the big pictures of the year, has smashed the summer bugaboo in New York City, according to reports from the several Broadway theatres which have shown it during the past seven weeks.

After playing two record breaking weeks at the Rivoli, "Merry Go Round" was transferred to the Rialto, then to the Central theatre at popular prices, and now it is showing in the Cameo theatre—making four first runs on Broadway. As soon as its run in the Cameo is completed "Merry Go Round" will play an 81 day booking in the Keith, Moss and Proctor houses in and around New York City.

Reports which have just reached New York from Los Angeles indicate that the "Merry Go Round" opening at the Mission theatre in that city was one of the highlights of the screen year on the West Coast. Without exception the picture met with high praise from the newspaper reviewers. Mary Philbin, Norman Kerry, George Hackathorne and Cesare Gravina, as well as others in the cast of the Jewel, were accorded high praise for their work, while Rupert Julian, the director, was credited with the best work of his career.

James N. Gruen, of the Los Angeles Examiner, commenting upon the director and players, said:

"When you consider that Rupert Julian has lived in the capitols of Europe during a big part of his life, you realize that he was one of the happiest choices that could have been made to wield the megaphone on this celluloid drama.

"Cesare Gravina does some of the best work of his motion picture career as the old side show performer. George Hackathorne as the wistful, diffident lover is eloquently pathetic. Dale Fuller gives another of her thoroughly convincing characterizations. If any one in the large cast of 'big people' deserves mention over any one else it is Mary Philbin."

Guy Price in the Evening Herald, after characterizing the picture as a "gripping, colorful photodrama," said of Miss Philbin:

"She gives one of the screen's most significant performances. She lends a charming sweetness to the characterization that indelibly stands out like an exquisite cameo."



First picture of Blanche Sweet as she will appear in the role of "Anna Christie" Tournier's next for First National.

Vaudeville is Featured in Burr Special

A regular big time vaudeville show was put on during the filming of the Cafe Grotesque scenes in Constance Binney's initial C. C. Burr picture at the Glendale studios.

Constance Binney was the headline act. In fact, she first attained fame as a daughter of terpsichore.

The "Bambalina" Girls from the current Broadway musical comedy success, "Wildflower," went through the paces of an elaborate ensemble number.

A comedy act on the "Bill" was the Nathano Brothers, roller-skating artists, who have just returned from a four years' tour of Europe. Magaziner, the laughing trombonist, put over several topical numbers, including the inevitable, "Yes, We Have No Bananas."

Baer's Orchestra furnished the music for the other acts, as well as doing several special numbers.

Miss Binney is starring in a series of four pictures under the management of C. C. Burr, this being the first to be released.

Lighting Effects Costly for Mix Special

Never before, perhaps in the history of the motion picture industry has a producing concern gone to the expense and trouble to obtain electrical effects as has marked preparations for the filming of "The Temple of Venus," the Fox special for 1924.

The story, an idyllic fantasy, is peopled with wood sprites, wood nymphs and sea-urchins, all of whom disport themselves blithely on the sandy beaches and in fern-trimmed dells.

To get effective lighting William Fox has had constructed two enormous twelve ton generators, which have been shipped by water to the west shore line of Pelican Bay. To get the generators on land at Santa Cruz Island it was necessary to build a pier 376 feet out into the ocean, upon which the heavy apparatus was rolled.

"Drums of Jeopardy" to Be Started Soon

WITH the completion of the adaptation of "The Drums of Jeopardy," Harold McGrath's story of adventure and mystery, everything is ready for the shooting of the picture which will serve as Elaine Hammerstein's second vehicle for Truart Film Corporation. Edward Dillon, Miss Hammerstein's director, has left for Los Angeles, where the picture will be shot and is assembling the cast to support her.

The story was adapted for the screen by Arthur Hoerl, who is in charge of the Eastern branch of the Truart scenario department.

Specializes in Costumes For Stars

The wardrobe of the Charles Frohman estate, including 11,000 costumes, is the nucleus of the investure of the Brooks Costume Rental Co., which has the Brooks Uniform Co. and Brooks-Mahieu Costume Co. as associated organizations.

The concern specializes in all kinds of costumes for pictures, including importations of foreign armor and accessories. Gowns of exclusive design are furnished by the made-to-order department, which has recently entered the film field. The company has supplied costumes for a number of screen players, among them Hope Hampton, Harry T. Morey and Corinne Griffith.

United Artists Releases Given Approval

Of the twenty-one films chosen out of 147 pictures examined in the last year by the Better Films committee of the Parent Teachers' Association as suitable for general family viewing three are releases from United Artists. They are "Douglas Fairbanks in Robin Hood," "The Man Who Played God," featuring George Arliss, and Mack Sennett's "Suzanna," with Mabel Norman as the star.

Of the twenty-six chosen from the 147 examined as suitable for theatre-goers of high school age, Mary Pickford's new production of "Tess of the Storm Country," and Charles Ray's, "The Girl I Loved," were selected, according to the last issue of Visual Education, official organ of the Society for Visual Education, Inc.

C.B.C. Completes Deal In Wisconsin

Sales are being closed on the new series of C. B. C.-Columbia Pictures. Wisconsin territory was closed this week with the Celebrated Players Film Corporation of Wisconsin whereby that company will handle the four Columbia Pictures, "Yesterday's Wife," "The Marriage Market," "Discontented Husbands," and "Traffic in Hearts" in that territory.

Campaign for "If Winter Comes"

Great Exploitation Promoted In N. Y. For Coming Opening at Times Square

One of the most elaborate and formidable exploitation and advertising campaigns that ever attended the opening of a motion picture in New York City characterizes the efforts of Fox Film Corporation for the opening of "If Winter Comes," the screen version of A. S. M. Hutchinson's famous novel, at the Times Square theatre on Monday, September 3rd.

The big metropolitan campaign was designed with the distinct mission of so constructing it as to make every element adaptable for use in communities throughout the nation, regardless of size or limitations. In addition a 20-page press book, replete with every type of newspaper story and a 24-page exhibitor's service folio have been prepared to assist the showman in "putting over" the picture.

In New York every available billboard has been plastered with the large court-room scene in 24-sheet. Hardly a single street in the great city has been overlooked in the publicizing from the boards.

Along the Great White Way "If Winter Comes" looms majestically in its multi-colored appearance from the roofs of the sky-scrapers. These posters cover not only the metropolitan district but every small and large town within a radius of fifty miles from Broadway.

Newark, Jersey City, Yonkers, Elizabeth, Paterson, Trenton, Hartford, Bridgeport and Stamford are a few of the cities which are postered with the announcement of the coming engagement of "If Winter Comes" on the New York rialto.

Newspapers throughout this entire district are carrying daily news stories and advertising displays covering the advent of the A. S. M. Hutchinson novel-adaptation to Broadway.

Fox Film Corporation has effected a tie-up with the newspaper syndicates which distributed to newspapers throughout the country the famous book in serial form. By this means additional publicity will be provided the feature special in every city where the daily press carries the syndicated story.

Another feature of the campaign in the East is the covering of thousands of store windows in all the localities mentioned with large lobby cards and one-sheets.

"Alice Adams" Pleases Reviewers

Booth Tarkington Story and Florence Vidor Praised By Detroit Critics

"ALICE ADAMS," the Booth Tarkington work picturized by Associated Exhibitors with Florence Vidor in the stellar role, made a tremendous impression last week at the Capitol of Detroit. Seldom are the newspapers as outspoken in praise of a current screen attraction as were the Dertoit reviewers. The Detroit News said:

"Capitol patrons are permitted to gaze upon a sterling example of how a good story may be transferred to the screen without ruthlessly distorting its contents. To say that Rowland V. Lee, who directed 'Alice Adams,' has treated it very well, would be putting it mildly. He has accomplished a document in human interest which should stand forever to his credit. Somehow the producers have refrained from the temptation to write in a mob scene of a shipwreck and have held true to the thread of Tarkington's plot. Careful and sincere direction, plus brilliant acting by the entire cast have made Alice, her parents and her brother stand out as living figures."



Buster Keaton is shown in a number of scenes from his latest production for Metro, "The Three Ages."

Warner Features Named With Month's Best

THE National Board of Review in their Photoplay Guide issued by the National Committee for Better Films have selected in the group of especially good pictures for the month of July the two Warner features, "Little Johnny Jones" and "Where the North Begins."

"Little Johnny Jones," starring Johnny Hines, was adapted from one of George M. Cohan's most celebrated musical plays.

"Where the North Begins," stars Rin-Tin-Tin, the famous police dog hero.

Paper Aids With Metro Animal Picture

"The Omaha Bee" and the Moon theatre of that city co-operated on a successful tie-up last week in connection with the engagement at the Moon theatre of Metro's current picture, Mr. and Mrs. Martin John's "Trailing African Wild Animals."

For the entire week preceding the showing, the "Bee" printed each day a photograph of one of the animals shown in Mr. and Mrs. Johnson's picture. To each boy and girl between the ages of 5 and 16 who cut the picture from the paper and sent it into the editorial offices with an attempt at identification a free ticket to "Trailing African Wild Animals" was given. Prizes of $10, $5, $3 and $2 were given to those children who identified the animals correctly.

Another Broadway Run for "Rupert of Hentzau"

David R. Blyth, director of sales for Selznick Distributing Corporation, announces another Broadway run for "Rupert of Hentzau" at the Broadway theatre, for the week starting August 20, negotiations having been closed with Arthur C. White this week.

"The booking of a production for the Broadway after its having had a two weeks' previous showing on the Great White Way, is a radical departure from the policy of the theatre," says Mr. White, "therefore it must be an exceptionally good picture that causes us to change our policy."

Burr Finishes Constance Binney Feature

C. C. Burr has completed the production of his first Constance Binney starring feature for distribution through Associated Exhibitors, at the Burr Glendale studio. Kenneth Webb directed the picture which is now in the cutting room in preparation for early fall release.

Mann Page wrote the story and Gerald C. Duffy supplied the continuity. Richard Thorpe is leading man. Mary Carr and Edmund Breeze play the screen parents of Miss Binney and William N. Bailey is the villain. Edna May Oliver, who makes her screen debut in this picture, supplies a comedy vein and Russell Griffin is seen to advantage.

Rex Beach Pleased with "The Spoilers"

REX BEACH, author of the classic novel of Alaskan adventure in the Klondike gold rush days, agrees with the newspaper reviewers and Goldwyn officials that the Jesse D. Hampton screen version of "The Spoilers" is greatly superior in every way to the version made a decade ago.

Mr. Hampton is just in receipt of the following letter from the novelist:

"I want to thank you for your splendid production of 'The Spoilers.' Every one who has seen it agrees with me that it is in all ways vastly superior to the first production made nearly 10 years ago. Naturally there have been many advances in picture production, technique, photography, etc., but, aside from these, 'The Spoilers' is a much bigger picture than it was when first made, and, inasmuch as a new motion picture audience springs up every five or six years, it is reasonable to believe that it will have an even greater success than the first picture."

Beautiful N. Y. Homes For Picture Background

In getting the true scenic atmosphere for his production of Arthur Train's story, "His Children's Children," which deals with sophisticated New York life, Sam Wood has utilized some of the most beautiful homes in and around New York City, it is said. To begin with he filmed the former home of William K. Vanderbilt at Fifty-second Street and Fifth Avenue as the "Kayne" home in the story. The duck hunting episode was taken on the R. B. Ingersoll estate on Duck Island and the home of Nicholas Brady, Manhasset, L. I., was used as the English home of Lord Harrowdale. For the Butterfly club scenes the grounds of the Schonnard estate in Oyster Bay, L. I., formed the background.

"Chic" Sale's Life Story Magazine Feature

A story of the life of Charles "Chic" Sale is a feature in the July issue of the "American Magazine." This is probably the first time a vaudeville performer has been honored in this manner. Sale is now busily engaged in his first C. C. Burr production, under the direction of Gregory La Cava, at the Burr Glendale Studio.

Scott Vacationing To Prepare For Drive

Lester F. Scott, Jr., in charge of sales for Mastodon Films, Inc., of which C. C. Burr is president, is enjoying a two weeks' vacation preparatory to his fall drive on the four C. C. Burr Independent Specials: "Restless Wives," "Youth to Sell," "The Average Woman" and "Lend Me Your Husband" for the 1923-24 season.

Says Pictures Great Ambassador

Vignola Declares American Productions Wield Great Influence in Far East

"THE American made motion picture is America's best ambassdor in the orient," says Robert G. Vignola, director of "When Knighthood Was In Flower," and now engaged in directing "Yolanda," who returned recently from a six months' tour of the world embracing every country in the Far East.

"More than any other element that we have ever sent out to the orient, more than all the missionaries, educators, and plenipotentiaries, the motion picture is today the greatest influence for good that America has yet given to the Far East," continued Mr. Vignola. "The big thing that I observed is that it is breaking down the prejudices of the orient for the occident. It is creating an era of good feeling, of appreciation, cooperation, and understanding. It is the most convincing hand-shaker that America has in the Far East.

"Millions of nationals in Japan, China, Philippines, Indo-China, Siam, Straits Settlements, India, and other oriental countries who have never been outside their own lands have come to know us intimately through the motion pictures we send them. The screen has broken down the barrier of distance and is cementing and extending the friendship between America and the oriental countries.

"This influence is becoming greater as more motion picture theatres are being built. The interior of China, for instance, is still an unexplored region as far as the screen is concerned but I understand that Chinese and American capital has been interested in a project to build theatres. This will mean, of course, an extension of American influence since it has been my observation that American films are in far greater demand than European films.

"American life as it is delineated in motion pictures has a remarkable fascination for the oriental and the American films predominate almost to the exclusion of the European product.

"It may be well to say at this point that the responsibility vested in the American producers and directors is a tremendous one. In a way the continuation of good will between America and the orient is in their hands. The home staying oriental judges us and our mode of life by the motion pictures we send him. Artificial delineation creates a corresponding reaction. Therefore, here is one more reason why our motion pictures should be true to life. We are what we are and it is a dangerous thing for the nation to permit exaggerated phases of our national life to be shown on the motion picture screens of the world."

Ingram Selection Brings Tribute

Great Grandson of French Hero Approves Choice For "Scaramouche" Role

REX INGRAM, who recently completed his massive Metro production, "Scaramouche," is in receipt of a glowing tribute from Vincent J. Danton of Boston, a great grandson of Danton, the famous figure of the French Revolution, for his selection of George Siegmann for the role of the hero in this production. Mr. Ingram made a remarkable effort to secure a player who possessed as closely as possible the familiar mannerisms and physical appearance of Danton and finally entrusted the role to Mr. Siegmann.

"There is no criticism to offer of George Siegmann's portrayal of Danton," wrote his great grandson. "We are amazed at the uncanny similarity of his features when compared with the original portrait in our possession. Mr. Siegmann has all of our family characteristics plus a composite cast of features that spell just Danton."

When the news was first broadcast that Mr. Ingram was to film "Scaramouche" with its many historical characters, Mr. Danton sent to Ingram the original tricolor rosette which his famous ancestor had worn and which he had given to his wife as he stepped on the guillotine. Mr. Danton requested that the character portraying Danton wear the rosette and Mr. Ingram in gratefulness sent him the first photographs which were taken of Mr. Siegmann in the Danton role. It was from these photographs that Mr. Danton drew his comparison and wrote his glowing tribute to Mr. Ingram.

"Scaramouche" was adapted by Willis Goldbeck from Rafael Sabatini's romance. It is a Rex Ingram production for Metro by arrangement with Charles L. Wagner. It was photographed by John F. Seitz.

Avalanche Scene Thrills in "Hell's Hole"

Five thousand tons of "cometing" dirt and stone crash down a steep, treeless hill and amid clouds of thick, curling dust bury a sturdy log cabin wherein sit two desperate men and one nervous, over-wrought girl. This is one of the scenes in the Fox Film Corporation special, "Hell's Hole," which is on the 1923-24 list, and stars the popular Charles Jones at the head of a notable list of players.

This terrific avalanche is a brilliant instance of the advance of the motion picture art, embracing as it does a "shot" of Nature in all its colossal impressiveness. More than $20,000 and several tons of dynamite were necessary for the filming of this scene, it is said.

Charles Jones as Tod Musgrave; Ruth Clifford as Dorothy Owen; and Maurice B. Flynn as the heavy, Dell Hawkins, are shown prisoners in the cabin buried by the avalanche.

FOX FILM CORPORATION WILL PAY LIBERAL PRICES FOR

short, entertaining moving pictures of actual life in any part of the world. The quaint, the picturesque, the startling and thrilling, the unique, the laughable; the adventures and eccentricities of men and women, the charm of little children, the appeal of animals, the lure of the outdoors, the romance of science and industry; the drama of sea, desert and jungle—this is what is wanted.

Subjects that run between 500 and 900 feet (after final editing and titling) are most desirable, but longer and shorter subjects are acceptable. Original negative in first class condition must be available for all subjects submitted.

Mail your picture for review (positive print preferred) to Mr. Harry McDonald, Manager, Educational Division, Fox Film Corporation, 800 Tenth Avenue, New York City. Acceptance or rejection will be immediate, and film will be promptly returned.

"Leavenworth Case" Under Way At Yonkers

CHARLES GIBLYN, who is directing Whitman Bennett's coming production of the mystery novel, "The Leavenworth Case" by Anna Katharine Green, has begun work at the Whitman Bennett studios in Yonkers. This is one of the six Whitman Bennett productions which will be released by Vitagraph in 1923-24.

The cast is headed by Seena Owen, Martha Mansfield, Wilfred Lytell, Bradley Barker, Paul Doucet, William Walcott, Francis Miller Grant and Fred Miller.

Neilan Makes Composite Picture of Doctors

Fifty physicians and surgeons from all parts of the United States visited the Goldwyn studios recently and were photographed individually, on a uniform scale, from which a composite picture can be made and used as a guide for selection of "city doctor" types from now on.

The visit grew out of a conversation of Marshall Neilan, picture producer, with several physicians, in which the surgeons criticised the way their profession had been represented on the screen. A surgeon is the leading character in Neilan's new picture, "The Eternal Three."

Duratize
YOUR FILMS

PROLONG THE LIFE OF YOUR PRINTS

Write for sample, or better still, send us a reel of new positive, not waxed, to be Duratized without charge.

Duratizing is an economy. Not an expense.

DURA FILM PROTECTOR CO.
ALLAN A. LOWNES, President
220 W. 42nd St., NEW YORK CITY
PHONE: CHICKERING 2937

INSIST UPON
Duratized
FILMS

Highest Praise For Lloyd's Latest

Screen Comedy Reaches Topmost Peak Attained By Star, Says Reviewer

AS a result of Harold Lloyd's custom of giving public and semi-public previews of his productions until entirely satisfied with them down to the last detail, his forthcoming feature comedy, "Why Worry," will be released by Pathe backed by the most remarkable newspaper indorcements ever called forth by a motion picture, it is claimed.

Outstanding among these is Hallett Abend's sweeping acknowledgment of the screen comedy high peak reached by Lloyd, which, in text and pictures, occupies nearly two full pages in The Pre-View, the weekly film magazine section of the Los Angeles Times. Mr. Abend's article analyzes "Why Worry's" theme and pure farce treatment at length, and declares that "Lloyd has accomplished the unbelievable."

"Harold Lloyd has done it again," the article begins. "After the smashing hit of 'Safety Last' it was natural to expect something of a slump in his next picture; but instead of a slump he has made a film just as enjoyable as 'Safety Last,' and the new comedy has the added merit of being entirely different."

Following are further expressions quoted from the long review: "'Why Worry' shows the star as a rich young egotist who is also a hypochondriac. He is sure he has every known disease except smallpox, and he wants the whole world to wait on his whims and wishes—Lloyd, who labors under the screen moniker of Harold van Pelham, goes South for his health and lands at a place called Paradiso—Natives are seen fast asleep in a village that must have been dozing since the year one—But an insurrection is brewing, stirred by the hand of the only ambitious man in the town, an American—Harold is declared a suspicious character by the Paradiso boys and thrown into jail. It is there that he meets the giant—the big boy with the toothache. The giant is a young man who stands 8 feet and 9 inches without getting up on his toes, and weighs 460 pounds net. The natives call him Colosso, and a general admits that they never would have captured him had he not been handicapped with the toothache. He whipped one whole army single-handed before the replacement troops, plus his toothache, overpowered him. After Harold pulls his tooth out he whips two more armies——

"He was a whole army by himself and, with Harold as the general to guide him, he was unbeatable—— One of the biggest laughs in the picture is provided by Harold, the giant and the girl, who whip an extra army with a bass drum, a piece of pipe that resembled a cannon, a gust of wind behind a strong cigar and a basket of cocoanuts."

C. B. C. Will Make Popularity Test

Will Determine Whether Originals or Printed Stories Have Greatre Appeal

GREATLY interested in various and widespread controversies as to whether stories which have appeared in book or magazine form and have been scenarioized, or original stories which are written especially for the screen, make the most successful material for feature productions, and which appeals most to the public, the C. B. C. Film Sales Corporation is putting the question to a practical test.

Its first production, "Yesterday's Wife," is a film version of a successful and widely read magazine story; while the second, "Forgive and Forget," is an original story for the screen. It is C. B. C.'s intention to study these two features thoroughly after they are released and to weigh and contrast both from an audience and box-office point of view, in every detail.

Another thing they have planned is a questionnaire which franchise holders and exhibitors shall help them distribute to the public, and receive answers on, with a view to finding out whether the film-going public prefers to see on the screen a picturization of a story it knows about, has read, or heard discussed; or one that comes to it absolutely new.

That opinions may be impartial, "Yesterday's Wife" is being distributed on the C. B. C.-Columbia Pictures program, while "Forgive and Forget" is the first of the Fall series of C. B. C.

"Yesterday's Wife," which is completed, has in its cast Irene Rich, Eileen Percy, Lewis Dayton, Josephine Crowell, Philo McCullough, William Scott, and Lotte Williams; while "Forgive and Forget," which is now in production, features Pauline Garon, Estelle Taylor, Wyndham Standing, Raymond McKee, Josef Swickard, Philo McCullough, Vernon Steele, and William Scott. Both are directed by Edward J. Le Saint and produced by Harry Cohn.

"The results of this campaign for information will have a bearing on future C. B. C. productions," says Jack Cohn, "and while it may not be felt on immediate releases, several of which are already set, it will do much to determine future programs, not only for our organization, but for other producing companies as well."

"Other Men's Daughters" Cast Augmented

The following additions to the cast of "Other Men's Daughters," a Ben Wilson production for Grand-Asher, have been announced by Mr. Wilson: Roscoe Karns, as Hubert, a country lad; William Turner, as president of the board of directors; Ben Wilson, Jr., as page boy.

Bryant Washburn and Mabel Forrest have the leads, with Wheeler Oakman, Kathleen Kirkham, Sidney deGrey and Martha Franklin in the list. Ben Wilson directed.

First National Foreign Manager Returning

E. BRUCE JOHNSON, foreign manager of Associated First National Pictures, sailed on Wednesday, August 15, on the S. S. Homeric from Southampton, after a two months tour of Great Britain and the Continent in the interest of First National. During that time Mr. Johnson visited First National branches in Norway, Sweden, Denmark, Berlin and Paris, and organized a new Switzerland exchange in Zurich. He also attended the second annual convention of Associated First National Pictures, Ltd., in London, which was held last week.

Shooting Completed for "Marriage Maker"

Actual camera work on William de Mille's latest production for Paramount, "The Marriage Maker," which Clara Beranger adapted from Edward Knoblock's stage success, "The Faun," has been finished. Very recently the title of this picture was changed from "Spring Magic." Mr. de Mille wound up the picture by directing the "shooting" of the final scenes in which Charles deRoche, a featured player, casts off the clothes of civilization and returns to the leopard skin, with which he was clad when he entered the picture, to right the broken romances of Agnes Ayres and Jack Holt, Mary Astor and Robert Agnew.

Remaining roles are played by Ethel Wales, Bertram Johns, Leo White, Bernice Frank and Julia Faye. Guy Wilky was cameraman and George Hippard assistant director.

Cast Selected For Doug. Jrs. First Picture

In "Stephen Steps Out," Douglas Fairbanks, Jr.'s first starring picture, Theodore Roberts is featured with the thirteen-year-old star, with Noah Beery and Harry Myers heading the list of supporting players. Although the full cast has not been named, Frank Currier and Bertram Johns are also included.

Edfrid Bingham adapted the Richard Harding Davis story, "The Grand Cross of the Crescent," and Joseph Henabery will direct. G. N. Baker, noted authority on the Turkish Empire, has been selected as technical adviser on the Turkish episode of the story.

Truart Reports Foreign Sale Completion

Truart Film Corporation has disposed of the Elaine Hammerstein series of star productions, commencing with "Broadway Gold" to Ferdinand L. Luporini, Inc., for Italy. Negotiations are being carried on by the foreign department of Truart for the sale of the entire 1923-24 output in the United Kingdom and Continental Europe and it is expected that deals will be consummated within a very short time.

Goldburg Announces Six Specials

Independent Pictures Corporation Completes Its Plans for 1923-1924 Season

SIX specials will be released in 1923-24 by Independent Pictures Corporation, whose president, Jesse J. Goldburg, has just returned from a cross-country tour for the purpose of finding out the demands of the independent market.

Incidentally, Mr. Goldburg disposed of the unsold territories on the twelve semi-western productions featuring George Larkin, Jack Livingston, Mary Wynn and Norma Shearer. These went to Tri-State Film Company of Minneapolis for Minnesota and the Dakotas, and the Standard Film exchange for Western Missouri and Kansas.

The first of the six specials will be "Indecent Clothes," by J. J. Fleming, who is now in Los Angeles co-operating with Mr. Goldburg's production manager in the selection of cast and technical staff. It will probably be ready for release October 15th. Mr. Goldburg announced that sets of quality and size seldom, if ever, equaled in a state right release will be provided for the picture.

"Vanity of Men," the second special, is by Lois Zellner, who is also doing the continuity. Like the first, it will have a cast of screen stars, the announcement says. The picture, which is being made under the supervision of R. R. Nehls, formerly production manager of Mutual and production manager of Angelus Pictures of California, will be released December 15th.

The third special, which has the working title of "The Hand of God," will be an adaptation of "The Diary of a Physician," by Sir Samuel Warren, English author, physician and lawyer. Elaborate plans are being made for the production.

The other three specials will be announced later. Each will have a special exploitation staff, Mr. Goldburg declared. As part of the exploitation campaign, it is planned that where first run cannot be obtained in first run centers of a duration commensurate with the worth of the production, that the pictures will be placed in theatres for protracted runs.

"We have set aside a tremendous sum of money for the completion of these six specials, and in addition a sum equivalent to 25 per cent of our estimated negative cost for the exploitation of these productions," said Mr. Goldburg.

"The state rights market has never been in a more sound or substantial condition. My tour of the country reveals but few irresponsible or deteriorating state right exchanges. It does seem as though a few irresponsible are always with us, for as one dies out another one is born, floating on limited capital, promises and hopes. But the majority of state right exchanges now in business are operating along business lines, properly financed and with special ideas of doing business, and these exchanges must be supplied with worth-while product in order to compete with national distributing organizations—they must have product that is equally as good as their best—and better."

Mr. Goldburg will again leave for California to supervise the production of "Indecent Clothes" and "Vanity of Men," and will be gone approximately three months. "The Hand of God" will be produced in New York City.

"Little Johnny Jones" Is Approved

Warner Feature With Johnny Hines Wins Commendation of New York Critics

THE premier of the new Warner feature, "Little Johnny Jones," a screen adaptation of the musical play by George M. Cohan, starring Johnny Hines in the title role which Cohan created on the stage, received no end of praise from the reviewers on the metropolitan dailies following its presentation at the New York Strand.

"The screen adaptation of George M. Cohan's 'Little Johnny Jones' would undoubtedly please George M. himself," stated the Sun and Globe. "The picture is reeled off to the tune of George M.'s own receipt—lots of speed, a dash of motherhood and Yankee push against a background of British phlegmatism."

"If there is any such thing," reviews the Evening Telegram, "as a set style of acting that can be handed down from generation to generation, or taught to or imitated by another person, George M. Cohan had been the prototype of Johnny Hines. Putting aside personality for the moment and considering only mannerisms employed in the art of histrionic expression, it may be said that the nearest approach to the Cohanesque style has been achieved by the latter comedian.

Don Allen in the World writes: "'Little Johnny Jones' retains the musical flavor of the George M. Cohan play from which it was done, and Johnny Hines, who plays the part of Johnny Jones, succeeds fairly well in putting on the screen some of the antics which the audience appreciated so much from Mr. Cohan."

"The good old English Derby with all its exciting accessories, its quaint characters, and its deep-dyed plots, is realistically shown in 'Little Johnny Jones' at the Strand," writes Alan Dale. "It occurs at the end of the picture and it is worth waiting for."

The Daily News critic, Irene, comments as follows: "The Derby is in the movies again! A quick, moving tale of race horse, cheats and hearts and flowers is the latest film credited to Johnny Hines, master fun-face maker."

THE FIRST BIG BOX-OFFICE SMASH OF THE SEASON

YESTERDAY'S WIFE



A COLUMBIA PICTURE
GEMS OF THE SCREEN

WITH A DISTINGUISHED CAST INCLUDING
IRENE RICH AND EILEEN PERCY
DIRECTED BY ED J. LE SAINT
FROM THE STORY BY EVELYN CAMPBELL
PRODUCED BY HARRY COHN
PHOTOGRAPHED BY KING GREY

DISTRIBUTED AND COPYRIGHT BY
C.B.C. FILM SALES CORPORATION, NEW YORK
JOE BRANDT, Pres

GET YOUR DATES SET NOW

Whalers Praise Whaling Picture

"Down To Sea In Ships" Brings Approval From Men Who Know Hardships

MANY letters of commendation have been received by the Whaling Film Corporation relative to their production "Down to the Sea in Ships" distributed through the W. W. Hodkinson Corporation, from whalemen in all sections of the world. These letters of appreciation prove, in the minds of the producers, the positive authenticity of the whaling scenes which are pictured in the film.

One of these letters, recently received, was enclosed in a vivid pink envelope and was written with purple ink. It breathed such a spirit of appreciation that the producers of "Down to the Sea in Ships," to whom the letter was addressed, have given it a permanent place among the records of the picture.

The letter postmarked Dallas, Texas, reads as follows:

"Gentlemen, I have just enjoyed a picture 'Down to the Sea in Ships' and believe me it is some picture. Every whaleman now scattered over the four corners of the earth, and I am one of them, should and will put his stamp of approval to such a masterpiece. To me it brought back vividly and real, my cruise on the 'Falcon' in the early eighties. In my imagination all my adventures passed before me like a panorama. To the audience at large it was only a screen vision, lights and shadows soon passing into oblivion, and forgotten, but to me it was real, very real—it was like coming home after forty years.

"Kindly pardon these lines, but I just had to write and thank you.

(signed) Fred Herrmann."

To the executives of the Whaling Film Corporation the letter is gratifying because it clearly expressed the genuineness of these pictured scenes, which were procured under such dangerous and exciting circumstances. It is a whaleman's appreciation of something that he is familiar with—an endorsement of the authenticity of the scenes which no amount of glib assurances from the lips of the producer or the theatre manager could hope to convey.

"Daring Years" Lauded By Philly Showman

Ben Amsterdam, Independent showman in Philadelphia, paid high tribute during the week to "The Daring Years," the latest Daniel Carson Goodman special, which he purchased for his territory from Equity Pictures Corporation. At the Equity office, Mr. Amsterdam said that his sales force were highly pleased over the new picture and all were of the opinion that it would prove to be a remarkable attraction for his exhibitors.

Mr. Amsterdam intends to start his advertising campaign immediately and make "The Daring Years" one of his principal releases for the film year.

Samuel Zierler Signs for Burr Specials

SAMUEL ZIERLER, president of the Commonwealth Film Corporation of New York, has signed with C. C. Burr for his Big Four Specials for the 1923-24 season, in advance of production. The pictures involved in his transaction are "Restless Wives," "Youth To Sell," "The Average Woman" and "Lend Me Your Husband."

Latest Vehicle For Pola Negri is Completed

Herbert Brenon has completed production of Pola Negri's newest Paramount picture, "The Spanish Dancer."

Commencing June 4, it was completed upon the date fixed, despite the fact that some of the largest sets ever constructed for a Paramount picture were required and thousands of players were employed.

Although the actual filming of the story occupied a little less than nine weeks, preparatory work was begun upon "The Spanish Dancer" during the winter, Herbert Brenon spent five weeks in New York engaged upon research work. During this time the general style and character of the picture was decided. The work completed in New York furnished the data which guided costume and drafting departments in preparing the players and sets for the numerous elaborate scenes.

The picture was made from the story "Don Caesar de Bazan" by Adolphe D'Ennery and P. S. T. Dumanoir. It was adapted for the screen by June Mathis and Beulah Marie Dix.

Warrenton Goes To Coast For Vacation

Gilbert Warrenton, chief cameraman on the Cosmopolitan production, "Under the Red Robe," left New York last Monday for Los Angeles for a brief vacation. Warrenton will be the guest of his mother, Mrs. Lulu Warrenton, the well known character actress, whom he hasn't seen for several months, owing to the fact that his work kept him in the East.

While this is the first time in several years that Warrenton has had a vacation he expects to combine business with it by experimenting with and testing out an appliance he has invented as an attachment to the regular motion picture cameras for heightening artistic effects in motion photography.

Special Publicity for C.B.C. Specials

Jesse Weil has been engaged by Joe Brandt and Jack Cohn of C. B. C. Film Sales to handle a special publicity and exploitation campaign on their two specials "Yesterday's Wife," and "Forget and Forgive."

"Ashes of Vengeance" Pleases N. Y.

First National Period Photoplay Is Commended by Newspaper Critics

"ASHES OF VENGEANCE," Norma Talmadge's ten-reel period photoplay, which Joseph M. Schenck is presenting in New York for an indefinite pre-release run, is completing a highly successful second week at the Apollo theatre. The picture enjoyed a formal world's premiere on the evening of August 6th before a distinguished gathering of film folk and stage celebrities.

New York critics devoted considerable space to an elaborate description of the long-heralded production. Its accuracy in depicting the life of sixteenth century France, the magnitude of its sets, and the excellence of the cast, won the unstinted praise of all reviewers.

Among the comments of the critics were:

Evening Mail: "A moving picture of beauty seldom seen on the screen is 'Ashes of Vengeance.' It combines a marvelous spectacle of France in the sixteenth century and a love story of delicate charm, executed in a thoroughly entertaining manner."

Daily News: "'Ashes of Vengeance' is in the full sense of the word a masterpiece of film production. The settings are magnificent, the costumes gorgeous, the players sincerely capable—well, it seems hardly sufficient to say that the picture is marvelous."

Robert E. Sherwood in the Herald: "'Ashes of Vengeance" is unquestionably thrilling, and it will prove a source of considerable entertainment for the constant readers of Sir Walter Scott and Stanley J. Wyman."

The Evening Sun and Globe: "Norma Talmadge is that rare woman who sways the hearts of men with the same grace and ease she moves her feathered fan. . . . The photography was notably beautiful."

The World: "As a whole 'Ashes of Vengeance' is a notable mountain among the myriad molehills of the cinema."

Rose Pelswick in the New York American: "There is much dramatic and emotional action in 'Ashes of Vengeance' and the reproductions of court scenes and dresses are magnificent."

"Ashes of Vengeance" is scheduled for late September release through Associated First National Pictures.

"Hunchback" Is Lecture Subject

Brooklyn Institute Chief Will Discuss Details of Universal Production

DETAILS of the making of "The Hunchback of Notre Dame," Universal Super-Jewel spectacle starring Lon Chaney, and employing a cast of four thousand people, are to be the topic of a lecture before the Brooklyn Institute of Arts and Sciences of New York.

Miss Marjorie Weirich, institute lecturer and head of the arts and science department of the Erasmus High School of Brooklyn, passed an entire day at Universal City going over the details of the making of the picture and inspecting its settings, in preparation for her lectures.

"I compared every detail of the Universal replica of the Cathedral of Notre Dame with the cathedral itself, which I visited not six months ago," said Miss Weirich, "and the fidelity with which the artists reproduced it for the picture astounded me.

"I was particularly interested in the historic statuary and the fidelity to types in costumes and in depicting the customs of the day. Aside from its value as a picture spectacle and an entertainment, I really believe that it is the biggest thing the motion picture has ever given the world of culture, and a striking demonstration of what the pictures can do toward education. The picture is one that will be of value to the whole world for centuries."



These scenes from Metro's production, "Eagle's Feather," show some of the atmosphere of the picture.

Takes Rain Insurance on Picture Opening

RAIN insurance was taken out by the Palace theatre at Dallas, Texas, for the showing of "Merry-Go-Round," the new Universal all-star feature picture.

Automobiles were contracted for through an arrangement with an auto-renting company for conveying patrons to the theatre in the event of a rainy night when the picture opened.

The purchase of rain insurance is the first in the history of motion pictures in Dallas, and is believed to be the first in the country. Heretofore it has only been done by open-air attractions.

The policy called for $18,000 and covered all forms of losses liable to happen from wet weather.

"Hero" Highly Praised In England

"The Hero," a Preferred Picture directed by Gasnier, has elicited high praise from the reviewers in England, where it has been released under the title of "His Brother's Wife." The change of title was made because the famous American play from which the picture was adapted is not known in England.

The Western Exhibitors' Herald writes, "An exceptionally strong and interesting story. 'The Hero' is a man who, although he has distinguished himself during the war, acts on his return home with the utmost moral cowardice, but finally makes good.

The critic for Encore writes, "'His Brother's Wife' will please audiences and affords exhibitors opportunities for exploitation."

"Very well produced and (rather an unusual thing) held together by character-drawing," writes E. A. Baughan in the London Daily News. "Plenty of sentiment, plenty of action, and some humor," says the Sketch critic, "and likely to be popular."

Riesenfeld Music Score for "Othello"

Hugo Riesenfeld, according to Louis Auerbach of the Export & Import Film Company, has prepared a special music score on "Othello." It was under Riesenfeld's direction that this Shakespearean pictureplay was first presented to the public at the Criterion theatre.

Dr. Riesenfeld wrote special music for the presentation, which won unusual comment from the press and public. The cue sheet is a feature of a practical press-book just completed for "Othello." Several pages are devoted to the many exploitation angles on the picture, together with the campaign used on its initial Broadway showing.

Export & Import Film Company state that "Othello" will be ready for general release this fall. Julius Singer, special sale representative, is now on the road arranging for independent distribution.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA

P. M. ABBOTT - - - - - - - - - - - TECHNICAL EDITOR

Selection of Location and Site for Theatres

Initial Article of Series Being Prepared by Experienced Architects

By Reilly & Hall
Theatre Architects

WHEN we were requested by the MOTION PICTURE NEWS to prepare for publication a series of articles covering the Motion Picture Theatre from its first inception to the finished and completed theatre, ready to operate, one of the first and most difficult problems that presented itself for our consideration was the selection of a location and site.

In the larger cities this problem does not present so many difficulties as in the small city or town with a population ranging from four to ten thousand inhabitants and the small-town question is the one we propose to consider and, as different towns represent different conditions and many town special conditions, this article can only be a general guide setting forth some of the various points that should be given consideration by those contemplating the erection of a theatre in a new and untried field.

Success Depends Largely on Location

Everything, from the exhibitor's point of view, depends on the proper selection of a location and site in order that his investment may be properly protected. Therefore, the first consideration should be the number of districts in and around the town, their character and size, the character of the residential districts and their location in reference to "Main Street," the class of people employed in the town, the transportation facilities and automobile roads from adjoining towns and suburbs, which have to depend on the particular city in question for their amusement.

The situation of residential groups should determine, to a large extent, the location of the theatre. As a rule the city is divided into two different classes of residential districts; one being devoted to the working class and the other to the business people of the city. The business district of the city naturally develops between the two residential districts. The theatre should be located, not necessarily in the center of the business district, which would be Main Street, but most certainly, in a key street and in close proximity to the houses of the working class. They are the people who have to seek amusement outside of their homes and the character of their work is such that they must have some stimulant for their imagination and this is best found in the more economical amusement. The Motion Picture Theatre can supply this dramatic and artistic excitement. It is hardly necessary to caution an owner against locating alongside of a railroad crossing. It is well known that parents invariably instruct their children not to cross the railroad tracks, so keep away from the railroad.

A Problem Deserving Serious Consideration

HAVING received a great many inquiries in the past on various phases of theatre construction, we came to the conclusion that a series of articles prepared by a theatre architect of high repute would be found of exceeding interest and value to our readers.

We are herewith presenting the first of such a series now being prepared by the Reilly and Hall architect organization. This particular discussion takes up the vital subject of the selection of the location for a motion picture theatre. It is generally conceded that even though a location warrants additional seating capacity, still the theatre, regardless of its physical characteristics or the pictures therein shown, will fail to create financial success if it is not built on a properly selected site.

The information and advice contained in Reilly & Hall's first article should be given serious consideration by all those contemplating construction of new theatres.

The next article of this series will appear in this department in the near future.

We think it advisable to avoid building in close proximity to a church. A church invariably acts as the boundary of the business development. It has been found in several cities that the business district has developed on the side streets rather than pass the boundary made by a church or institution.

The theatre should be placed so it can be easily reached from the main thoroughfares from the surrounding suburbs. These roads are usually well paved and are, therefore, frequented by autoists who form a large part of the motion picture patrons.

Buying the Plot

Having determined the locality in which the theatre is to be built the next problem is that of buying enough ground. The plot should not be too expensive. The entrance will probably have to be on expensive property, but the actual theatre should be located on the less expensive land, twenty or thirty feet off the main street. The front land can then be used for stores, offices, etc. Even though there are no building laws governing a city or town in which the theatre is to be built, ample court space should be allowed for immediate exits in case of fire or panic. Care should be taken to see that the courts have a direct outlet to a street or alley. There is one more point that is of the greatest importance as it affects the cost of the building considerably, namely, the nature of the soil. If the ground is not solid or is "remade ground" wooden piles may be necessary. On the other hand, rock may be found, with the result in both cases the cost of foundation may be increased considerably. In fact, cases have been known where the cost of the foundation was increased through the nature of the ground to five times the normal cost. The ground should, therefore, be examined by a competent engineer before the purchase is made.

The exhibitor who provides sufficient parking accommodations for his automobile patrons does much to insure the success of his enterprise. If possible, and if the ground is not too expensive, a parking space at the rear of the theatre to accommodate one hundred or more cars should be provided. This space can often be turned into a revenue getter by installing a gas tank and renting the privileges. An important point to avoid is a parking space or street on a hill. If a patron knows his car can be safely parked he will visit your theatre much more often.

New Theatre Enhances Real Estate Values

It has been found that the real estate activities start around a new theatre site and if possible it would be good business to purchase any additional surrounding property that can be had at a reasonable figure. We know of a theatre owner who purchased property surrounding his theatre and who was able to furnish and equip his theatre from the funds acquired from the resale of the property.

Contrary to the opinion of some exhibitors, an architect, to properly design a theatre, must have had considerable practice in the planning of theatres. A theatre is a special type of construction and the average theatre built today is worked out on highly specialized rules, the violation of any one of which may cause the owner to be seriously handicapped in the production of his program. A number of good architects specializing in the planning and designing of theatres are to be found in large cities such as New York, Chicago, Philadelphia, Detroit, etc. Any one of these architects is capable and equipped to do work in any section of the country. The fee, as a rule, is the same as for any other architectural service and their advice should be sought before purchase of the property is closed. Some preliminary arrangement can be made with any of these architects to cover their expense and

(*Continued on page* 932)

Summary Showing Imports of Motion Picture Cameras and Parts of Film

MARCH, 1922, value of cameras imported—$26,178; while in March, 1923 they had increased to $74,688.

Duty-free motion picture film, sensitized, not exposed amounted to 23,722,022 linear feet, valued at $415,277. In 1923 when such goods were dutiable the figures for March showed only 16,417,493 linear feet, valued at $225,444.

Negatives dutiable in March of both years amounted to 180,503 feet, valued at $78,019 but increased to 220,329 feet at $41,685 in March of 1923.

Positives amounting to 567,540 feet at $42,613, jumped in the twelve months to 2,512,078 linear feet, but again the value dropped to $40,265, showing the effect of exchange on values.

Other films, sensitized, not exposed when free, were 647,206, valued at $12,487 in 1922. Assessed by the linear foot in 1923 they amounted to 2,359,557, worth $39,112. Dry Plates, by the dozen, were in 1922, 21,975 at $5,176; against 26,949 dozen at $11,867. Film exposed by American producers abroad amounted to 65,426 feet in March, 1923, and the value was only $4,397 and for the nine-month periods, Sept. 22 to March, the amount of such exposure was 119,257 linear feet, valued at $6,079 all in the period 1922-23. The yearly figures for the 9 months were—Cameras, etc., 269,233, and jumped to $374,124 in 1923. Motion picture films were 166,103,297, worth $2,980,430 against (July 1-Sept. 21) 41,013,315 valued at $714,168. Dutiable they were, after Sept. 22, 1922, 81,218,140 valued at $1,243,762. Negatives were 2,678,004 worth $816,274, against 2,028,730, worth $808,923 in 1923. Positives, 5,247,344, $268,-829, stood against the 1923 imports of 6,848,-544, worth $224,081. Other films, in the class that became dutiable on Sept. 22, were 29,-555,108 feet worth $608,951; Dry plates by the dozen jumped fro 89,597 valued at $39,-575, to 153,412, valued at $64,133.—Knappen.



Interior view of the remodelled Linwood theatre, Kansas City

R. D. Craver Closes Charlotte Broadway

Effective September 1, the Broadway, Charlotte, N. C., for the past ten years operated by R. D. Craver, Associated First National franchise holder for the Southeast, will close its doors as a theatre and be converted back to stores, the long time lease held by Mr. Craver expiring on this date and the owners of this property refusing to renew for theatrical purposes. The Broadway is the best situated theatre in Charlotte and has always enjoyed big business, having been the most successful theatre in Charlotte since its first opening. The demand for ideally situated business property at the present time is such that the owners are anxious to convert the property into stores and refused to consider propositions for its continuance as a theatre.

It was announced at the same time that Craver had secured a long time lease on the Strand theatre, Charlotte, a strictly modern house, although not as well located as the Broadway. The Strand was built by a local capitalist four years ago for the Universal Film Manufacturing Company, and has been conducted as an outlet for Universal pictures, but with little or no success, although several live wire managers have attempted the proposition. It is believed that under the management of Craver, however, with Ralph De Bruler in active charge, the Strand will immediately become one of Charlotte's most successful picture houses.

J. W. Phillips Building in Ocala, Fla.

It is reported that Ocala, Fla., is to have a new theatre. R. G. Walker and J. W. Phillips have purchased the Carmichael building on the west side of the court house square, which is the center of the business district, and will build a theatre there. They take possession on June 10th and will begin erection of the theatre immediately, expecting to have it completed in about two months.

The plans call for a modern house in every way. The interior will follow the Colonial style in design and decorations. There will be no stage, the screen being at the back with a proscenium arch of Colonial design. The best of equipment and furnishings are promised.

The house has not been named, as it is the intention of the owners to have a contest, offering a substantial prize for the one who suggests the most appropriate name for the new house. R. G. Walker will be the manager.—Leslie.

Addition to Reelab Corp.'s Staff

Reelab Corporation, the new laboratory enterprise in Fort Lee, N. J., announces that arrangements have been made with Maurice Rosenzweig of Knickerbocker Titles to personally supervise Reelab's title department. Mr. Rosenzweig is a well known title technician, having personally photographed the titles of many of the largest productions, such as Thomas Dixon's "The Beast," Cosmopolitan's "When Knighthood Was in Flower," all of Goldwyn's specials, "Thais," "The Splendid Sinner," etc., the titles of all George Loan Tucker productions, and scores of others.



Portion of the largest set that has ever been illuminated for night photography, built in front of the Notre Dame de Paris for Universal's production "The Hunchback of Notre Dame." This set is illuminated by 52 sunlight arcs designed by J. Justice Harmer



One of our experimental research laboratories

The Story of a Steady, Consistent Advancement—and a prediction for the future

THE Edison MAZDA Lamp for motion picture projection is saving money and giving better pictures on the screen for exhibitors in all sections of the country.

When the idea was conceived that a high powered incandescent lamp could be designed to meet the requirements of a light source for motion picture projection, the engineers of the General Electric Company set forth first to compile all available data which would permit a thorough analysis and an intelligent study of the practicability of this idea.

As with practically all other new developments, it has taken years to perfect this lamp for motion picture projection. Additional data is constantly being obtained and new experiments made.

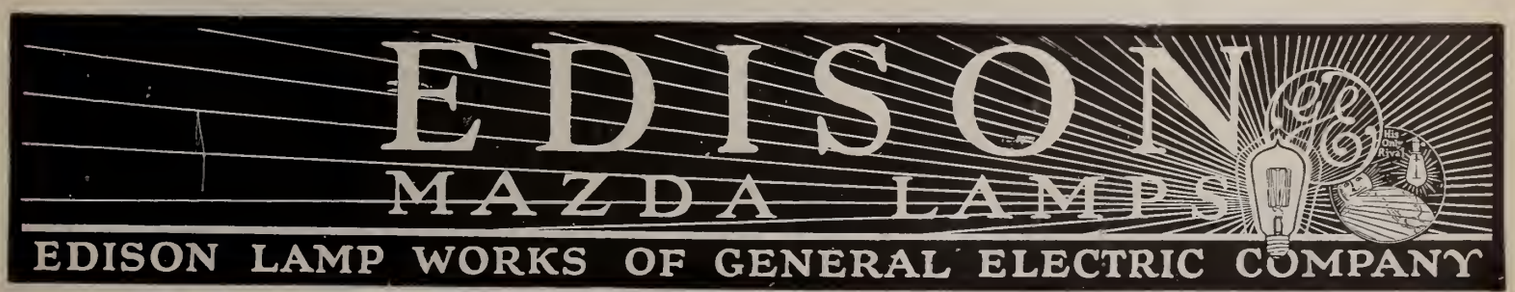
This lamp, the results of untiring research, is rapidly advancing in popularity as a most reliable, economical and generally satisfactory light source for projection in the theatres throughout the United States. So complete has been the research that, in addition, apparatus has been designed and built especially adapted to secure the greatest dependability and efficiency of incandescent lamp projection.



There is a proper Edison MAZDA lamp for every requirement of the theatre; i. e., projection, marquee and sign, lobby and auditorium, stage, etc.

The undiminished study by the specialists of the General Electric Laboratory gives promise of much greater advancement in incandescent lamp projection to come. It is a safe prediction that the future holds forth great promise as a result of the policy of steady, consistent engineering research.

If your jobber does not handle Edison MAZDA lamps and G. E. equipment, get in touch with the Edison Lamp Works of the General Electric Company, Harrison, N. J.



National Anti-Misframe League Forum

Simplified Electricity for Projectionists

The Electric Arc

LESSON VI—PART X

The Electric Arc

THE exact date of the discovery of the electric arc is uncertain and clouded with doubt as early experimenters either did not or could not distinguish between the electric spark or the electric arc. Indeed these two phenomena are so much alike that it is extremely difficult to say where the spark stops and the arc starts. Just exactly what is a spark and what is an arc is a difficult thing to put into cold words. If a switch, through which a current of electricity is flowing, is suddenly opened, a flash of light will be seen to leap across from switch blade to contact. If the switch is opened far enough, the flash will break and go out. If, however, the switch is opened *very slowly* till only a small distance separates the blade and contact, the flash of light will not go out, but will continue, and the heat generated will melt the copper connections. Proof positive, of the extremely high temperature of this *flash*. This, as a matter of fact, is called an electric arc between copper electrodes.

The first, really authentic, record we have of such a "*flash*" is the description of the experiment of Sir Humphrey Davy, who, in 1809, connected 1,000 primary cells in series and noted that when two wires, connected to this group of cells, were brought together and then separated, a flash of light bridged the gap between the wires and continued to burn. This flash was called an *arc* because of its bow shape when formed between horizontal electrodes.

It is possible to form such an arc between

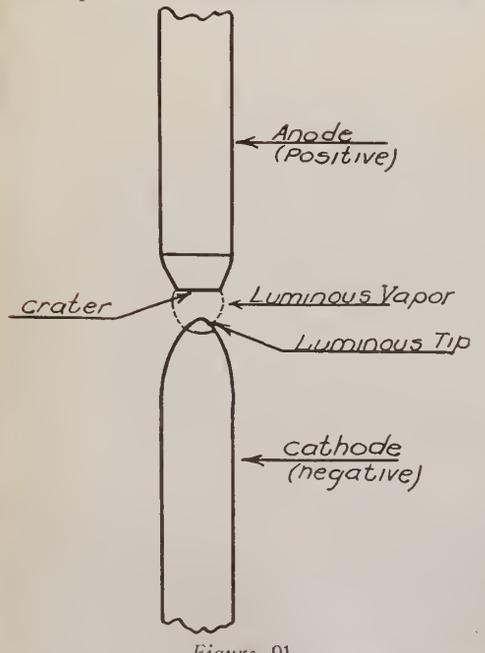


Figure 91

any two electrodes which are conductors; even liquids, under some conditions. However, the most practical electrodes are those of carbon. An arc, to use one authority's definition, "consists of a continuous current of several amperes, or more, passing through a gas and having a cathode (negative terminal) drop which is relatively small."

A typical carbon arc, conforming to these specifications, would appear as in Fig. 91.

Arc Characteristics

One of the most important considerations of an arc, which, in these modern days of

(*Continued on page* 931)

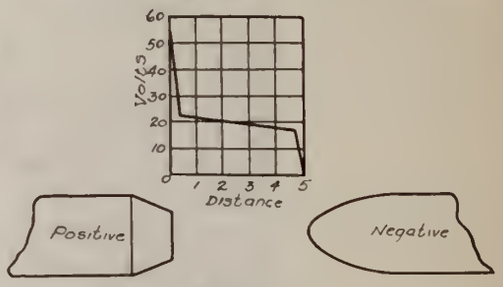


Figure 93

Reference Table (referred to in text) on correct sizes to use

Low Intensity Lamps

Direct Current.

Voltage	*Amperage*	*Size and Kind*	
50-56	25-50	5/8 x 12	cored projector
		5/16 x 6	Silvertip solid or cored projector
56-59	50-65	3/4 x 12	cored projector
		11/32 x 6	Silvertip solid or cored projector
59-60	65-70	7/8 x 12	cored projector
		11/32 x 6	Silvertip solid or cored projector
60-63	70-85	7/8 x 12	cored projector
		3/8 x 6	Silvertip solid or cored projector
63-66	85-100	1 x 12	cored projector
		7/16 x 6	Silvertip cored projector
66-70	100-120	1 x 12	cored projector
		7/16 x 6	Special W-5 Columbia Silvertip Cored projector
70-72	120-140	1 1/8 x 12	cored projector
		1/2 x 6	Special W-5 Columbia Silvertip Cored projector

Low Intensity Lamps

Alternating Current

Voltage	*Amperage*	*Size and Kind*	
30	40 or less than 60	5/8"	White Flame A. C. projector
30	60 or less than 75	3/4"	White Flame A. C. projector
30	75 or less than 100	7/8"	White Flame A. C. projector

High Intensity Lamps

General Electric Lamps

Voltage	*Amperage*	*Size and Kind*	
50	50	9 m/m x 18"	H. I. White Flame projector
		11/32 x 9	Silvertip cored projector
55	75	11 m/m x 20"	H. I. White Flame projector
		3/8 x 9	Silvertip cored projector
60-70	100-120	13.6 m/m x 20"	H. I. White Flame projector
		7/16 x 9	Special W-5 Columbia Silvertip cored projector.

Sunlight Arc Lamps

Voltage	*Amperage*	*Size and Kind*	
50	50	9 m/m x 18"	H. I. White Flame projector
		5/16 x 6"	Silvertip cored projector
		or	
		5/16 x 9"	Silvertip cored projector
55	75	11 m/m x 20"	H. I. White Flame projector
		11/32 x 6	Silvertip cored projector
		or	
		11/32 x 9	Silvertip cored projector
60-70	100-120	13.6 m/m x 20"	H. I. White Flame projector
		3/8 x 6	Silvertip cored projector
		or	
		3/8 x 9	Silvertip cored projector

You will notice we have shown two lengths of negative carbons for the Sunlight Arc Lamps. It is our understanding that there are in use some high intensity projector lamps which were installed in the old type lamp houses and in these 6" lengths negatives are used. However, where the new type lamp house is used, 9" carbon is recommended.

Better Pictures—Better Audiences

The complete optical projection system designed and manufactured by the Bausch & Lomb Optical Co., gives pictures that touch of clearness and superiority that helps turn casual theatregoers into regular attendants. Write for information concerning the

Bausch & Lomb
CINEPHOR
OPTICAL SYSTEM

Cinephor Lenses Cinephor Condensers

BAUSCH & LOMB
Optical Company
Rochester, N. Y.

New York Chicago Washington San Francisco London

Scenery—Picture Sets—Draperies
Velour and Velvet Curtains

"Dependable Service"

NOVELTY SCENIC STUDIOS
220 West 46th Street New York



GUNDLACH RADIANT PROJECTION LENSES

Sold subject to approval by all dealers. Write today for illustrated folder.

GUNDLACH
RADIANT
PROJECTION LENS

An improved projection lens for best film projection. Unsurpassed Luminosity—Increased Efficiency—Adaptability to Mazda as well as arc light source—Brilliancy of image—Clear cut definition.

PRICES

No. 1 Size Projection Lenses without jackets	$17.00	No. 2 Size Projection Lenses without jackets	$20.00
No. 1 Size jackets	2.00	No. 2 Size jackets	5.00

Gundlach-Manhattan Optical Co.
853 Clinton Avenue South Rochester, N. Y.

Heywood-Wakefield
REG. U.S. PAT. OFF.



THINK OF THIS!

THE luxurious comfort and structural strength of Heywood-Wakefield furniture has established a definite preference. Many of the finest theatres and auditoriums are supplied with Heywood-Wakefield furniture, made with or without upholstering.

Fifteen out of sixteen of the American and National League baseball parks—and many similar ones—are equipped with Heywood-Wakefield seats. The New York Stadium has its boxes furnished with Heywood-Wakefield chairs.

Think of these facts when planning comfort for your patrons and economy for yourself.





Wood chairs
Reed and fibre furniture
Baby carriages
Cocoa floor matting
Cocoa brush door mats
School desks

WAREHOUSES

Heywood-Wakefield Company

Baltimore, Md.
Buffalo, N. Y.
Chicago, Ill.
Kansas City, Mo.
Los Angeles, Cal.
New York, N. Y.
Philadelphia, Pa.
Portland, Ore.
San Francisco, Cal.
St. Louis, Mo.
Boston—Winter Hill.

Heywood-Wakefield
REG. U.S. PAT. OFF.

Reports Many Installations

The following installations have been reported by the Independent Movie Supply Company, of New York City, as having taken place recently.

"Interesting and headliner installations which we have taken care of recently consist of Powers Projectors, installed in: Yale University, New Haven, Conn.; West Haven M. E. Church, West Haven, Conn.; Strand Theatre, Pleasantville, New York; Grand Opera House, New York City; City College, New York City; Astor Theatre, Troy, New York; Majestic Theatre, Jamestown, New York; Eastman Kodak, Rochester, New York; Camp Huteeridge, Saint Regis, New York.

"The installation at the Freeman Street Airdome, consisted of Power's Projectors with G. E. High Intensity Arc Lamps; Raven Haftone Screen and G. E. Motor Generator.

"The installation at the Capitol Theatre, Danbury, Connecticut, consisted of Power's Projectors with G. E. High.

"Intensity Arc Lamps and G. E. Motor Generators and Raven Haftone Screens.

"Installation at Lyric Theatre, Hartford, Conn., consisted of Power's Projectors, improved models and the Raven Haftone Screen.

"Among recent installations of the G. E. Motor Generators are: Loew's State Theatre, Newark, N. J.; Loew's Spooner Theatre, New York City; Braves' Ball Park, Boston, Mass.; Strand Theatre, Troy, New York; Astor Theatre, Troy, New York; Patchogue Theatre, Patchogue, L. I.; Central Theatre, Cedarhurst, L. I.; Castle Theatre, Long Beach, N. Y.

"The Power's G. E. High Intensity Arc Lamp has been recently installed in many of the headliner houses in this territory; such representative houses as the following are now equipped with this high intensity arc lamp:



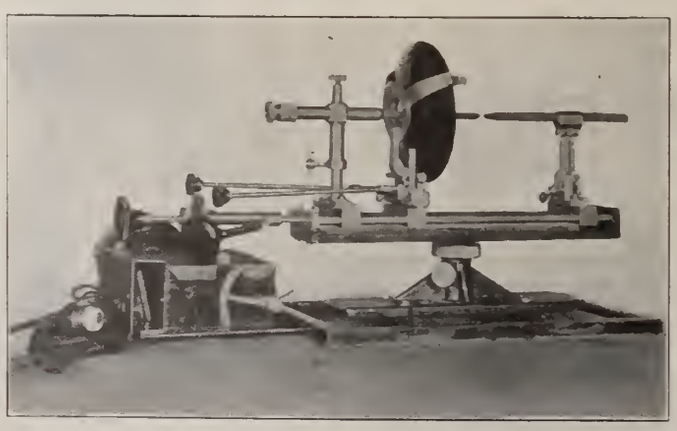
The Wilkinson Theatre, Wallingford, Conn., which has been honored with the claim as prettiest house of its size in the state. This theatre is equipped with G. E. generator and Powers' G. E. high intensity arc, installed by the Independent Movie Supply Co.

"Proctor's Yonkers Theatre, Yonkers, New York; Proctor's Grand Theatre, Albany, New York; Proctor's 23rd Street Theatre, New York City; Proctor's Fifth Avenue Theatre, New York City; Columbia Theatre, Far Rockaway, New York.

American Reflecting Arc

GIVES PERFECT PROJECTION ON BOTH ALTERNATING AND DIRECT CURRENT

Supplies plenty of light on 10 to 15 amperes D. C. and 20 to 30 amperes A. C.



Special automatic arc control gives steady, constant light with extreme ease of operation.

THIS LATEST IN PROJECTION EQUIPMENT

CUTS PROJECTION COST 75%

For particulars write your local supply house or

AMERICAN REFLECTING ARC CORPORATION

24 Milk Street, Boston, Mass.

Simplified Electricity for Projectionists

(Continued from page 928)

automatic apparatus, is often overlooked by the projectionists who "gives her the juice" and "freezes" the carbons, is the proper voltage for the arc in order to maintain it. There is a formula, by means of which one, providing he has the proper laboratory equipment and time at his disposal, can determine the correct voltage. It is given only to show the projectionist, in a very general manner, what causes his arc to "flutter" and so forth. This formula is

$$r = m + n\,l$$

where r is the "apparent resistance"; m and n constants which hold only while the arc is steady (constant current) and l is the arc length. From this formula it can be seen that as long as the arc is *steady* the "resistance" of the arc varies directly as the distance between electrodes, meaning that as the electrodes are pulled farther apart the resistance will increase and as the electrodes are moved closer together the "resistance" will decrease. Of course, any change in its resistance will also be reflected in a corresponding change in the *amperage* of the arc so that if the resistance is *increased* the current will *decrease* and vice versa. Such a change, of course, will mean a

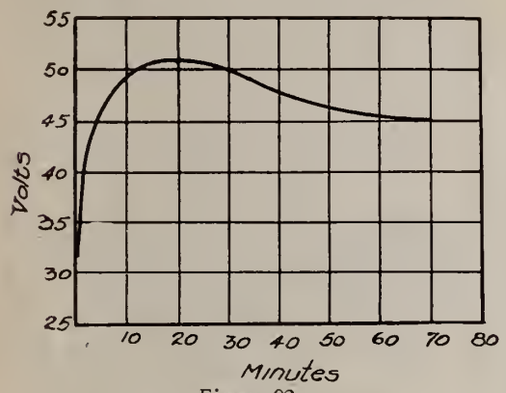


Figure 92

change in the constants m and n which as pointed out before, only hold for any particular case while the current is constant. The exact value of these constants, by the way, was and still is, the subject of much discussion among scientists, so no effort will be made to give them. The work is much complicated since very rarely will two carbons give exactly the same results.

It is interesting to note in this connection, how the *voltage* of an arc performs when it is once started and left to burn. According to Mrs. Ayrton's "Electric Arc," the voltage of an arc, between carbon electrodes, which had been mechanically formed before the arc was struck, first was about 30, then rising gradually to 50 in 10 minutes' time, remaining constant for about 20 minutes and gradually simmering down to 45 volts (steady state) in 80 minutes or over one hour. This is shown in detail in Fig. 92 which shows variation of voltage with time. Even when the arc is steady (constant current) a slight change in current will require several minutes for the arc to again become steady. So it can be safely said that the arc as used for projection purposes is never steady.

Stability of Arc

When an arc is supplied with power from a *constant source of current* such as a constant

(Continued on next page)

MAJOR FA SYSTEM



McVicker's Theater
Chicago
Thomas W Lamb
Architect
Henry L. Newhouse
Resident Architect

Immediate Profit

FA TRADE MARK

Successful theaters everywhere have the same experience: immediate profit comes from installing the right lighting control system. Patrons more thoroughly enjoy the performance that is attended by sumptuous color effects—and therefore they come back oftener!

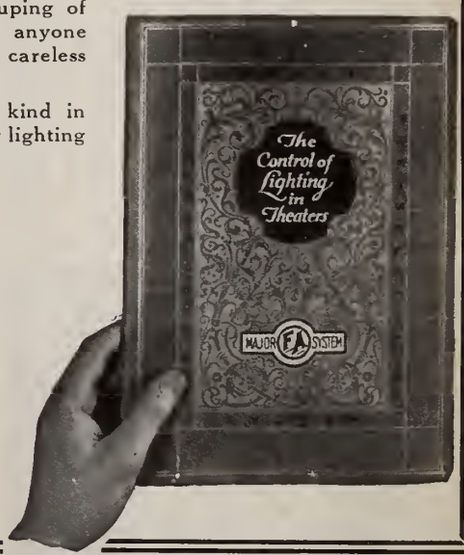
Perfection in controlled theater lighting—that sums up the Major System. It is proved by the experience of more than 100 of the country's largest and most successful theaters.

The Major System is extremely flexible in installation, as well as operation, and can be adapted to any theater, being composed of standardized units. It is capable of extended remote control for any desired number of points and with any desired grouping of lights. It can not injure the electrician, or anyone else, neither can it suffer damage through careless handling.

The Major System is the only one of its kind in existence. When you are ready to install your lighting control system, there is only one to consider.

MAJOR SYSTEM ADVANTAGES:

- Remote Control
- Extended Remote Control
- Remote Dimmer Control
- Cumulative Control
- Pre-selection
- Flashless, noiseless switch operation
- Minimum stage space
- Unit construction
- Experienced design
- Perfect workmanship
- Highest grade materials



Write for the complete and practical book, "The Control of Lighting in Theaters." It is a publication full of useful information for every theater manager.

Frank Adam
ELECTRIC COMPANY
ST LOUIS

District Offices:

De'roit, New York, Dallas, Minneapolis, Kansas City, Cincinnati, Cleveland, New Orleans, Chicago, San Francisco, Los Angeles, Seattle, Boston, Pittsburgh, Philadelphia.

Consult the Equipment Dept. of the "News" when buying

THEATRE CONSTRUCTION
Consultations and advice on all classes of theatre projects, from inception to completion. Financial assistance.
Send us your proposition for analysis
H. ROBINS BURROUGHS
70 East 45th St. Consulting Engineer New York

Economical and Efficient Equipment for Theatre
COOLING and VENTILATING
Write for Particulars
James M. Seymour
Lawrence St. Newark, N. J. Est. 1886



Business Offerings

WANTED—Organ Salesmen and Sales Managers for Branch Sales Offices in Southern, Western and Central United States to sell the highest class theatre organs, also the Page Organ Player, which can be attached to any organ and plays it by the use of ordinary piano player rolls, selecting the solo or obligato, and plays as the artist would play it. Give full information regarding your experience. The Page Organ Company, Offices and Salesrooms, 404-10 North Main Street, Lima, Ohio.

New York City orchestra leader experienced in conducting prologues, singers, ballets and presentations desires to make connection with theatre in Middle West. Large library. Good showman. Expert on lightings, picture settings and novelties. Box 500, Motion Picture News, New York.

MIRROROID SCREEN BUSINESS FOR SALE

Machinery, formulas, equipment, etc., of the best motion picture screen in the business. An opportunity to make a fortune for a live wire. Only reason for selling, too many other enterprises.

GEORGE COHEN
201 West 49th St. New York City



U. S. and Canada Agents for
DEBRIE CAMERAS
EVERYTHING FOR THE MOTION PICTURE STUDIO and LABORATORY
Send for Catalogue
MOTION PICTURE APPARATUS CO.
118 WEST 44th STREET NEW YORK CITY
Ownership Management of
Willoughby Corporation 110 W. 32d St., N. Y. City

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

"Hits the Music Spot"
Barton
ORCHESTRAL ORGAN
313-316 Mallers Bldg.
Chicago

Simplified Electricity for Projectionists

(*Continued from preceding page*)

current generator, no resistance is required in the circuit. When, however, as is usually the case with the projection arc, a *constant voltage* is used, resistance must be connected in *series* with it in order to make the arc stable. This is quite easily explained. Suppose no ballast resistance, as this is called, is connected in the circuit, then if the generator gave exactly the voltage of the arc, it would be unstable since a slight speeding up of the generator would cause more current to flow through the arc and this increase in current would make the gas stream *hotter*, and would necessitate a *lower voltage* to maintain the arc. This would result in still more current flowing through the arc with the same result all over again so that the current would constantly build itself up until something burned out. If, on the other hand, the generator slowed down a trifle the voltage supplied would not be high enough to maintain the arc and it would go out.

Resistance in the circuit would act as a governor and if the current increased the IR drop across the resistance would also increase and absorb the resulting increase in voltage. If the current decreased the IR drop across the resistance would also decrease and permit more current to flow. Thus the arc is held comparatively steady. The voltage drops across different parts of a direct current arc are shown in Fig. 93.

A. C. Arcs

The exact temperature of the direct current arc has been the subject of much argument. Calculations and experiments by different authorities, some of whom are since dead, ranged all the way from 2070° Centigrade to 6000° C. The true temperature of the crater, which seems to be the hottest portion of the arc, is probably in the neighborhood of 3700°C. to 3900°C. Some idea of this tremendous heat may be gained from the fact that the temperature of the sun is supposed to be about 5600°C.

It is this great heat which makes the alternating current arc possible. The incandescent vapor stream, between the electrodes, does not have a chance to get cold and so become non-conducting while the current passes through zero. Thus, first one electrode is positive and then negative, etc. In other words, there is no permanent positive crater and the temporary craters are very small since the time between cycles is too small to permit a large crater to form. For this reason the *arc stream* furnishes the most light for projection purposes and hence the light is not as intense as would be the case were the crater used.

It may be well to mention, in passing, that the only effect an increase in amperage has on the arc is to increase the *size* of the crater and not its *intensity* or temperature. This accounts for the increase in screen brightness as the amperage is increased up to a certain point, usually around 90 amperes or so. Beyond this point any increase in current has but a small effect on screen brightness since the luminous crater is not being entirely utilized by the condensing lens.

We have the National Carbon Company to thank for the rather complete data on the proper carbons to use with different sizes of ares. (Shown elsewhere in article.) This covers all types of electric ares used for projection purposes, including the high intensity arc which will be described along with the optical principles of the arc set up in a later series of articles on Optics.

Selection of Site

(*Continued from page* 925)

a small fee for their advice in case the project is abandoned. We, therefore, very strongly recommend that you consult a Theatre Architect before tying yourself to a piece of property that may not be practical and additional property can only be acquired, after the public announcement of the project has been made, at an inflated cost.

OHIO

Akron—C. W. & G. L. Rapp, 190 N. State St., Chicago, have plans for Akron Ent. Co., E. L. Howe, Natl City Bank, Akron, for a one story and base, brick theatre, arcade and store building, 116 x 132, on 41 E. Main St., Akron. S. C. 3,200.

Lakewood—Arch. Nicola Petti, 911 Williamson Bldg., Cleveland, drawing plans for A. Greenwald & S. H. Stecker, 535 Society for Saving Bldg., Cleveland, for a two story and basement brick theatre, store and office building on S. W. cor. Detroit & Woodward Aves., Lakewood, cost $100,000.

Costs Less Now to Have Color Electric Signs



Reco Color Hoods have been greatly lowered in price. Reco Color Hoods snap on or off any bulb; instantly make it colored. Write for bulletin.
REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Motors, Flashers, etc.
2628 W. Congress St., CHICAGO

RADIO-MAT PATENTED
RADIO-MAT SLIDE CO. MAKERS
50 RADIO-MATS
WHITE, AMBER or GREEN.
NOW $1.50
At your Dealer.
NEW YORK
IS THE STATIONERY OF THE SCREEN

17836 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING.
MOTION PICTURE DIRECTORY CO.
244 West 42nd St., Near Broadway
Phone: Bryant 8138

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Opinions on Current Short Subjects

" July Days "
(Pathe—Two Reels)

THIS "Our Gang" offering firmly establishes Mickey Daniels as an actor of genuine merit for all his youthful years. Little Farina also wins new laurels in a few of the sequences. Mickey in the role of a love-stricken youth enacts his role with a finesse rarely attained by many of his adult associates on the screen. Mary Kornman as the cute little leading lady also gets her part over in appealing fashion. Mickey has a "shine" on Mary, and the rest of the "Gang" are not slow to tease their freckled-face companion about it. But Mickey, oblivious to all but Mary's charms, pursues his courtship with all the ardor of an older Romeo. The scenes showing Mickey duplicating, step by step, all the methods of courtship as practiced by his big sister's gentleman friend are exceedingly laughable. While Mickey is paying court to Mary the rest of the "Gang" are, for the most part, trying out—with amusing results—some sail "scooters" made for them by a friendly blacksmith in the town. When as the result of their demonstrations the blacksmith is offered a highly lucrative contract to manufacture the "scooters" for sale on a large scale all the kids become partners in his prosperity. Except for the "love affair" between Mickey and his pretty friend, this subject is not as sympathetic as some of the preceding numbers of this series; there are several fistic bouts between the customarily friendly kids for one thing. There is embodied a generous measure of comedy incident, however, which together with the acting of the principal characters ought to register effectively anywhere.—*E. F. SUPPLE.*

" The Pencil Pusher "
(Universal—One Reel)

THIS one starts off with Chuck Reisner in the leading role of a reporter of the Morning Mist, ordered by the harsh city editor to get a story from the warden of the local jail, no matter what the cost. Whether he gets the story is never brought out by the action. The comedy is furnished largely by Chuck's repeated efforts to get inside the jail for the interview. After several futile attempts he gains access by a ruse, but just in time to witness a jail delivery in which he is forced to take part by the fleeing prisoners. He is about to abandon his attempts to get into the jail when he is arrested by a policeman for standing on the grass in front of the prison. That ends it. Reisner manages to get a fair measure of comedy out of the incidents, most of which have been seen before on the screen.—*E. F. SUPPLE.*

" Pat's Patents "
(Hodkinson—Two Reels)

RAYMOND McKEE appears as an inventive genius in this one, and the display of "nut" inventions, especially a so-called "boomerang" bullet, furnishes most of the fun. Charley Murray plays the part of a henpecked financier whom McKee and his associates are trying to interest in their inventions. There is an amusing sequence showing Murray, held prisoner by his wife, who is conducting a women's meeting in the house, playing a game of dice with a neighbor. Both players are equipped with telescopes and follow each other's roll by this means. After Murray escapes from the house, disguised as one of his wife's guests, he makes his way to the inventors' headquarters. However, all the inventions got out of order when demonstrated, and Murray is about to exit disgusted when the "boomerang" bullet is tried out with some decidedly laughable results. There is one sequence in this comedy that may be objectionable to certain elements in an audience: Murray hangs out of a window, his foot being caught in the noose of a rope; the trouser leg rolls down, and just at this moment an organ grinder's monkey climbs up and proceeds to amuse himself by picking at the hair on Murray's leg. How will your audience react to this "gag"? Your own answer will determine the proper course to pursue.—*E. F. SUPPLE.*

" Live Wires "
(Pathe—Two Reels)

PAUL PARROTT demonstrates in amusing fashion just how much damage to person and property can be inflicted by a careless lineman just learning the trade of wiring a house for electric lights. Parrott first performs on a pole and succeeds after a series of mishaps in knocking the pole over with himself hanging to the cross-tree. Inside a newly built house, which is being inspected by the prospective newly-wed tenants, Parrott proceeds with his campaign of ruination. By the time he finishes boring holes in the partition he has made the walls look as if they had been subjected to machine-gun fire, and the wires are draped indiscriminately all over the room like the huge web of some mammoth spider. The final disaster comes with the switching on of the power when Parrott's boss and the newlyweds, hopelessly enmeshed in the wire entanglements, are blown skyward. A lively one-reeler with some decidedly entertaining touches of a slapstick order.—*E. F. SUPPLE.*

" The Strike of the Rattler "
(Universal—Two Reels)

A STORY of attempted revenge in a western setting. There are some implausible moments, but the lively action and suspense keeps the spectator interested despite this deficiency. Pete Morrison carries the principal part as the deputy sheriff of Sagebrush. He captures the "Rattler," an outlaw, by a ruse and in reward is accepted by the girl of his choice. While the boys are preparing to give the couple a honeymoon ride on the old stage-coach, the "Rattler" escapes from the sheriff's hands. With two partners in crime the "Rattler" holds up the merrymakers in the stage-coach and removes the hero, forcing him at gun point to walk backwards to certain death over the edge of a cliff. At the crucial moment the heroine tricks the "Rattler" into turning a moment from his victim. The hero makes good his advantage and in the end re-captures the outlaw. An action highlight is the runaway team dragging the careening stage-coach behind them, while the heroine hangs on for life.—*E. F. SUPPLE.*

" Fiddling Fool "
(Hodkinson—Two Reels)

RAYMOND in his boyhood days has been taught that music has the power to accomplish most anything. Therefore, whenever he is confronted by problems in later life he has recourse to his trusty violin; no matter what the circumstances the fiddle bears the brunt of the emergency. When he is pursued by his irate boss, driven to distraction over his income tax, Raymond wards off the impending onslaught by madly bowing the strings. Later, he is attacked by his rival in love and again, the violin is brought into play. His boss and rival "frame" him into a ring battle with a heavyweight slugger and before the battle finishes the fiddle has served its part. And the principal comedy moments proceed from the fact that in each instance it is the violin which, actually or to all appearances, assists Raymond to vanquish his adversaries. This is a thoroughly enjoyable comedy with a really humorous theme cleverly handled. Raymond McKee, Charley Murray and Kathlene Martin appear in the principal roles.—*E. F. SUPPLE.*

" So Long Buddy "
(Universal—Two Reels)

BUDDY MESSINGER plays the featured role in this Century comedy offering. The gags are for the most part obviously planted to give Buddy an opportunity at his "kid" stuff. There is no great degree of originality in either the action or the situations, but Buddy by virtue of his winning boyish personality gets his part over in entertaining style. Buddy has a giri, and of course, what usually goes with a girl—a rival. When Buddy demonstrates that he is the favored one, the rival gets revenge by liberally sprinkling Buddy's clothing with itching powder while Buddy is in swimming. The itch powder leads to the customary comedy effects. Then Buddy is introduced as a bus boy at his father's hotel. When a troupe of actors stage a dress rehearsal at the hotel, Buddy takes advantage of the presence of a grotesque false-face to stir up a panic among the hotel's servants and the troupers themselves. The last part is especially funny.—*E. F. SUPPLE.*

" Colonel Heeza Liar "
(Hodkinson—One Reel)

THIS particular number bears the full title of "Colonel Heeza Liar in the African Jungle." In our estimation it is one of the most entertaining cartoon comedies that we have seen for some time. The action is supposed to represent the adventures of the "Colonel" with various animals in the jungle, as these adventures are related by the well-known cartoon character to the cartoonist and a friend. The "Colonel" makes Munchausen look like an amateur in the art of lying, and yet the impossible achievements claimed by him are enacted before your eyes. The mixing of the animated character with real animals in the course of the action is among the cleverest applications of cartoon technique that we have seen. A one-reel comedy suitable for any type of house.—*E. F. SUPPLE.*

Pre-release Reviews of Features

Shadows of the North
(Universal—4943 Feet)
(Reviewed by L. C. Moen)

PERHAPS the type of audiences which this feature picture will reach will like it, and applaud the hero and hiss the villain, but to us it seemed pretty bad stuff. It has scenic beauty and its moments of action, but on the whole it fails to provide any great amount of interest or thrill.

Perhaps we are over-critical, but the whole effort seemed stereotyped and mechanical. William Desmond, in dead-white makeup with bushy, black eyebrows, poses incessantly, registering "virility," and Virginia Browne Faire, of whom we have learned to expect more, does little save stare at us. At no time does the story permit them to behave like regular, everyday folks.

Action there is, aplenty. The scenes in which the canoe shoots the rapids, the fight scenes, and the like, will doubtless carry their appeal to some. The scenic beauty, too, of some of these scenes is breath-taking.

The story concerns one Wolf Darby, son of a prospector, who goes to war and returns to find that his father has been defrauded of their claim. His father is finally murdered, and Wolf's efforts at vengeance bring duty into conflict with love, since his sweetheart is the daughter of one of the villains. So he kidnaps the girl—who, in the wilderness is attired in a modish riding habit—and takes her to his cabin, where we see her the next day in a complete change of wardrobe. Ultimately, of course, it develops that her father knew nothing of the killing and the poison she brews for the hero kills the two villains.

THEME. Conflict between love and duty when son of murdered man sets out to revenge himself on villains, one of whom is his sweetheart's father.

PRODUCTION HIGHLIGHTS. Shooting the rapids in the canoe. The fight scenes. The attempt to poison the hero. The climax. The beautiful photography in the exteriors. The melodrama. The character work of the villains.

DIRECTION. Lacking in touch of reality. Plot mechanics are too apparent. Tendency to permit of overacting. Good action has been obtained in many places, such as in the fight scenes, the water scenes in the canoe on the Yugo river, and the like.

EXPLOITATION ANGLES. Melodramatic situations offer principal advertising angle. The use of nightshade in the attempt to poison the hero offers possibilities. Use man on street dressed as prospector to ballyhoo picture. Treasure hunt for hidden gold and passes among the children.

DRAWING POWER. A program release of which too much should not be expected.

SUMMARY. Melodrama of Canadian life, long on action but lacking in human appeal, which will probably get over with a certain clientele.

THE CAST

Ben "Wolf" Darby.....William Desmond
Beatrice Neilson.....Virginia Browne Faire
Ray Brent.....Fred Kohler
Jeffrey Neilson.....William Welsh
Hemingway.....Albert Hart
Ezra "Pancake" Darby.....James O. Barrows
King, the dog.....Rin-Tin-Tin

Adapted by Paul Schofield from the novel, "The Skyline of Spruce," by Edison Marshall. Directed by Robert Hill. Photographed by Harry Fowler.

THE STORY. Miner's son, Wolf Darby, goes to war, leaving mine in charge of his father. Upon his return, he finds that his father has been defrauded of the mine by three men, one of whom is the father of the girl he loves. He resolves to avenge this and recover the claim. He and his father arrange a scheme to effect this, but his father is murdered, whereupon hero kidnaps the daughter, resolving to obtain revenge through her. When the three villians arrive, hero is overpowered and the girl's father is wounded. Tea which the heroine has brewed, containing poison, which she at first intended to give the hero, is drunk by the two villains, resulting in their death. It develops that girl was unaware of theft of claim and father was unaware of murder, and all ends peacefully.

Little Johnny Jones
(Warner Brothers—6800 Feet)
(Reviewed by L. C. Moen)

DESPITE all the charges of "flag waving" and the like that have been leveled against George M. Cohan, he remains to us the greatest showman of the American theatre. "Little Johnny Jones," is still remembered as one of his most typical stage productions, and in transferring it to the screen Warner Brothers have kept in a large measure the original spirit. What it has lost through the absence of the voice and personality of players in the flesh it has gained through the wider possibilities for action on the screen.

A director faces a serious problem these days in trying to get any real thrill out of a racing scene, done to death as they have been, but Arthur Rosson has succeeded in building up a sequence that carries a real punch in this case. Judicious choice of camera angles has built up genuine suspense, and while we never doubt that the hero will manage to win, the sequence keeps the audience well keyed up.

The part of Johnny is an excellent one for Johnny Hines, who is at his best in just this sort of thing. The story offers abundant opportunity for "clowning," at which he excels, and although he shows up to less advantage in his more serious moments, this is a minor matter. Appearances very strongly indicate that Hines does the riding in the picture himself and if this is the case he acquits himself like a veteran jockey. He is supported by an excellent cast that includes Molly Malone, a piquant and appealing leading lady, who does much to make the picture interesting, Tom Wilson, than whom there is no better interpreter of colored comic roles on the screen, Wyndham Standing, Margaret Seddon, George Webb, and, not least in importance, Brownie, the Wonder Dog, rightly so named.

THEME. Triumph of an American jockey in an English Derby over crooked opposition, winning fame, fortune and the girl.

PRODUCTION HIGHLIGHTS. The racing scenes. The ball. The checker game. Rescue of the heroine from the boat. Brownie, the Wonder Dog. The work of Margaret Seddon as the mother. The clowning of Johnny Hines. Molly Malone as the leading lady. The betting scenes. The comedy gags.

DIRECTION. Excellent and in keeping with the type of picture. Much of it would be absurd in a more serious drama, but in the present case it is exactly right for farcical melodrama. The action is well sustained and proceeds at a rapid pace, with few dull moments.

EXPLOITATION ANGLES. Principal feature is the fact that it is based on the famous George M. Cohan drama of the same name. Play up this fact strongly. Refer to previous appearance of Johnny Hines. The usual race-horse ballyhoo. Miniature race-track in lobby. Decorate lobby race-track style.

DRAWING POWER. Big possibilities anywhere.

SUMMARY. Full of hokum but loaded with action and speed, with generous proportions of comedy, romance and melodrama.

THE CAST

Johnny Jones.....Johnny Hines
The Earl of Bloomsburg.....Windham Standing
Mrs. Jones, Johnny's mother.....Margaret Seddon
Sir James Smythe.....Robert Prior
Edith Smythe.....Molly Malone
Robert Anstead.....George Webb
Joe Nelson, his jockey.....Mervyn LeRoy
Chauffeur.....“Fat” Carr
Lady Jane Smythe.....Pauline French
Brownie.....The Wonder Dog

Adapted by Raymond L. Schrock from the play by George M. Cohan. Directed by Arthur Rosson.

THE STORY. An American jockey, Little Johnny Jones, goes to England to ride in English derby for buyer of his horse. Falls in love with English girl. Owner of another horse frames him up as crook and kidnaps the girl, whom hero rescues. He is permitted to ride the race, and at the last moment, owner backs horse. Crooked jockey blinds him through trick, but hero finishes and wins race, and with it, the girl.

Mine to Keep

(Wilson—Grand—Asher—5761 Feet)

(Reviewed by Laurence Reid)

THE eternal triangle is exposed in this drama built around a young married couple who, because of the husband's distrustful nature, never get along harmoniously until confidence and faith are restored. The author and director establish the idea that the husband possesses a suspicious disposition and given to considerable fault-finding. And emphasis is placed in showing him in bad colors until he learns to appreciate his wife's sterling character. Thus it makes a good picture for feminine audiences—who, incidentally, compose the majority of spectators in any theatre.

Ben Wilson goes to considerable expense to give the production plenty of tone and atmosphere. There is an air of smart society about the characters—represented in up-to-date costumes, the spirit of idleness in their search for pleasure, and the lavish details of their homes.

It gets off with a colorful episode showing the hero on the eve of his wedding giving a farewell banquet. This scene is neatly mounted and contains some interesting incident—such as the introduction of the cabaret girls—and the excuse which the collection of husbands make to their wives over the phone. A shadow is cast on the festivities by the presence of the heroine's erstwhile suitor—who is emphasized a trifle too broadly to ring genuine. He bobs up at the wedding—and continually bobs up afterward—to make trouble for the husband whose suspicions are ever being expressed in one form or another. There is no peace, nor harmony, until the wife rebels and runs away. She is actuated a good deal by the philanderer's accusation of her husband as faithless. It develops that the star of the cabaret is in love with him—and that when she knew he was to be married, lost her footing on the slack wire and became seriously crippled.

The conflict is consistent. Really it presents a series of tiffs between husband and wife—until such time as he learns to appreciate and respect her devotion. A little editing here and there would make the action more compact. And new titles are needed in certain scenes. Otherwise it's O. K.—a feature well staged and acted—and carrying good story interest.

THEME. Domestic triangle revolving around jealous husband suspicious of wife's erstwhile lover which results in a separation and an ultimate reunion.

PRODUCTION HIGHLIGHTS. The excellent atmosphere of smart society. The competent acting by Bryant Washburn and Mabel Forrest. The bachelor supper and the cabaret scene. The conflict when couple separate. The appropriate backgrounds.

DIRECTION. Brings out effectively the atmosphere of smart society. Establishes conflict by planting his figures in a competent manner. Doesn't always keep his episodes united—which may be the fault of the cutter.

EXPLOITATION ANGLES. Title will attract. Play up as interesting story of young married life. Use series of teaser questions—such as "Should you tell your wife everything?" "Should a wife refuse to exercise her will power?" Put on a dancing prologue.

DRAWING POWER. Should draw well in program houses.

SUMMARY. An interesting story of domestic conflict—not new in theme, but worked out with good incident. Needs some new titles.

THE CAST

Bryant Washburn
Mabel Forrest
Wheeler Oakman
Charlotte Stevens
Kate Lester
Laura LaVarnie
Peaches Jackson
Micky and Pat Moore

By Evelyn Campbell. Scenario by Arthur Statter. Directed by Ben Wilson.

SYNOPSIS. Rich society man gives bachelor supper on eve of his marriage. His fiancee's erstwhile lover is among the guests. When cabaret girl is injured at banquet he informs the heroine. After the ceremony husband becomes extremely suspicious of his wife. She thinks him unfaithful. The result is a separation. The husband finally learns to appreciate his wife's character.

"The Green Goddess"

(Distinctive—Goldwyn—Cosmopolitan—Nine Reels)

(Reviewed by Oscar Cooper)

"THE GREEN GODDESS" is the most artistic of all the George Arliss pictures. That is saying a great deal, when one remembers "Disraeli," "The Ruling Passion" and "The Man Who Played God." He gives a magnificent performance of the sophisticated, crafty, devil of a Hindu Rajah. It registers through every foot and every subtitle. The character fairly speaks to you from the screen. Never has the Arliss gift for pantomime been quite so well revealed.

And he is ably seconded by the supporting cast. Alice Joyce "comes back" in every sense of that expression. Her work is of steady appeal and beauty. Harry T. Morey gives a very able performance and, in all his sequences, is effective. So is David Powell, except for a few scenes in which he appears stiff. Jetta Goudal does a bit in fine fashion. Ivan Simpson, as the butler Watkins, repeats on the screen the excellent characterization he contributed to the stage version.

If the picture is strong in its cast, it is also strong in the elaborate way it has been produced; in atmosphere; in mob scenes; and in production details. From a dramatic viewpoint, the appeal is evenly maintained, with a slow tempo, which, of course, fits the nature of Arliss's acting. The story compels attention. It is one of those things that never could happen, probably, but it forces interest and holds it, despite a great number of subtitles and the slow development of the action.

"The Green Goddess" is decidedly an unusual picture from the artistic side. It is an ornament to the screen.

THEME. The story of a Hindu Rajah, sophisticated to the highest degree, cunning, subtle, with a strange sense of humor, and how he prepares to put to death an English woman, her husband, and the man who is in love with her, to satisfy the demands of the fanatics who are his subjects.

PRODUCTION HIGHLIGHTS. First, the work of the star and his support. The mob scenes. The crash of the airplane. The scene in the Rajah's palace and in the temple, with their weird, colorful atmosphere. The sequences leading up to the sending of the wireless message by the husband, seeking aid for the prisoners.

DIRECTION. Sidney Olcott, faced by the job of making a picture out of a stage play which scored largely because of its brilliant lines and the shades of inflection of the star, has done a thoroughly workmanlike job, and turned out a practically perfect vehicle for Arliss.

EXPLOITATION ANGLES. Lends itself easily to prologues. The fame of the star is, of course, the biggest angle of exploitation. Also the fact that the stage play was a big hit and has been seen in many cities of the country.

DRAWING POWER. A picture that will be a credit artistically to any house, but especially suitable to theatres where the subtlety and sophistication of the character portrayed by Arliss will be understood and appreciated.

SUMMARY. Essentially a character study of weird humor mixed with polished villainy and dependent for its box-office success on the ability of the audience to grasp the subtleties of these two qualities.

THE CAST

The Rajah of Rukh.....George Arliss
Lucilla Crespin.....Alice Joyce
Dr. Basil Traherne.....David Powell
Major Crespin.....Harry T. Morey
The Ayah.....Jetta Goudal
Watkins.....Ivan Simpson
High Priest.....Wm. Worthington

By William Archer. Adapted by Forrest Halsey. Directed by Sidney Olcott. Photographed by Harry Fischbeck.

SYNOPSIS. Fearing that their children's lives may be in danger because of a threatened Hindu uprising, Major Crespin and his wife, accompanied by Dr. Traherne, start in an airplane for a distant settlement. The machine falls into the kingdom, ruled over by the Rajah, and he makes them his prisoner-guests, informing them that he must put them to death in retaliation for the approaching execution of his three brothers. The only hope of the captives is the wireless outfit. They bribe the butler to send an appeal for help, but he betrays them, and Crespin and Traherne seize him and hurl him down the mountain. Crespin gets the message through, but is shot by the Rajah, and, dying, lies about the message to save the other two. The Rajah offers Mrs. Crespin her life if she will share his throne, but she refuses, and preparations for the "ceremony" start. British aviators arrive in time to save the pair, and they leave, while the Rajah concludes that Mrs. Crespin "would probably have been a damned nuisance, anyhow."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adam and Eva	Marion Davies	Paramount	7 reels	Feb. 10
Adam's Rib	Special Cast	Paramount	10 reels	Feb. 17
Are You a Failure?	Special Cast	Preferred Pict.	6 reels	Mar. 17
Bolted Door, The	Frank Mayo	Universal	5 reels	Mar. 3
Brass	Monte Blue	Warner Bros.	9 reels	Mar. 17
Call of the Hills	Special Cast	Lee-Bradford-S.R.	5 reels	
Can a Woman Love Twice?	Ethel Clayton	Film Book. Offices	6 reels	Mar. 10
Daddy	Jackie Coogan	First National	6 reels	Mar. 17
Down to Sea in Ships	McKee-Courtot	Hodkinson	8 reels	Dec. 2
Driven	Special Cast	Universal	6 reels	Dec. 9
East Side, West Side	Special Cast	Principal Pict.	5 reels	Apr. 21
Fourth Musketeer, The	Johnnie WaWker	Film Book. Offices.	6 reels	Mar. 31
Gallopin' Through	Jack Hoxie	Sunset Prod.	5 reels	
Glimpses of the Moon	Bebe Daniels	Paramount	7 reels	Apr. 14
Good-By Girls	William Russell	Fox	5 reels	Mar. 24
Good Men and Bad	Sais-McCormick	Selznick Dist. Corp.	4 reels	
Gossip	Gladys Walton	Universal	5 reels	Mar. 10
In the Devil's Bowl	Neal Hart	Wm. Steiner-S. R.	5 reels	
Isle of Lost Ships	Nilsson-Sills	First National	7 reels	Mar. 24
Is Divorce a Failure?	Leah Baird	Asso. Exhib.	6 reels	July 21
Just Like a Woman	Special Cast	Hodkinson	5 reels	Mar. 17
Lamp in the Desert	Special Cast	C. B. C-S. R.	5 reels	
Leopardess, The	Alice Brady	Paramount	6 reels	Mar. 17
Little Church Around the Corner	Claire Windsor	Warner Bros.-S. R.	7 reels	Mar. 3
Lion's Mouse, The	Standing-Marsh	Hodkinson	5 reels	Mar. 31
Lost and Found	Special Cast	Goldwyn	7 reels	Mar. 17
Luck	Johnny Hines	Mastodon-S. R.	7 reels	Apr. 14
Mad Love	Pola Negri	Goldwyn	6 reels	Feb. 24
Man and Wife	Special Cast	Arrow	5 reels	Aug. 4
Midnight Guest, The	Special Cast	Universal	5 reels	Mar. 17
Mr. Billings Spends His Dime	Walter Hiers	Paramount	6 reels	Mar. 17
Nth Commandment, The	Special Cast	Paramount	7 reels	Mar. 31
Noise in Newboro, A	Viola Dana	Metro	6 reels	Apr. 28
Outlaws of the Sea	Marguerite Courtot	Selznick Dist. Corp.	5 reels	
Pilgrim, The	Charles Chaplin	First National	4 reels	Jan. 27
Racing Hearts	Special Cast	Paramount	6 reels	Feb. 24
Refuge	K. McDonald	First National	6 reels	Apr. 14
Scars of Jealousy	Special Cast	First National	6 reels	Mar. 17
Shreik of Araby, The	Ben Turpin	Allied Prod. & Dist.	5 reels	Mar. 3
Single Handed	Hoot Gibson	Universal	5 reels	Mar. 31
Smilin' On	Pete Morrison	Sanford Prod.	5 reels	
Success	Special Cast	Metro	6 reels	Feb. 24
Temptation	Special Cast	C. B. C.-S. R.	6 reels	
Tents of Allah	Blue-Alden	Asso. Exhib.	7 reels	Apr. 21
Three Jumps Ahead	Tom Mix	Fox	5 reels	Apr. 14
Vanity Fair	Mabel Ballin	Goldwyn	8 reels	Mar. 17
Vengeance of the Deep	Special Cast	Selznick Dist. Corp.	5 reels	Apr. 28
Western Justice	Caldwell-Hill	Arrow	4 reels	
When a Woman Turns	Tom Kennedy	Norca Pict.-S. R.	5 reels	
Where the Pavement Ends	Special Cast	Metro	7 reels	Mar. 24
White Flower, The	Betty Compson	Paramount	6 reels	Mar. 10
Your Friend and Mine	Special Cast	Metro	6 reels	Mar. 31

APRIL

Feature	Star	Distributed By	Length	Reviewed
Abysmal Brute, The	Reginald Denny	Universal	8 reels	Apr. 21
Alice Adams	Florence Vidor	Asso. Exhibitors	7 reels	July 7
Backbone	Special Cast	Goldwyn	7 reels	May 12
Bella Donna	Pola Negri	Paramount	8 reels	Mar. 31
Bright Lights of Bway.	Special Cast	Principal Pict.	5 reels	
Bright Shawl, The	Dick Barthelmess	First National	8 reels	Apr. 28
Bucking the Barrier	Dustin Farnum	Fox	5 reels	Apr. 21
Clansmen of the North.	Travers-R. Dwyer	Selznick Dist. Corp.	5 reels	
Cordelia the Magnificent.	Clara K. Young	Metro	6 reels	June 2
Crashing Thru	Harry Carey	Film Book. Offices.	5 reels	Apr. 7
Dead Game	Ed Gibson	Universal	5 reels	Apr. 21
Flames of Passion	Special Cast	Independent Pict.	5 reels	Jan. 20
Forbidden Lover, The	Bedford-Sparling	Selznick Dist. Corp.	5 reels	
Go-Getter, The	Special Cast	Paramount	8 reels	Apr. 21
Grumpy	Roberts-McAvoy	Paramount	7 reels	Mar. 31
Her Fatal Millions	Viola Dana	Metro	6 reels	May 5
High Speed Lee	Reed Howes	Arrow	5 reels	
Jacqueline	Special Cast	Arrow	6 reels	Mar. 31
Law Rustlers, The	William Fairbanks.	Arrow	5 reels	
Lost in a Big City	John Lowell	Arrow	7 reels	Jan. 27
Lovebound	Shirley Mason	Fox	5 reels	May 19
Madness of Youth	John Gilbert	Fox	6 reels	Apr. 28
Man From Ten Strike	Guy Bates Post	Principal Pict.	6 reels	
Nobody's Bride	Herhert Rawlinson.	Universal	5 reels	
Old Sweetheart of Mine.	Dexter-Eddy	Metro	6 reels	Apr. 14
Prodigal Daughters	Gloria Swanson	Paramount	6 reels	Apr. 28
Safety Last	Harold Lloyd	Pathe	7 reels	Mar. 3
Salty Saunders	Neal Hart	Wm. Steiner-S. R.	5 reels	
Slander the Woman	Dorothy Phillips	First National	6 reels	May 19
Snow Bride, The	Alice Brady	Paramount	6 reels	May 26
Snowdrift	Charles Jones	Fox	5 reels	June 9
Souls for Sale	Special Cast	Goldwyn	8 reels	Apr. 7
Sunshine Trail, The	Douglas MacLean	First National	5 reels	Aug. 4
Tansy	Special Cast	Burr Nickle Prod.	5 reels	
Temporary aMrriage	Special Cast	Principal Pict.	6 reels	May 12
Tiger's Claw, The	Jack Holt	Paramount	5 reels	Mar. 31
Town Scandal, The	Gladys Walton	Universal	5 reels	Apr. 14
Trailing African Wild Animals		Metro	7 reels	May 19
Trail of the Lonesome Pine	Mary M. Minter	Paramount	6 reels	Mar. 31
Timmed in Scarlet	Special Cast	Universal	5 reels	Apr. 7
Westbound Limited	Ralph Lewis	Fiml Book. Offices.	7 reels	May 5
What Wives Want	Special Cast	Universal	5 reels	May 5
Within the Law	Norma Talmadge	First National	8 reels	May 12
Wonders of the Sea	Lulu McGrath	Film Book. Offices.	4 reels	Nov. 4
You Are Guilty	Kirkwood-Kenyon	Mastodon-S. R.	5 reels	Mar. 31
You Can't Fool Your Wife	Special Cast	Paramount	7 reels	May 5

MAY

Feature	Star	Distributed By	Length	Reviewed
Affairs of Lady Hamilton	Liane Haid	Hodkinson	8 reels	Apr. 28
Bavu	Wallace Beery	Universal	8 reels	Apr. 28
Black Shadows		Pathe	5 reels	June 2
Boston Blackie	William Russell	Fox	5 reels	June 2
Broken Violin, The	Special Cast	Arrow	6 reels	
Burning Words	Roy Stewart	Universal	5 reels	June 2
Crossed Wires	Gladys Walton	Universal	5 reels	May 19
Double Dealing	Hoot Gibson	Universal	5 reels	May 26
Empty Cradle, The	Alden-Morey	Truart Film	7 reels	
Fighting Strain, The	Neal Hart	Wm. Steiner-R. R.	5 reels	
Fog Bound	Dorothy Dalton	Paramount	8 reels	June 9
Fortune of Christina McNab	Special Cast	Playgoers	5 reels	
Fools and Riches	Herbert Rawlinson.	Universal	5 reels	May 14
Girl of the Golden West.	Kerrigan-Breamer	First National	7 reels	June 2
Girl Who Came Back.	Special Cast	Preferred Pict.	6 reels	Apr. 21
Little Red Schoolhouse.	Special Cast	Arrow	6 reels	May 26
Lonely Road, The	Kath. MacDonald.	First National	6 reels	May 12
Man From Glengarry	Special Cast	Hodkinson	5 reels	Mar. 31
Ne'er-Do-Well, The	Thos. Meighan	Paramount	7 reels	May 12
Power Divine, The	Special Cast	Independent Pict.	5 reels	
Ragged Edge, The	Lunt-Palmeri	Goldwyn	7 reels	June 16
Remittance Woman The.	Ethel Clayton	Film Book. Offices.	7 reels	May 19
Rip Tide, The	Special Cast	Arrow	6 reels	June 9
Rustle of Silk, The	Compson-Tearle	Paramount	7 reels	May 12
Sixty Cents an Hour	Walter Hiers	Paramount	6 reels	May 26
Soul of the Beast	Madge Bellamy	Metro	5 reels	Apr. 21
Stepping Fast	Tom Mix	Fox	5 reels	May 26
Sunken Rocks	Alma Taylor	Burr Nickle Prod.	5 reels	
Wandering Daughters	Special Cast	First National	6 reels	June 30
Wolf Tracks	Jack Hoxie	Sunset Prod.	5 reels	

JUNE

Feature	Star	Distributed By	Length	Reviewed
Bargains	Soecial Cast	Burr Nickle Prod.	5 reels	
Below the Rio Grande.	Neal Hart	Wm. Steiner-S. R.	5 reels	
Counterfeit Love	Special Cast	Playgoers	5 reels	Aug. 11
Critical Age, The	Special Cast	Hodkinson	5 reels	May 19
Daughters of the Rich	Special Cast	Preferred Pict.	6 reels	June 30
Desert Rider, The	Jack Hoxie	Sunset Prod.	5 reels	
Devil's Partner, The	Norman Shearer	Independent Pict.	5 reels	
Divorce	Jane Novak	Film Book. Offices.	6 reels	June 16
Don Quickshot of the Rio Grande	Jack Hoxie	Universal	5 reels	June 9
Fog, The	Harris-Landis	Metro	7 reels	July 7
Exciters, The	Daniels-Moreno	Paramount	6 reels	June 16
Heart Raider, The	Agnes Ayres	Paramount	5 reels	June 16
Last Moment, The	Special Cast	Goldwyn	6 reels	May 19
Man of Action	Douglas MacLean.	First National	6 reels	June 2
Michael O'Halloran	Irene Rich	Hodkinson	7 reels	June 23
Mysterious Witness, The	Robert Gordon	Film Book. Offices.	5 reels	June 30
Only 38	Special Cast	Paramount	6 reels	June 23
Paddy - the - Next-Best Thing	Mae Marsh	Allied Prod. & Dist.	6 reels	May 26
Railroaded	Herbert Rawlinson.	Universal	5 reels	June 16
Sawdust	Gladys Walton	Universal	5 reels	June 30
Sun-Dog Trails	Special Cast	Arrow	5 reels	
Trifling With Honor	Special Cast	Universal	5 reels	May 12
Western Blood	Pete Morrison	Sanford Prod.	5 reels	
Woman With Four Faces	Compson-Dix	Paramount	6 reels	June 30
Youthful Cheaters	Glenn Hunter	Hodkinson	6 reels	June 2

JULY

Feature	Star	Distributed By	Length	Reviewed
Brass Bottle, The	Special Cast	First National	6 reels	July 28
Children of Dust	Special Cast	First National	6 reels	June 23
Children of Jazz	Special Cast	Paramount	6 reels	July 21
Desert Driven	Harry Carey	Film Book. Offices.	5 reels	July 14
Flying Dutchman	Special Cast	Film Book Offices	6 reels	Aug. 4
Forbidden Range	Neal Hart	Wm. Steiner Prod.	5 reels	
Gentleman of Leisure, A.	Jack Holt	Paramount	6 reels	July 28
Homeward Bound	Thomas Meighan	Paramount		
Itching Palms		Film Book Offices	5 reels	July 28
Law of the Lawless, The.	Dorothy Dalton	Paramount	6 reels	June 30
Love Piker, The	Anita Stewart	Goldwyn-Cosmo.	6 reels	July 7
Man Between, The	Special Cast	Asso. Exhibitors	6 reels	
Man's Man, A	J. Karren Kerrigan	Film Book. Offices		
McGuire of the Mounted	William Desmond	Universal	5 reels	July 14
Penrod and Sam	Special Cast	First National	6 reels	June 23
Rapids, The	Harry Morey-Mary Astor	Hodkinson	5 reels	June 30
Self Made Wife, A	Special Cast	Universal	5 reels	July 21
Shootin' For Love	Hoot Gibson	Universal	5 reels	July 7

Feature	Star	Distributed By	Length	Reviewed
Skid Proof	Charles Jones	Fox	5 reels	
Stormy Seas	McGowan-Holmes	Asso. Exhibitors	5 reels	Aug. 4
Trilby	Special Cast	First National	7 reels	Aug. 4
Victor, The	Herbert Rawlinson	Universal	5 reels	July 28

AUGUST

Feature	Star	Distributed By	Length	Reviewed
Alias the Night Wind	William Russell	Fox		
Broken Wing, The	Special Cast	Preferred Pict	6 reels	Aug. 18
Circus Days	Jackie Coogan	First National	6 reels	June 30
Destroying Angel, The	Leah Baird	Asso. Exhibitors	6 reels	
Dulcy	Con. Talmadge	First National		
Fighting Blade, The	Rich. Barthelmess	First National		
Harbor Lights	T. Moore-Elsom	Asso. Exhibitors	5 reels	
Human Wreckage	Mrs. Wallace Reid	Film Book Offices	7 reels	July 14
Huntress, The	Colleen Moore	First National		
If Winter Comes	Special Cast	Fox	12 reels	
Legally Dead	Milton Sills	Universal	5 reels	Aug. 18
Love Brand, The	Roy Stewart	Universal	5 reels	Aug. 11
Man Who Won, The	Dustin Farnum	Fox		
Miracle Baby	Harry Carey	Film Book Offices	6 reels	Aug. 18
Out of Luck	Hoot Gibson	Universal	5 reels	Aug. 4
Scarlet Lily, The	K. MacDonald	First National		
Second Hand Love	Charles Jones	Fox		
Shadows of the North	William Desmond	Universal	5 reels	
Soft Boiled	Tom Mix	Fox		Aug. 4
Spoilers, The	Special Cast	Goldwyn-Cosmo	8 reels	June 30
Tea—With a Kick	Special Cast	Asso. Exhibitors	6 reels	
Three Wise Fools	Special Cast	Goldwyn-Cosmo	7 reels	July 7
Tipped Off	Special Cast	Playgoers Pict	5 reels	

SEPTEMBER

Feature	Star	Distributed By	Length	Reviewed
Ashes of Vengeance	Norma Talmadge	First National	10 reels	Aug. 18
Blinky	Hoot Gibson	Universal	6 reels	
Broadway Gold	E. Hammerstein	Truart Film	7 reels	
Daytime Wives	Derelys Perdue	Film Book Offices		
Eleventh Hour, The	Jones-Mason	Fox	7 reels	Aug. 4
Enemies of Women	L. Barrymore-			
Exiles, The	Rubens	Goldwyn-Cosmo	10 reels	Apr. 14
	John Gilbert	Fox		
French Doll, The	Mae Murray	Metro	7 reels	Aug. 4
Gun Fighter, The	William Farnum	Fox		
Hell's Hole	Charles Jones	Fox	6 reels	Aug. 11
Her Reputation	Special Cast	First National		
Lone Star Ranger, The	Tom Mix	Fox		
Monna Vanna	Lee Parry	Fox		
Merry-Go-Round	Philbin-Kerry	Universal	10 reels	July 14
Mothers-in-Law	Special Cast	Preferred Pictures	7 reels	Aug. 18
Potash and Perlmutter	Barnard-Carr-Gordon	First National		
Rouged Lips	Viola Dana	Metro		
Silent Command, The	Special Cast	Fox		
Souls in Bondage	Special Cast	Sanford Prod.	6 reels	
St. Elmo	John Gilbert	Fox	6 reels	Aug. 18
Strangers of the Night	Special Cast	Metro		
Three Ages	Buster Keaton	Metro		
Unknown Purple, The	Walthall-Lake	Truart Film	7 reels	
Untameable, The	Gladys Walton	Universal	5 reels	
Wanters, The	Special Cast	First National		
Where Is This West?	Jack Hoxie	Universal	5 reels	

Comedy Releases

Feature	Star	Distributed By	Length	Reviewed
Ain't Love Awful		Universal	2 reels	May 26
Alley Cat, The	Aesop's Fables	Pathe	2/3 reels	Mar. 24
All Over Twist	Buddy Messinger	Universal	2 reels	
Amateur Night on Ark	Aesop's Fables	Pathe	2/3 reels	May 26
Applesauce		Fox	2 reels	
Author, The	Al St. John	Fox	2 reels	
Babies Welcome	Dorothy Devore	Educational	2 reels	Mar. 3
Backfire	Lige Conley	Educational	2 reels	June 23
Back Stage	Children	Pathe	2 reels	June 2
Back to Earth	Earle-Engle	Universal	2 reels	
Back to the Woods	Neal Burns	Educational	2 reels	June 16
Bad Bandit, The	Aesop Fables	Pathe	2/3 reel	
Barnyard, The	Larry Semon	Vitagraph	2 reels	May 12
Beauty Parlor, The	Aesop's Fables	Pathe	2/3 reel	
Before the Public	Snub Pollard	Pathe	2 reels	Mar. 3
Be Honest	Dippy Doo Dad	Pathe	1 reel	Aug. 18
Between Showers		Educational	1 reel	
Borrowed Trouble	Carter DeHavens	Film Book. Offices	2 reels	
Bowled Over	Paul Parrott	Pathe	1 reel	Mar. 24
Boys to Board	Children	Pathe	2 reels	
Broke	Jimmie Adams	Educational	1 reel	Mar. 3
Buddy at the Bat	Buddy Messinger	Universal	2 reels	
Bum Grafters	Neely Edwards	Universal	1 reel	
Bumps		Educational	1 reel	
Bum Slickers	Edwards-Roach	Universal	1 reel	
Burglar Alarm, The	Aesop's Fables	Pathe	2/3 reel	
Bus Boy, The	Buddy Messinger	Universal	2 reels	
Busher, The	Lee Moran	Educational	2 reels	Aug. 18
Busy Body, The	Murray-Anderson-McKee	Hodkinson		
California or Bust	Snub Pollard	Pathe	2 reels	Apr. 28
Captain Applesauce	Eddie Lyons	Arrow		
Carmen, Jr.	Baby Peggy	Universal	2 reels	
Cat That Failed, The	Aesop's Fables	Pathe	2/3 reel	
Chop Suey Louie	Joe Rock	Jo-Rok Prod.	2 reels	
Circus Pals		Fox	2 reels	
Clothes and Oil		Fox	2 reels	May 26
Coal Dust Twins	Neely Edwards	Universal	1 reel	
Cold Chills	Louise Fazenda	Educational	2 reels	Apr. 28
Collars and Cuffs	Stan Laurel	Pathe	1 reel	
Courtship of Miles Sandwich	Snub Pollard	Pathe	2 reels	June 30
Covered Push-Cart, The	Aesop's Fables	Pathe	2/3 reel	July 7
Col. Heeza Liar and the Burglar		Hodkinson	1 reel	
Col. Heeza Liar in Uncle Tom's Cabin		Hodkinson	1 reel	
Col. Heeza Liar, Nature Fakir		Hodkinson	1 reel	
Col. Heeza Liar's Vacation		Hodkinson	1 reel	
Crimson Coppers	Neely Edwards	Universal	1 reel	
Dad's Boy	Buddy Messinger	Universal	2 reels	
Day By Day—In Every Way	Aesop's Fables	Pathe	2/3 reels	
Dogs of War	Children	Pathe	2 reels	
Day By Day—In Every Way		C. B. C.-S. R.	2 reels	
Don't Flirt		Pathe	1 reel	May 26
Don't Get Fresh	Buddy Messinger	Universal	2 reels	June 30
Do Your Stuff	Paul Parrott	Pathe	1 reel	Mar. 3
Dude, The	Adams-Vance	Educational	1 reel	Apr. 14
Easter Bonnets		Educational	2 reels	
Easy Terms	Neely Edwards	Universal	1 reel	
Empty Bottles	Bert Roach	Universal	1 reel	
Exit Stranger		Educational	1 reel	May 12
Fakers	Edwards-Roach	Universal	1 reel	
Family Troubles	Eddie Barry	Educational	1 reel	Mar. 31
Fare Enough	Jack Cooper	Universal	2 reels	June 23
Farmer Al Falfa's Bride	Aesop's Fables	Pathe	2/3 reels	May 5
Fish Story, A	Aesop's Fables	Pathe	2/3 reels	
F. O. B.	Lloyd Hamilton	Educational	2 reels	May 5
For Art's Sake	Paul Parrott	Pathe	1 reel	May 26
For Guests Only	Paul Parrott	Pathe	1 reel	
For Safe Keeping	Paul Parrott	Pathe	1 reel	Mar. 17
For the Love of Tut	Eddie Lyons	Arrow	2 reels	
Fortune's Wheel	Lewis Sargent	Universal	1 reel	
Forward March	Larry Semon	Vitagraph	2 reels	
Fourflusher, The		Fox	2 reels	May 5
Fresh Eggs	Paul Parrott	Pathe	1 reel	June 30
Gamblers, The	Aesop's Fables	Pathe	2/3 reels	
Gas and Air	Stan Laurel	Pathe	1 reel	
Get Your Man	Paul Parrott	Pathe	1 reel	Mar. 31
Giants vs. Yanks	Children	Pathe	2 reels	Mar. 31
Good Deeds	Walter Forde	Universal	1 reel	
Good Riddance	Paul Parrott	Pathe	1 reel	Apr. 14
Great Explorers, The	Aesop Fables	Pathe	2/3 reel	
Green as Grass	Jimmie Adams	Educational	2 reels	Apr. 14
Green aCt, The	Snub Pollard	Pathe	2 reels	Aug. 4
Handy Man, The	Stan Laurel	Metro	2 reels	
Helpful Hogan	Charles Murray	Hodkinson	2 reels	July 14
High Kickers	Cooper & Follies	Universal	2 reels	
His School Daze	Bert Roach	Universal	1 reel	
Hold On	Engel-Earle-Marcel	Universal	2 reels	
Hold Tight	Lige Conley	Educational	2 reels	Mar. 3
Host, The	Neely Edwards	Universal	1 reel	Aug. 4
Hot Water	Neal Burns	Educational	2 reels	Mar. 24
Imperfect Lover, The	Brownie (dog)	Universal	2 reels	
In Hock	Neely Edwards	Universal	1 reel	July 7
Jack Frost	Snub Pollard	Pathe	2 reels	July 21
Jazz Bug, The	Bert Roach	Universal	1 reel	
Jolly Rounders, The	Aesop's Fables	Pathe	2/3 reels	
July Days	Children	Pathe	2 reels	
Jungle Romeo, A	Snooky	Geo. H. Wiley	2 reels	Mar. 17
Kick Out	Lige Conley	Educational	2 reels	
Kid Reporter, The	Baby Peggy	Universal	2 reels	June 9
Kill or Cure	Stan Laurel	Pathe	1 reel	July 14
Kinky		Educational	1 reel	
Knockout, The	Lyons-Moran	Universal	1 reel	
Live Wires	Paul Parrott	Pathe	1 reel	
Lodge Night		Pathe	2 reels	July 28
Lots of Nerve	Pal (dog)	Universal	2 reels	Aug. 18
Love Nest, The	Buster Keaton	First National	2 reels	Mar. 24
Maid to Order	Lewis Sargent	Universal	1 reel	
Marathon Dancers, The	Aesop's Fables	Pathe	2/3 reel	Aug. 4
Midnight Cabaret, The	Larry Semon	Vitagraph	2 reels	
Mouse Catcher, The	Aesop's Fables	Pathe	2/3 reels	
Movie Dare-Devil, The	Hurd Cartoon	Educational	1 reel	Apr. 14
Mummy, The		Fox	2 reels	June 2
Mysteries of the Sea	Aesop's Fables	Pathe	2/3 reel	
Mystery Man, The	Snub Pollard	Pathe	2 reels	Aug. 18
Nobody's Darling	Baby Peggy	Universal	2 reels	Aug. 4
Nip and Tuck		Pathe	2 reels	Aug. 11
The Noon Whistle	Stan Laurel	Pathe	1 reel	May 5
No Wedding Bells	Larry Semon	Vitagraph	2 reels	Feb. 10
Nuisance, The	McKee-Anderson-Murray	Hodkinson	2 reels	Feb. 17
Oh, Nursie	Marcel-Cooper	Universal	2 reels	May 26
Oh Shoot	Bobby Dunn	Arrow	2 reels	
Oh, Sister	Adams-Vance	Educational	1 reel	Mar. 3
One Hard Pull	Aesop's Fables	Pathe	2/3 reels	
One Wild Day	Bull Montana	Metro	2 reels	
Oranges and Lemons	Stan Laurel	Pathe	1 reel	Aug. 11
Pace That Kills, The	Aesop's Fables	Pathe	2/3 reel	
Panic's On, The	Carter DeHavens	Film Book. Offices	2 reels	
Peanuts	Lewis Sargent	Universal	1 reel	
Pearl Divers, The	Aesop's Fables	Pathe	1 reel	Aug. 11
Peg o' the Movies	Baby Peggy	Universal	2 reels	
Pencil Pusher, The	Chuck Reisner	Universal	1 reel	
Pharoah's Tomb	Aesop's Fables	Pathe	2/3 reels	
Pick and Shovel	Stan Laurel	Pathe	1 reel	June 16
Pill Pounder, The	Charles Murray	Hodkinson	2 reels	
Pitfalls of a Big City	Ben Turpin	Pathe	2 reels	
Pleasant Journey, A	Children	Pathe	2 reels	Mar. 24
Please Arrest Me	Monty Banks	Federated- S. R.	2 reels	
Plumb Crazy	Bobby Vernon	Educational	2 reels	June 2
Plus and Minus	Bowes-Vance	Educational	1 reel	Aug. 11
Pop Tuttle's Lost Nerve	Dan Mason	Film Book. Offices	2 reels	May 26
Pop Tuttle's Russian Rumor	Dan Mason	Film Book. Offices	2 reels	June 2
Pop Tuttle's Tactics	Dan Mason	Film Book. Offices	2 reels	
Post No Bills	Paul Parrott	Pathe	1 reel	Aug. 4
Private, Keep Off	Carter DeHavens	Film Book. Offices	2 reels	
Radio Romeo		Universal	1 reel	
Rice and Old Shoes	Carter DeHavens	Film Book. Offices	2 reels	June 16
Ringer for Dad, A	Carter DeHavens	Film Book. Offices	2 reels	
Roaring Lions on Steamship		Fox	2 reels	July 28

Feature	Star	Distributed By	Length	Reviewed
Roll Along	Jimmie Adams	Educational	2 reels	May 26
Salesman, The	Al St. John	Fox	2 reels	Apr. 14
Say It With Diamonds	Carter DeHavens	Film Book. Offices	2 reels	
Sheik, The	Aesop's Fables	Pathe	2/3 reels	
Shoot Straight	Paul Parrott	Pathe	1 reel	Mar. 17
Short Orders	Stan Laurel	Pathe	1 reel	
Should William Tell	Edwards-Roach	Universal	1 reel	July 7
Sing Sing	Edwards-Roacb	Universal	1 reel	
Sister's Beau	Buddy Messinger	Universal	2 reels	
Skeletons	Neely Edwards	Universal	1 reel	
Skylarking		Pathe	2 reels	
Small Change	Eugene-Vance	Educational	1 reel	May 26
Smarty	Buddy Messinger	Universal	2 reels	
Smile Wins, The	Paul Parrott	Pathe	1 reel	
Snowed Under	Bull Montana	Metro	2 reels	
Sold at Auction	Snub Pollard	Pathe	2 reels	May 26
So Long, Buddy	Buddy Messinger	Universal	2 reels	
So This Is Hamlet	Charles Murray	Hodkinson	2 reels	
Speed Bugs	Fred Spencer	Universal	2 reels	
Speed the Swede	Paul Parrott	Pathe	1 reel	Apr. 28
Spider and the Fly	Aesop's Fables	Pathe	2/3 reels	
Spooks	Aesop's Fables	Pathe	2/3 reels	June 2
Spooky Romance, A	Jack Cooper	Universal	2 reels	
Spring Fever	Fred Spencer	Universal	2 reels	Aug. 4
Springtime	Aesop Fables	Pathe	2/3 reels	
Stork's Mistake, The	Aesop's Fables	Pathe	2/3 reels	
Sunny Gym	Brownie (dog)	Universal	2 reels	
Sunny Spain	Paul Parrott	Pathe	1 reel	May 5
Sweet and Pretty	Brownie (dog)	Universal	2 reels	
Sweetie	Baby Peggy	Universal	2 reels	Feb. 24
Tail Light	Bowes-Vance	Educational	1 reel	July 14
Take the Air	Paul Parrott	Pathe	1 reel	
Take Your Choice	Bobby Vernon	Educational	2 reels	Apr. 14
Taking Orders	Baby Peggy	Universal	2 reels	June 23
Their Love Growed Cold	Hurd Cartoon	Educational	1 reel	June 2
This Way Out		Educational	2 reels	
Thoroughbred, The	Aesop's Fables	Pathe	2/3 reel	
Three Gun Man, The		Fox	2 reels	May 26
Three Strikes	Lige Conley	Educational	2 reels	June 30
Tin Knights in a Hall-room		C. B. C.-S. R.	2 reels	
Tips	Baby Peggy	Universal	2 reels	
To and Fro	Neely Edwards	Universal	1 reel	
Traffic		Educational	1 reel	May 12
Tramps of Note	Neely Edwards	Universal	1 reel	
Traveling Salesman	Aesop's Fables	Pathe	2/3 reels	
Tropical Romeo, A	Al. St. John	Fox	2 reels	
Tut Tut King	Edwards-Roach	Universal	1 reel	
Two Auctioneers, The		Universal	1 reel	
Two Twins, The	Bull Montana	Metro	2 reels	Apr. 28
Uncovered Wagon, The	Paul Parrott	Pathe	1 reel	July 7
Under Two Jags	Stan Laurel	Pathe	1 reel	June 2
Uneasy Feet	Lloyd Hamilton	Educational	2 reels	Mar. 24
Unhappy Husbands	Barton Editorial	Second National	1 reel	
Vamped	Jack Cooper	Universal	2 reels	
Walrus Hunters, The	Aesop Fable		2/3 reel	
Watch Dog, The		Pathe	1 reel	June 9
West is West	Bowes-Vance	Educational	1 reel	Aug. 11
Where Am I?	Snub Pollard	Pathe	2 reels	Mar. 31
Where's My Wandering Boy This Evening	Ben Turpin	Pathe	2 reels	July 7
Where There's a Will		Fox	2 reels	
Whiskers	Lewis Sargent	Universal	1 reel	
White Wings	Stan Laurel	Pathe	1 reel	
Why Dogs Leave Home	Brownie (dog)	Universal	2 reels	
Wild and Wicked	Charles Murray	Hodkinson	2 reels	July 21
Winter Has Came	Dorothy Devore	Educational	2 reels	May 5
Won't You Worry?	Bert Roach	Pathe	1 reel	July 21
Wrecks		Educational	1 reel	July 28

Short Subjects

Feature	Star	Distributed By	Length	Reviewed
Alaskan Honeymoon, An (Educational)		Fox	1 reel	
Algeria (Educational)		Fox	1 reel	
Alpine Ride Up Stanserhorn (Burlingham)		Truart Film	1 reel	
Arctic Hike on Great Aletsch Glacier		Truart Film	1 reel	
Barnaby's Grudge, Reginald Denny		Universal	2 reels	
Bath, Famous British Spa (Burlingham)		Truart Film	1 reel	
Better Than Gold (Drama), Roy Stewart		Universal	2 reels	June 23
Borneo Venice, A (Burlingham)		Truart Film	1 reel	
Broad Highway (Bray Romance)		Hodkinson	1 reel	
Cat and the Fiddle, The (Hodge-Podge)		Educational	1 reel	
Cataracting Around Niagara (Burlingham)		Truart Film	1 reel	
Champion in the Making, A		State Rights		
Christopher of Columbus (Geo. O'Hara)		Film Book. Offices	2 reels	
City of Dreams (Bray Romance)		Hodkinson	1 reel	
Close Harmony (Sing Them Again Series)		Educational	1 reel	July 28
Columbia the Gem of the Ocean, R. Denny		Universal	2 reels	
Crystal Ascension, The (Artfilm)		Pathe	1 reel	May 26
Crystal Jewels (Educational)		Fox	1 reel	
Dark Timber (Wilderness Tales)		Educational	1 reel	
Dipping in the Deep (Hodge Podge)		Educational	1 reel	Aug. 11
Dizzy Land of Wm. Tell (Burlingham)		Truart Film	1 reel	
Don Coyote (Drama), Reginald Denny		Universal	2 reels	
Double Cinched (Drama), Leo Maloney		Pathe	2 reels	Mar. 3
Double Suspicion (Drama), Neal Hart		Universal	2 reels	
Down the Crater of Vesuvius		Truart Film	1 reel	
Drifter, The (Drama), Harry Carey		Universal	2 reels	
Duck, The (Rod-Gun Series)		Hodkinson	1 reel	
Eagle's Talons, The (Serial)		Universal	15 episodes	
Einstein's Theory of Relativity		Premier Prod.	2 reels	
End of a Perfect Fray, Geo O'Hara		Film Book. Offices	2 reels	
Extra Seven, The (Drama), Leo Maloney		Pathe	2 reels	Mar. 31
Face to Face (Drama), Edmund Cobb		Universal	2 reels	
False Play (Drama), Pete Morrison		Universal	2 reels	
Festive Haul, The		Pathe	1 reel	
Fight for a Mine, A (Drama), Roy Stewart		Universal	2 reels	June 9
Fighting Blood (Drama), George O'Hara		Film Book. Offices	2 reels	Feb. 3
Fighting Fists (Drama), Jack Ford		Universal	2 reels	
Fighting Skipper, The (Serial)		Arrow	15 episodes	
Fight in the Fog, The, Jack Mulhall		Universal	2 reels	
Forgetting the Law, Jack Daugherty		Universal	2 reels	
From Montreuv to Bernese Alps		Truart Film	1 reel	
From the Windows of My House		Educational	1 reel	May 12
Fun From the Press		Hodkinson	1 reel	
Gall of the Wild, Geo. O'Hara		Film Book. Offices	2 reels	
God's Law (Drama), Roy Stewart		Universal	2 reels	
Golf Played by Gene Sarazen		Educational	1 reel	June 9
Gray Rider, The (Wilderness Tales)		Educational	1 reel	July 14
Grim Fairy Tale, A, Geo. O'Hara		Film Book. Offices	2 reels	June 16
Guilty Hand, The (Drama), Roy Stewart		Universal	2 reels	
Hard to Beat (Drama), Roy Stewart		Universal	2 reels	
Haunted Valley (Serial)		Pathe	15 epis'ds.	Apr. 28
Heavyweight Fight Pictures		Universal	3 reels	May 26
Her Dangerous Path (Serial)		Pathe	10 episodes	
Homeward Trail, The, Pete Morrison		Universal	2 reels	July 14
Hyde and Zeke (Drama), Leo Maloney		Patbe	2 reels	June 9
Immortal Voice (Bray Romance)		Hodkinson	1 reel	July 14
In the Days of Daniel Boone (Serial)		Universal	18 epis'ds.	June 30
In Wrong Right (Drama), Leo Maloney		Pathe	2 reels	
Island of Surprise (Burlingham)		Truart Film	1 reel	
Jenkins and the Mutt (Wilderness Tales)		Educational	1 reel	Feb. 3
Judy Punch, George O'Hara		Film Book. Offices	2 reels	
Jungle Belles of Borneo (Burlingham)		Truart Film	1 reel	
King of the Ice		State Rights	2 reels	
Knight in Gale (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Knight That Failed, Geo. O'Hara		Film Book. Offices	2 reels	
Land of Tut Ankb Amen		Fox	1 reel	
Lonesome Luck, Jack Daugherty		Universal	2 reels	June 23
Long Live the Ring, George O'Hara		Film Book Offices	2 reels	
Lure of the South Seas (Burlingham)		Truart Film	1 reel	
Lyin' Hunt, A (Howe Hodge-Podge)		Educational	1 reel	
Mediterranean Scenes (Burlingham)		Truart Film	1 reel	
Memories of Alpine Republic		Truart Film	1 reel	
Mixed Trails (Wilderness Tales)		Educational	1 reel	June 16
Monkey Land Up Barito River, Borneo		Truart Film	1 reel	
Mont Blanc (Burlingham)		Truart Film	1 reel	
Moon Blind (Wilderness Tales)		Educational	1 reel	Feb. 3
Naked Fists (Drama), Neal Hart		Universal	2 reels	
Night Riders, The (Drama), Harry Carey		Universal	2 reels	
One Hundred Per Cent Nerve (Leo Maloney)		Pathe	2 reels	Apr. 28
One of Tbree (Drama), Roy Stewart		Universal	2 reels	
Oregon Trail, The (Serial)		Universal	18 epis'ds.	Feb. 10
Outlaw and the Lady (Drama), Harry Carey		Universal	2 reels	
Paradising on Italian Lakes		Truart Film	1 reel	
Partners Three (Drama), Leo Maloney		Pathe	2 reels	Mar. 17
Pelican Island (Burlingham)		Truart Film	1 reel	
Perilous Ascent of Zinal-Rothorn		Truart Film	1 reel	
Phantom Fortune, The (Serial)		Universal	12 epis'ds.	Mar. 17
Quaint Berne, Swiss Capital		Truart Film	1 reel	
Radio Active Bomb (Drama), Roy Stewart		Universal	2 reels	
Red Russia Revealed		Fox	2 reels	
Right of Way Casey (Drama), Neal Hart		Universal	2 reels	
Romance of Life (Bray Romance)		Hodkinson	1 reel	
Roped and Tied (Drama), Neal Hart		Universal	2 reels	
Rustlin' (Drama), Jay Morley		Universal	2 reels	Aug. 18
School Days in Japan (Educational)		Fox	1 reel	
Science of Life (Series)		Bray Prod.	1 reel	May 12
Sea of Dreams		Educational	1 reel	June 16
Secret Code, The (Drama), Roy Stewart		Universal	2 reels	
Sentinels of the Sea (Educational)		Fox	1 reel	
She Supes to Conquer, George O'Hara		Film Book Offices	2 reels	
Shooting the Earth (Hodge Podge)		Educational	1 reel	June 9
Six-Second Smitb (Drama), Geo. O'Hara		Film Book. Offices	2 reels	Feb. 3
Sky Trails Above Lake Lucerne		Truart Film	1 reel	
Some Punches and Judy, Geo. O'Hara		Film Book. Offices	2 reels	
Some Sense and Some Nonsense		Educational	1 reel	May 5
Something For Nothing, Reginald Denny		Universal	2 reels	
So This is Hollywood, George O'Hara		Film Book Offices	2 reels	
Speed Demons (Hodge Podge)		Educational	1 reel	
Starland Revue (Series)		Film Book. Offices	1 reel	
Steel Shod Evidence, Leo Maloney		Pathe	2 reels	July 7
Steel Trail, The (Serial)		Universal	15 epis'ds	Aug. 11
Strike of the Rattler, Pete Morrison		Universal	2 reels	
Tarpon Fishing (Hodge Podge)		Educational	1 reel	
Tempest Cody Rides Wild, Marie Walcamp		Universal	2 reels	
This Wife Business		Alexander Film	2 reels	
Tom, Dick and Harry, Leo Maloney		Pathe	2 reels	June 30
Trail of No Return (Drama), Hart-Sedgwick		Universal	2 reels	May 26
True Gold, Jack Daugherty		Universal	2 reels	
Turkey, The (Rod and Gun Series)		Hodkinson	1 reel	
Two Stones With One Bird		Film Book. Offices	2 reels	
Under Secret Orders (Drama)		Universal	2 reels	
Unsuspecting Stranger (Drama), Patbe		Pathe	2 reels	May 26
Wandering Two (Drama), Reginald Denny		Universal	2 reels	
Wedding Feast Among Borneo Dyaks		Truart Film	1 reel	
Weeping Waters (Artfilm)		Patbe	1 reel	May 5
When Fighting's Necessary, Leo Maloney		Pathe	2 reels	Apr. 14
When Gale and Hurricane Meet		Film Book. Offices	2 reels	
Widower's Mite (Drama), Reginald Denny		Universal	2 reels	
Wild Waters (Educational)		Fox	1 reel	
Will He Conquer Dempsey? Firpo		Selznick		
Wings of the Storm (Drama), Leo Maloney		Pathe	2 reels	May 12
Winter in the Engadine		Truart Film	1 reel	
Yellow Men and Gold, Leo Maloney		Pathe	2 reels	

THE WILLIAMS PRINTING COMPANY, NEW YORK

There's no detail too delicate, no highlight too brilliant for faithful reproduction on

EASTMAN POSITIVE FILM

It carries through to the screen the entire range of tones that care in exposing has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Rothacker-Aller Laboratories, Inc.
Hollywood, California

In the long run ***Rothacker Prints*** actually cost you less than ordinary prints, for the many savings in our superior product and *service* soon cancel the slight difference in first cost which distinguishes ***Rothacker Prints*** from less beautiful and less durable prints.

The relation of first cost to final economy is *the* important thing, and to buy ordinary prints, *which are priced according to their quality,* is to be extravagant.

Our price represents no excessive premium — it represents a screen reflection of *all* that is beautiful in the negative.

Rothacker Prints may cost a fraction more than ordinary prints, but their *screen appearance and service* prove that they are worth the slight difference.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

Look Better— Wear Longer!



Founded 1910 by Watterson R. Rothacker